



ENGLISH HERITAGE

Paradise Preserved: Registered
cemeteries in date order with
notes on principal reasons for
designation and designers and
architects

Summary

English Heritage's Register of Parks and Gardens of Special Historic Interest includes 108 cemeteries. There are many other cemeteries of local historic designed landscape interest. This leaflet provides a list of registered cemeteries in date order and names of designers and architects to help assess significance of other cemeteries.

The leaflet is published as a supplement to English Heritage's *Paradise Preserved. An introduction to the assessment, evaluation, conservation and management of historic cemeteries* published in 2007 and the updated list of registered cemeteries and register criteria (2011).

The registered cemeteries span from 1665 to 1967. The majority of registered cemeteries date from 1883 to 1880 with 42 laid out between 1850-60. This correlates with the burst of cemetery development as a consequence of the Burial Acts and the setting up of the new public burial boards to address health and sanitary issues and lack of burial space in cities and towns.

The registered cemeteries reflect the range of notable and local designers appointed by the Boards. There are landscape designers of national repute such as John Claudius Loudon, Joseph Paxton, William Gay, Edward Kemp, Edward White and the Milner firm, the Olmsted Brothers from the USA, and Richard Suddell, a President of the Landscape Institute. There are also notable architects Lucy and Littler and Thomas Denville Barry designed cemeteries in the Merseyside area. J P Pritchett, a York based architect, worked on new cemeteries from Boston to Newcastle, and J S Benest designed several cemetery buildings in Norwich. The list of registered cemeteries also illustrates the skills and talents of local City and Borough Engineers, Surveyors and Parks Superintendants and the role of the local authority from 1850s to the early 20th century. The list of cemeteries also notes the nurserymen involved in laying out the cemeteries such as Notcutts in the Suffolk cemeteries.

Full register entries and maps, and other designation information, is available at www.heritagegateway.org.uk. The Register of Parks and Gardens continues to be developed and new sites added. Details on how to apply for registration is given at www.english-heritage.org.uk/professional/protection/process/online-application-form. The further reading section provides references on the Register, *Paradise Preserved* and the history of the Victorian cemetery and web sites.

Introduction

Cemeteries were designed to serve a balance of practical and aesthetic purposes. While the primary reason for their existence was to receive burials, in most, thought and care was given to ensuring that they also provided an appropriate environment for the burial ceremony, a dignified setting for commemorative structures, and a pleasant place for the bereaved to visit. To Victorian England, a cemetery of quality was a statement of civic pride. The key role played by cemeteries as public commemorative sites has ensured that both their design and architecture have frequently been given detailed consideration. In addition to their many other attributes, historic cemeteries are often carefully composed layouts of high quality and of special historic interest as designed landscapes. As such the best are eligible for inclusion in the Register of Parks and Gardens.

The registered cemeteries are highlighted in bold in the text below.

Cemetery layout and landscape

The cemeteries of the mid 19th century offered permanent and public commemorative sites to a culture which placed commemoration at its centre. The look of the cemetery, comprising its overall design, landscaping, and architecture, was thus inevitably of great importance. This was particularly so for those cemeteries founded by joint-stock companies keen, for financial reasons, to attract the middle and upper-middle classes. For the first cemeteries, if the literature is to be believed, inspiration appears to have come from abroad, from the Cimetière du Père-Lachaise. Built to the east of Paris and opened in 1804, the cemetery's design exploited the hilly ground on which it was sited, the avenues on the principal axes being complemented and softened by the winding paths, undulating terrain and plantings of clumps of trees and shrubs. The resultant overall air of picturesque informality fitted the ideas of landscaping fashionable in 19th century England, likewise the English rural churchyard with its native trees and meandering paths, which was, understandably, also influential.

Disused quarries gave the ideal opportunity for picturesque treatment of a cemetery's layout, with the added advantage of being land of little use for other development. Of the early cemeteries, **St James's Cemetery, Liverpool** (Foster and Shepherd; 1829) occupies a quarry site, as do **Key Hill Cemetery, Birmingham** (1834-5) and **Church Cemetery, Nottingham** (Edwin Patchett; 1851). The steeply sloping site of **Highgate Cemetery** (Stephen Geary and David Ramsay; 1837-9) provided similar design opportunities. For sites without such natural advantages, an effect of naturalness and rusticity was usually achieved by curving paths through plantings of native trees as, for example, at **Westgate Hill Cemetery, Newcastle upon Tyne** (a site of only 1.2ha designed by local architect, John Green, with advice on landscaping from local nurseryman, William Falla; 1825), **Newcastle General Cemetery** (John Dobson; 1834-6), **General Cemetery, Nottingham** (1837-40), **West Norwood Memorial Park** (William Tite; 1837), and **Gravesend Cemetery** (Stephen Geary; 1838).

Most of the first wave of cemeteries was not purely informal in plan, however, for while formality was rarely the organising principle of the overall landscape, the majority of sites contained some formal elements: cemeteries were, after all, indisputably the work of man not nature. **Highgate Cemetery** (1837-9) has a formal viewing terrace and its sunken family vaults were circular in arrangement; at **Nunhead Cemetery** (1840) the broad carriage avenue from the main gate leads directly to the Anglican chapel, as it does also at **Gravesend Cemetery** (1838) and **Reading Cemetery** (1842), to name but two examples of this popular arrangement. **Kensal Green** (1832), the first cemetery conceived from the beginning with two chapels (in Neo-Greek style, built between 1833 and 1837 to the designs of John Griffith), is unusual in showing a strongly axial, formal layout on the level site, but **Brompton Cemetery** (Benjamin Baud; 1840) too has a formal plan for its flat, rectangular site, as does **Old Cemetery, Derby** (1843) with a simple, rectilinear grid, and Cambridge General Cemetery (now known as **Histon Road Cemetery**). The latter was laid out by the prolific horticultural journalist, John Claudius Loudon (responsible also for advising at **Abbey Cemetery, Bath** (opened 1844) and for providing plans for **Southampton Cemetery**, opened 1846).

In the same year as he worked on the Cambridge General Cemetery, 1843, Loudon published a book entitled *On the Laying Out, Planting and Managing of Cemeteries* which, on account of the very detailed advice it contained about the construction and running of cemeteries, proved highly influential. Loudon's advice was, above all things, intended to be practical, and in line with this, his design for Cambridge General Cemetery was strictly formal with the small level site being subdivided by straight drives and walks. For larger, hilly sites he recommended broad sweeps to ease the gradients which made for a more relaxed layout.

Many of the numerous mid or late 19th century cemeteries broadly followed Loudon's advice and so additionally followed wider fashions in landscaping, with many cemetery designs showing a shift in the balance of formal and informal elements within the landscape towards an increased degree of formality and often symmetry. Thus the most common form of the cemeteries of this era was a geometric or sub-geometric framework, for example, or else a grouping of major geometric elements, this outline being softened by gently curving rides and serpentine subsidiary paths. **Tonge Cemetery, Bolton** (William Henderson; 1856), where a perfect circle forms the basis for the design, is an example of the former type, the **City of London Cemetery** (William Haywood; 1856) showing the latter approach, as does **Witton Cemetery, Birmingham** (1860-4), designed by Richard Ashwell of Coventry, the superintendent of **London Road Cemetery, Coventry** and former assistant to Joseph Paxton at Chatsworth. Illustrating the trend towards formality, and again in line with fashions in urban municipal parks and the private domestic sphere, at a number of sites occupying sloping ground, artificial terraces were constructed. Coventry Cemetery (**London Road Cemetery**, Joseph Paxton; 1847) is one cemetery where terracing is included in the design, Leicester General Cemetery (**Welford Road Cemetery**, Hamilton and Medland; 1848) another, while **Undercliffe Cemetery, Bradford** (William Gay; 1854), **Toxteth Park Cemetery, Liverpool** (1855-6), and **Nottingham Road Cemetery, Derby** (grounds planted by Mr Lee of Hammersmith with advice from William Barron; 1855) provide other early examples.

One of Loudon's primary recommendations concerned the choice of species used in the planting up of a cemetery, and the siting of the plantings. He considered that the distinctive landscape character of a cemetery should be established by the use of symbolically appropriate planting such as weeping and fastigate trees, yews and dark-foliaged evergreens, planted, for practical as well as aesthetic reasons, along the path structure rather than in clumps mimicking the planting style of either

private estate parkland or municipal parks. The range of plants used previously had tended to be more varied although **Abney Park**, Greater London with its rosarium planted, according to the listed published, with over 1000 cultivated species of roses, and its massive arboretum in which every specimen tree was labelled for the education of the public, was somewhat of an extreme. In line with Loudon's advice, evergreens did indeed become fashionable, planted in combination with weeping and fastigate trees, creating a distinct funerary aesthetic. The potential range available was ever increasing as plant hunters sent back new species, especially from America. **Westminster Cemetery** (opened 1854) has a main avenue planted with cedars for example, while **Brookwood Cemetery**, Woking (opened 1854) boasts an avenue of redwoods which, presuming this went in during the initial phase of landscaping, was one of the earliest plantings in England of this species, *Wellingtonia* having only been introduced in this country in 1853. The last quarter of the century saw an increase in the popularity of flowering trees and shrubs, used to lighten the more sombre plantings, but the latter still usually provided the basic framework as at **Brandwood End Cemetery, Birmingham** (opened 1898). Here particular attention was given to the plantings, with cedars round the chapels, cypresses and variegated evergreens along the principal drive, and copper beeches and an avenue of *Wellingtonia* for the main cross paths.

While there are exceptions, such as **Lawnswood Cemetery, Leeds** (1875, to the designs of and with architecture by George Corson, assisted with landscaping by William Gay of Bradford) and Stoke-on-Trent cemetery (H E Milner, 1880s; under consideration for registration), where the layouts are informal, the main model which came into use for cemetery design as the 19th century came to a close was the grid plan.

Grid plans had been used in a few of the early Burial Board cemeteries for reasons of efficiency: in London at Lambeth (1854) and West Ham (1857) for example, but otherwise, although many cemeteries had areas of grid plan within them, these were only elements within a more varied, less utilitarian, be it predominantly informal or formal, whole.

The layout for many of the cemeteries founded by Burial Boards in the 1850s through to the 1870s was obtained by open competition (with a handful acquired this way in the 1840s, and a trickle continuing through the last decades of the century). Examples include St Marylebone Cemetery (now **East Finchley Cemetery**; opened 1854, designed by the architects Barnett and Birch Ltd); **Rochdale Cemetery** (opened 1855, planned by Abraham Stansfield assisted by two geologists, James Horsfall of Healey Nursery and Robert Law of Todmorden); **Toxteth Park Cemetery, Liverpool** (opened 1856, layout by William Gay of Bradford being selected); **Philips Park Cemetery, Manchester** (opened 1866, the plans of William Gay again being selected), and Birkenhead Cemetery (now **Flaybrick Memorial Gardens**; opened 1864) the winning designs for which were by Edward Kemp who had previously, in 1863, designed the City of Liverpool Cemetery (now known as **Anfield Cemetery**). The journal *The Builder* published the advertisements for many of the competitions and also took advertisements inviting applications for the layout of other cemetery sites where no formal competition was being held. Mansfield Burial Board placed an advertisement in this way, selecting C J Neale, a local Mansfield architect for the ground plans for **Mansfield Cemetery** (opened 1856), and Ipswich Burial Board used this means to find the architect for the buildings of their cemetery (**Old and New Cemetery, Ipswich**, established 1855 and extended 1921), paying Edward White for plans and a survey but actually using a Mr Davidson as 'landscape gardener'.

Other Boards invited applications from named parties. St Helens invited designs

for Windleshaw Cemetery (now known as **Borough Cemetery, St Helens**; opened 1858) to be submitted and selected the ground plan presented by Thomas Denville Barry (who was responsible for a number of cemetery buildings elsewhere including both **Toxteth Park Cemetery** and **Anfield Cemetery** in Liverpool) but also called in Edward Kemp to prepare a planting scheme and to superintend the work. Dewsbury Burial Board sought designs for **Dewsbury Cemetery** (opened 1860) from William Barratt of Wakefield and William Gay, choosing those of the former for implementation, while Pudsey Burial Board interviewed Gay and Messrs Nelson of Fulbeck before appointing Gay to lay out **Pudsey Cemetery** (opened 1875).

Commonly it was the City Surveyor who provided the plans for laying out a Burial Board's cemetery: **Dalston Road Cemetery, Carlisle** (opened 1855), for example, and **Norwich City Cemetery** (opened 1856). Local architects were frequently responsible both for laying out a site and designing the buildings, although architects with a national reputation were often called in for the latter task. For **Poole Cemetery** (opened 1854), the design for both ground and buildings came from the Bournemouth architect, C C Creeke; for the two cemeteries in Oldham, **Chadderton Cemetery** and **Greenacres Cemetery** (both opened 1857), the plans were drawn up by the Manchester architect, N G Pennington. In the latter part of the 19th century many existing cemeteries began to be extended. Frequently care was taken to make the design of the new section in keeping with the old, as at **Stapenhill Cemetery, Burton upon Trent**, or efforts were made to ensure former levels of quality of design and planting were maintained. At Salford Cemetery (now **Weaste Cemetery**), for example, this was so, the original 8.5ha plot opened in 1857 being extended by another 7ha in 1887 by the Borough Engineer, Arthur Jacob, with planting by Henry Moore (head gardener at Peel Park and responsible also for laying out Seedley Park which now forms part of Buile Hill Park). This practice of extension has continued and is continuing still. New cemeteries have also continued to be formed and a small number of these sites have again been planned with thought and care to provide quality examples of landscape design. **Putney Vale Cemetery**, opened 1891 by the London Borough of Wandsworth, was laid out by the Borough Surveyor, with planting by J Melady and Sons of Barnes. The Liverpool Burials Committee gave considerable thought to the laying out of **Allerton Cemetery** (opened 1909), working through the City Engineer, studying first other examples including the modern cemeteries of Berlin. Leicester, too, paid great attention to ensuring the quality of their new cemetery to serve the burgeoning housing estates which formed part of an improvement programme to the south of the city. An architectural competition was held which attracted thirty-six entries from which the Corporation (Estates and Cemetery Committee) chose that by Thomas Mawson and Son of Lancaster and Windermere, **Saffron Hill Cemetery** opening in 1931.

In the post-war period the overwhelming tendency has been for the emphasis in the design, laying out, and management of cemeteries to shift increasingly to utility and cost, death being expressed as merely a problem of disposal. An outstanding exception to this broad generalisation is the landscape of great quality produced for the **American Military Cemetery, Cambridge**. This, the only permanent American Second World War military cemetery in Britain, was designed by Perry, Shaw, Hepburn and Dean of Boston, Massachusetts, USA, as architects and Olmsted Brothers, Brookline, Massachusetts, as landscape architects. The cemetery was dedicated in 1956.

Cemetery architecture

Cemeteries generally contain a number of specific buildings of which the lodges, chapels and entrances are usually the most striking. These almost invariably form (or formed) the focus of the cemetery both in terms of function and design, an impressive entrance composition of lodge, offices and gateway leading on to the ride - be it direct or in sweeping curves - which links to the main chapel. The latter is often associated with a broad formal promenade which, like the approach, helps emphasise and display the architecture. The buildings of the first English cemeteries were almost all in the Neo-Greek style fashionable in the early 19th century. The Egyptian style had a brief vogue in the late 1830s, while the architects of a few cemeteries of this era chose buildings in the Italian Renaissance style. **West Norwood** (South Metropolitan Cemetery, 1837) saw the first cemetery buildings erected in the Gothic style (these being by William Tite) and from this point, Gothic Revival began to challenge Neo-Greek as the dominant style. By the mid 19th century, it was generally accepted that Gothic was the correct style for a Christian cemetery and for the latter part of the century onwards the great majority of cemetery buildings were in this manner. In order to cater for both Anglicans and Nonconformists without giving preferential treatment to either, the early cemeteries provided a pair of chapels, each standing separately, surrounded by their own areas of the cemetery. Later, from the 1850s on, the chapels were frequently presented as a single symmetrical composite building, most usually with the chapels set either parallel to one another or end to end and linked by a *porte-cochère*, or covered carriage entrance, often surmounted by a tower or spire. Catacombs (subterranean galleries with recesses in their sides for tombs), a term first used for the subterranean cemeteries around Rome in the 5th century, were popular in the early English cemeteries but the fashion faded rapidly and many remained unfilled.

Monuments

More memorials were produced in the 19th and early 20th century than in any other period, and most of these were for marking graves within cemeteries. Here the plots could be purchased in perpetuity so these monuments, mostly gravestones, tombs and mausolea, were generally perceived as permanent commemorative statements. Made for a wide social range of clients, and with few restrictions on design, they show great stylistic and aesthetic variety. The cost of burial plots at most cemeteries varied, with the most expensive locations being along the main drives, at key intersections, and around the chapels. As a result, the major monuments, particularly family tombs and mausolea, are usually to be found in these sites. Cemeteries were, of course, laid out in the knowledge that they would, over time, fill with monuments. Designers could thus predict that this system of differential pricing would ensure that the main lines and focal areas of the cemetery layout would receive the most impressive memorials and, consequently, that the addition of memorials would lend added emphasis to their design. The great majority of cemeteries made provision for public graves. While at some sites these had stone markers, impermanent wooden ones were more frequently used, thus these areas of common graves appear today as open areas of lawn and planting only.

The registered cemeteries in date order and reasons for designation

Year opened	Cemetery	Principal reasons for designation given in the Register of Parks and Gardens of Special Historic Interest in England register entries	Designer(s) cited in register entry
1665	Bunhill Fields Burial Ground, London	<ul style="list-style-type: none"> • Outstanding historic interest as the pre-eminent graveyard for Nonconformists in England. • A rare surviving inner-city burial ground which is unsurpassed as evidence for the cramped appearance of metropolitan burial grounds in the Georgian period. • A large number of listed tombs, notable either for the person they commemorate (for example, Blake, Bunyan and Defoe) or their artistic quality. • Distinctive aesthetic character in contrast to Victorian cemeteries, with monuments almost entirely in Portland stone or sandstone. • An extremely well-documented place where antiquarians have recorded inscriptions from the 1720s and for which the City Corporation holds extensive burial records. • High quality design and materials of 1964-5 phase, by the renowned landscape architect Sir Peter Sheppard. 	Bridgewater & Sheppard (1964-5 landscape design)
1819	The Rosary Cemetery, Norwich	<ul style="list-style-type: none"> • The earliest garden cemetery in England (1819), The Rosary was also the first non-denominational cemetery to be created in England. • Many of the original informal plantings of mature trees survive, set beside a varied collection of mid and late 19C monuments laid out in a grid pattern. • The chapel was rebuilt to designs by the Norwich architect Edward Boardman in 1879 and includes a re-set tablet bearing the inscription 'The Rosary burial ground for persons of all denomination registered at the office of the lord Bishop of Norwich June 14th 1821'. • The site and its layout survives complete. • Local and national social interest in the monuments including the Colman family, mustard manufacturers. 	JS Benest; Edward Boardman; Captain Sandys-Winsch

1829	St James's Cemetery	<ul style="list-style-type: none"> • One of the earliest garden cemeteries (1827-29). • The most impressive and innovative example of the earliest decade of cemetery design (1819-30) by a combination of a renowned local architect, John Foster and local landscaper, John Shepherd. • It is the finest early example (1820s) of a garden cemetery, the first to take advantage of a quarry, using its steep sides to dramatic effect, including great ramps probably originally intended for catacombs. • The first example of a cemetery set in a disused quarry, a type of site which became quite common in the 1830s-40s. • The site and its heroic-scale layout survive complete. • Local and national social interest is expressed in the artistic variety of the remaining monuments and burials, including the Huskisson monument which forms the focal point of the cemetery. 	John Foster (architect); John Shepherd (landscape)
1829	Westgate Hill Cemetery, Newcastle	<ul style="list-style-type: none"> • One of the earliest garden cemeteries in England (1829), opened in the earliest decade of cemetery design, and the earliest in the North-East. • The site survives with some neglect and damage (including the loss of the chapel), but reflects the original layout and design intentions. 	William Falla (Gateshead nurseryman); Cook and Robinson (masons); Robert Wilson and Robert Elliot (iron work)
1833	Kensal Green Cemetery, London	<ul style="list-style-type: none"> • The cemetery is an early and influential example of a cemetery laid out in the garden or pleasure ground style (1833). • The cemetery was the first to be established to serve London. • The cemetery has an extensive and complex layout designed by Richard Forrester (fl 1820s -1840s) which survives intact. • The cemetery contains a significant group of associated structures designed by John Griffith (1796-1888). • The cemetery contains an outstanding collection of funerary monuments and mausolea which reflects the development of London during the 19C. • The site includes a crematorium (1939) by G Berkeley Willis with a contemporary memorial garden designed by Edward White (1873-1952) of Milner White and Son. 	Richard Forrester; John Griffith; G Berkeley Willis (crematorium); Edward White (memorial gardens)
1836	General Cemetery, Nottingham	<ul style="list-style-type: none"> • Nottingham General Cemetery is an early garden cemetery (1836) to serve a provincial town, with a High Victorian extension (1865). • The entrance lodge and attached almshouses were designed by the local architect S S Rawlinson 	SS Rawlinson (architect)

1836	General Cemetery, Sheffield	<ul style="list-style-type: none"> • An early garden cemetery (1836) of the second decade of garden cemetery design, for a provincial city. • A complex design by a notable local architect Samuel Worth, which employed imposing architectural structures, including a chapel, catacombs and a cemetery gateway in the form of a triumphal arch set conspicuously overlooking Sheffield in a layout which makes dramatic use of a quarried hillside site. • An extension of 1846 for Anglican burials is thought to have been laid out by the notable landscape designer Robert Marnock. • The historic core of the site survives largely complete although with the removal of some monuments. • Local and national social interest is expressed in the range of burials and a rich variety of artistically notable 19C monuments including many Sheffield worthies. 	Samuel Worth (architects); Robert Marnock (landscaping)
1836	General Cemetery, Newcastle	<ul style="list-style-type: none"> • An early garden cemetery (1836), of the second decade of garden cemetery design, for a provincial city. • A complex design by a notable local architect, John Dobson, the leading architect of his generation in the north-east of England and a distinguished proponent of the Greek Revival style. • Dobson's buildings here represent a fine example of his monumental Greek Revival style used on an heroic scale to compliment an informal layout. • Local and national social interest expressed in monuments. • The site layout survives complete although with the loss of some monuments. 	John Dobson
1836	Key Hill Cemetery, Birmingham	<ul style="list-style-type: none"> • Key Hill Cemetery is a good example of an early Victorian garden cemetery (opened 1836). • The cemetery is a good example of the work of a locally significant architect, Charles Edge (d 1867). • The cemetery design makes effective use of a former quarry to produce a varied and picturesque layout with sandstone cliffs, rock-hewn paths and catacombs. • The original planting was carried out by a notable local nursery, John Pope & Sons of Handsworth; some of this planting appears to survive. • The cemetery contains a very good collection of funerary monuments reflecting the social and economic development of Birmingham in the 19C; it also contains a group of late 19C pauper or Guinea graves. 	Charles Edge
1837	St Bartholomew's Cemetery, Exeter	<ul style="list-style-type: none"> • St Bartholomew's Cemetery is an early, perhaps the earliest, example of a cemetery laid out by the municipal authority (1835-7). • The cemetery is a good example of an early 19C cemetery. • The cemetery contains important Egyptian-style catacombs which are an early example of the use of this architectural style in an English cemetery, particularly in a 	Thomas Whitaker

		<p>provincial city.</p> <ul style="list-style-type: none"> The cemetery contains a good collection of funerary monuments which reflect the development and character of Exeter in the 19C. 	
1837	West Norwood Memorial Park, London	<ul style="list-style-type: none"> West Norwood was the second commercial cemetery opened to serve London. The cemetery is a good example of an early Victorian cemetery laid out in the garden or pleasure ground style. The original structures, of which only the entrance arch survives, were designed by William Tite (1798-1873) who was also architect for Brookwood Cemetery (qv). The cemetery contains an outstanding collection of C19 and early C20 funerary monuments. The cemetery was the site of an early crematorium (1915), which was replaced in 1960. 	William Tite (buildings)
1837	General Cemetery, Manchester	<ul style="list-style-type: none"> Manchester General Cemetery is an example of an early Victorian (1837) garden cemetery laid out by a joint stock company. The cemetery was the first in Manchester to provide burial space on a substantial scale. The cemetery contains monuments which reflect the social and economic development of Manchester during the C19. 	Mr Moffatt of Liverpool
1837	York Cemetery, York	<ul style="list-style-type: none"> As an early garden cemetery (1836-37) for a provincial city. For the interest of the landscape design by James Pigott Pritchett, a renowned local architect who later contributed to several other cemetery designs. For the Grade II* Greek Revival chapel which forms the focus of the layout, between the formally laid out consecrated section and the more informal unconsecrated area. For the surviving C19 structural planting. Because the site survives largely complete. For the local and national social interest expressed in burials and a variety of artistically notable monuments including that of the Terry family, confectioners of York. 	JP Pritchett
1838	Gravesend Cemetery, Gravesend	<ul style="list-style-type: none"> An early garden cemetery (1838) of the second decade of garden cemetery design, for a provincial resort town. Laid out by a notable cemetery designer, Stephen Geary, at the same time as he was working on Highgate Cemetery (qv). Unusually for a cemetery, it utilised the layout of an earlier designed landscape pleasure garden (1833-34). The design is focussed on an unusual range of catacombs which take their architectural form from Geary's gothic terrace at Highgate Cemetery (qv) and the Egyptian style of his Egyptian venue there. The site survives largely complete. Local and national social interest is expressed in the 	Stephen Geary

		variety of monuments and catacombs.	
1839	Highgate Cemetery, London	<ul style="list-style-type: none"> • The cemetery is an early and important example of an early Victorian commercial cemetery (1839) laid out in the garden style. • The site is the third metropolitan cemetery. • The cemetery contains an outstanding collection of funerary monuments which reflect the social and political history of Victorian London. • The cemetery contains an outstanding collection of structures designed by Stephen Geary and, from 1839, by James Bunstone Bunning, both of whom were noted cemetery designers. • The cemetery layout is complex and survives substantially intact. 	Stephen Geary; James Bunstone Bunning
1840	Arnos Vale Cemetery, Bristol	<ul style="list-style-type: none"> • A fine, early garden cemetery (1837-40) of the second decade of garden cemetery design, for a provincial city. • Complex picturesque design by architect Charles Underwood, and planting by the Bristol nurserymen James Garraway and Martin Mayes. • The artistically notable Greek Revival chapels by Underwood form the focus of the layout, heralded by the pair of lodges in similar style. • The site layout survives largely complete although with the removal of some monuments and has suffered neglect. • Local, national and international social interest expressed in burials and a variety of artistically notable monuments particularly that of Raja Rammohun Roy Bahadoor. 	Charles Underwood (walls, lodges, and chapels); HG Laing of Lincoln's Inn, London (1920's crematorium, cloister, and columbarium); James Garraway and Martin Mayes (Bristol nurserymen)
1840	Abney Park Cemetery, London	<ul style="list-style-type: none"> • Abney Park Cemetery is a good example of an early Victorian (1840) garden cemetery. • The cemetery was in part laid out on the site of the late 17C gardens of Fleetwood House and Abney House, which were both in part planned by the hymn-writer and divine Isaac Watts (1674-1748); features of these two gardens were retained in the cemetery design. • The cemetery has important structures designed by William Hosking (1800-61), in part with advice from the Egyptologist, Joseph Bonomi the younger (1796-1878). • The cemetery was planted by the leading C19 nursery, Loddiges of Hackney, with an extensive arboretum and rosarium of considerable horticultural interest. • The cemetery has strong connections with London's non-conformist community, which is expressed through its good collection of funerary monuments. 	Isaac Watts (plan); William Hosking (architect); George Loddiges (nurseryman)

1840	Brompton Cemetery, London	<ul style="list-style-type: none"> • One of the earliest cemeteries (1839-42) in London, one of the group of seven great cemeteries laid out beyond the city edges in the 1830s/early 1840s. • It is an outstanding and innovative monumental and formal design for this period by a nationally renowned architect, Benjamin Baud. • Baud designed an exceptional ensemble of buildings within the landscape to evoke great architectural drama including the circular chapel, the colonnades which flank the drive. • J C Loudon, author and landscape designer, was consulted regarding appropriate planting. • The cemetery contains a large number of C19 monuments reflecting a wide range of local and national interest and social groups, some of the monuments being of exceptional artistic quality. • The site survives complete. 	Benjamin Baud; Finnemore; JC Loudon
1840	Nunhead Cemetery, London	<ul style="list-style-type: none"> • All Saints' Cemetery, Nunhead is an early Victorian cemetery (1840) laid out by a commercial company to serve the metropolis. • The cemetery was designed by J B Bunning, a cemetery designer of note who had previously designed elements of Highgate Cemetery, London (qv). • The layout of the cemetery skilfully exploits the undulating topography to create picturesque effects and vistas. • The cemetery contains an Anglican chapel designed by Thomas Little (b 1801), and other significant associated structures; the Nonconformist Chapel has been lost. • Elements of the cemetery layout survive, together with elements of the original planting. 	J B Bunning; T Little (chapel)
1841	Moorgate Cemetery, Rotherham	<ul style="list-style-type: none"> • Moorgate Cemetery is an early garden cemetery (1841) of the third decade of garden cemetery design, laid out by a private cemetery company to serve a provincial town. • It was designed by Samuel Worth, a renowned local architect who also designed Sheffield General Cemetery (qv) and John Frith, also a local architect. • The site survives largely complete and retains some C19 structural planting. • Local social interest expressed in burials. 	Samuel Worth
1841	Lister Lane Cemetery, Halifax	<ul style="list-style-type: none"> • An early garden cemetery (1839-41) of the second decade of garden cemetery design, laid out by a private cemetery company to serve a provincial town. • It was designed by James Day, a local land agent and surveyor. • The site survives largely complete although with some neglect and damage. The focal chapel survives but is in poor condition. • It contains a notable range of catacombs incorporated into the change of level of the site as a viewing terrace. • The cemetery was the first in a series of mid to late C19 	James Day (land agent and surveyor)

		<p>developments in the locality. These included the building of Belle Vue, the Crossley family mansion who owned a large carpet manufacturing business; the Sir Francis Crossley Almshouses; West Hill Park; middle-class housing; churches; and People's Park (qv).</p> <ul style="list-style-type: none"> • Local social interest expressed in burials. 	
1843	Abbey Cemetery, Bath	<ul style="list-style-type: none"> • Abbey Cemetery is an important example of an early Victorian garden cemetery developed from an initial plan by J C Loudon, the leading mid 19C writer on cemetery improvement. • The cemetery contains an outstanding collection of funerary monuments which reflect the social, economic and aesthetic life of Bath in the second half of the 19C. • The cemetery survives intact. 	JC Loudon; George Phillips Manners (Bath City Architect)
1843	Reading Cemetery, Reading	<ul style="list-style-type: none"> • An early garden cemetery (1842-43) of the third decade of garden cemetery design, for a provincial town. • The site survives largely complete although with the loss of its two chapels and has suffered some neglect. • Elements of C19 planting remain, perhaps from the scheme by Suttons, local nurserymen of national renown. • Local and national social interest is expressed in the monuments, some of which are of high quality. 	Nathaniel Briant (grounds and buildings); Sutton and Son of Reading (nurserymen)
1843	Histon Road Cemetery, Cambridge	<ul style="list-style-type: none"> • An early (1843) garden cemetery, designed for a provincial city. • The cemetery was laid out by the author and designer who was most influential on mid-late C19 cemetery design, J.C. Loudon (d.1843). • The cemetery embodies Loudon's most important ideas on cemetery design and is an early example of the grid pattern layout adopted for many later cemeteries. • The only example of a cemetery by Loudon which was executed without modification to his design. • The layout survives intact with elements including boundary wall, lodge and gateway, path system, and monuments although its chapel has been demolished. 	JC Loudon
1843	Old Cemetery, Derby	<ul style="list-style-type: none"> • Old Cemetery is an early Victorian cemetery (1843) laid out to a formal plan. • The cemetery was established by a commercial company and was the first C19 provision of burial for Derby. • The layout of the cemetery survives largely intact, together with some apparently original planting. • The cemetery contains a good collection of funerary monuments which reflect the development of Derby during the C19; some monuments were carved by Joseph Barlow Robinson (1821-83), proprietor of the Midland Sculptural & Monumental Works, who had previously worked for Pugin and Barry on the Palace of Westminster. 	Mr J Hadfield (chapel and sexton's cottage); Joseph Barlow Robinson (monuments)

1845	London Road, Coventry	<ul style="list-style-type: none"> • London Road Cemetery is a good example of an early Victorian garden cemetery (opened 1847). • The cemetery was designed by the internationally renowned designer Joseph Paxton (1803- 1865) and is an important example of his work. • The various structures associated with the cemetery are of a high standard and designed by Paxton, possibly with assistance from the notable architects John Robertson and G H Stokes. • The planting within the cemetery is also of a high standard. • The cemetery layout and structures survive substantially intact. • The cemetery contains a good collection of funerary monuments which reflect the social and economic development of Coventry during the 19th and early 20C. 	Joseph Paxton (design); John Robertson and GH Stokes (architects)
1845	Beckett St Cemetery, Leeds	<ul style="list-style-type: none"> • It is one of the earliest (1842-45) publicly-funded cemeteries in England and a key part of a group of cemeteries laid out by Leeds Corporation at the same time (qv Hunslet). • Becket Street is an early example of the grid pattern layout adopted by many later cemeteries, reflecting Loudon's ideas. • Local social interest expressed in burials including pauper graves (largely unmarked) and a rich variety of artistically notable C19 monuments reflecting many walks of life and many Leeds dignitaries. • It is an unusual and extensive group of 'guinea graves' with their headstones, each inscribed with the names of many unrelated occupants of the grave, reflecting an unusual aspect of social history. • Although its chapels have gone, the layout survives intact with elements including boundary wall, lodges and gateways, path system and monuments. 	Leeds Corporation
1845	Hunslet Cemetery, Southampton	<ul style="list-style-type: none"> • One of the earliest (1844-45) publicly-funded cemeteries in England forming one of a group of cemeteries laid out by Leeds Corporation at the same time (qv Beckett St). • An early example of the grid pattern layout adopted by many later cemeteries, reflecting Loudon's ideas. • Local social interest expressed in burials including pauper graves (largely unmarked), 'guinea graves' with their headstones, each inscribed with the names of many unrelated occupants of the grave, reflecting an unusual aspect of social history, and Leeds worthies, reflected in many monuments of high quality, also a memorial to a number of workers who lost their lives in the collapse of a cut nail works in 1885, erected by voluntary subscription in various cut nail works at Leeds, Staleybridge and Glasgow. • The layout and structures survive intact with elements including boundary wall, lodges and gateways, path system, monuments. 	Robert D Chantrell and Thomas Shaw

1846	Southampton Cemetery	<ul style="list-style-type: none"> • The site is a good example of an early Victorian garden cemetery (opened 1846). • The cemetery is an early (but not the earliest) example of a cemetery established by a municipal authority. • The cemetery was established with the advice of the noted cemetery designer and theorist J C Loudon (1783-1843), although little of his design was implemented due to his death in 1843. • The cemetery is a good example of a site laid out by locally significant designers and nurserymen W H Rogers (1818-98) and W B Page (1790-1871). • The cemetery retains significant ornamental planting, some of which appears to be original, and all of which reflects the original 'garden cemetery' character of the design. • The cemetery survives substantially intact and retains its chapels and other listed structures. • The cemetery contains a good collection of funerary monuments which reflect the social, economic and political development of Southampton during the 19C. Those commemorated include a significant number of victims of the 'Titanic'. 	J C Loudon (design); WH Rogers; WB Page (designers and nurserymen)
1848	Lansdown Cemetery, Bath	<ul style="list-style-type: none"> • The cemetery is a good example of an early Victorian garden cemetery. • The site includes elements of an early-19C pleasure ground laid out by William Beckford (1760-1844) and the architect Henry Edmund Goodridge in 1825-27. • The site includes an outstanding lodge designed by H E Goodridge (1848), and forms the setting of the adjacent Lansdowne Tower, also designed by Goodridge for Beckford (1825-26). 	William Beckford (grounds); Henry Edmund Goodridge (architect)
1848	Mill Road Cemetery, Cambridge	<ul style="list-style-type: none"> • An early example (1848) of a garden cemetery. • The design combines a formal and informal layout of paths, which survives essentially intact. • Although the chapel has been demolished, its open site retains the original focal position. 	George Gilbert Scott
1848	Ford Park Cemetery, Plymouth	<ul style="list-style-type: none"> • A good example of a mid-19C garden cemetery (1847-8). • A substantial example of the work of the noted cemetery designers J R Hamilton and J M Medland. • The cemetery layout survives intact. • The cemetery includes burial vaults of an unusual above-ground design. • The cemetery contains a good collection of funerary monuments which reflects the social and economic development of Plymouth and Devonport in the 19 C. 	Hamilton & Medland
1848	St Sepulchre's Cemetery	<ul style="list-style-type: none"> • St Sepulchre's Cemetery is a High Victorian parochial cemetery (1848) laid out to serve the parish of Jericho in the city of Oxford. • The cemetery is one of a group of three contemporary cemeteries established to address the overcrowded 	H J Underwood; E G Bruton (lodge and entrance gates)

		<p>nature of the parish churchyards.</p> <ul style="list-style-type: none"> • The cemetery retains distinguished associated structures including a lodge and entrance gates designed by E G Bruton in 1848. • The cemetery contains a good collection of C19 funerary monuments, including memorials to prominent members of the University, and to the Sisters of the Holy Trinity, a mid-C19 Anglican religious community. • The layout of the cemetery survives substantially intact, together with some apparently original planting. 	
1848	Warstone Lane Cemetery, Birmingham	<ul style="list-style-type: none"> • The cemetery is an example of a mid-C19 joint stock cemetery laid out to serve the Anglican community of a provincial town. • The cemetery is a good example of the work of the noted cemetery designers J R Hamilton and J M Medland. • The cemetery retains a significant range of catacombs which form a key element of the design. • The original planting is attributed to Richard H Vertegans, a local nurseryman of note. 	Hamilton & Medland; Richard H Vertegans (nurseryman)
1849	Woodbury Park Cemetery	<ul style="list-style-type: none"> • An early example (1849) of a garden cemetery for the local Anglican congregation. • The design is based on an informal and imaginative layout of paths in Picturesque style set on an undulating site, which survives essentially intact, together with much C19 planting. • A variety of social and artistic historical interest is expressed in a notable collection of monuments. 	
1849	Welford Road Cemetery, Leicester	<ul style="list-style-type: none"> • A good example of an early 19C cemetery laid out for a provincial town. • The cemetery was designed by the noted cemetery designers Hamilton and Medland. • The design of the cemetery was influential on the noted and prolific cemetery designer William Gay, who was its first Registrar. • The design survives relatively intact with some original planting, but with the loss of both chapels and one lodge. • The monuments reflect the social, political and economic development of Leicester during the 19 C. 	Hamilton & Medland; William Gay (design)
1850	Overleigh Cemetery, Chester	<ul style="list-style-type: none"> • The site is a good example of an early High Victorian cemetery laid out in the garden style. • The design of the cemetery is complex and contained unusual features including a small lake. • The cemetery contains a good collection of funerary monuments which reflects the development of Chester during the C19. • The structural planting and layout of the cemetery survive essentially intact. 	Thomas Mainwaring Penson (architect); Mr Lister (grounds)
1853	Barton Road Cemetery,	<ul style="list-style-type: none"> • Barton Road Cemetery is a High Victorian garden cemetery (1852) established by a commercial company to 	

	Torquay	<p>serve the resort of Torquay.</p> <ul style="list-style-type: none"> • The layout of the cemetery survives intact, together with its contemporary associated structures. • The cemetery retains original planting, and the layout skilfully exploits the undulating topography for picturesque effect. • The cemetery contains a good collection of C19 funerary monuments which reflect the social and economic development of Torquay during the C19 and early-C20. 	
1854	Great Torrington Cemetery, Torrington	<ul style="list-style-type: none"> • Great Torrington Cemetery is a High Victorian cemetery (1856) laid out by a provincial Burial Board. • The layout of the cemetery survives intact, together with substantial areas of original planting. • The cemetery contains contemporary associated structures including two chapels, a lodge and entrance gates. • The cemetery contains a good collection of C19 funerary monuments which reflect the development of this small rural market town during the C19. 	Great Torrington Burial Board Surveyor
1854	Poole Cemetery, Poole	<ul style="list-style-type: none"> • Poole Cemetery is a High Victorian garden cemetery (1854) laid out by a Burial Board. • The cemetery is a good example of the work of the Bournemouth architect Christopher Crabbe Creeke (1820-86), who was subsequently responsible for the design of Wimborne Road Cemetery, Bournemouth (qv). • The layout of the cemetery, including its associated structures and planting survives intact. • The design of the cemetery successfully exploits the undulating topography of the site for picturesque effect. • The cemetery contains a good collection of C19 funerary monuments which reflect the social and economic development of Poole during the C19. • Several monuments in the cemetery commemorate individuals associated with the expansion of Poole as a port, with their professions being reflected in the design of the monument. 	Christopher Crabbe Creeke (architect)
1854	St Pancras & Islington Cemetery, London	<ul style="list-style-type: none"> • A complex example of a High Victorian (1854) public cemetery, the earliest in the Metropolis. • The landscape design is of a high artistic quality, based on a largely asymmetrical layout, by designers of note including Barnett and Birch (general layout), and the nurseryman William Masters (landscaping). • The buildings, also by Barnett and Birch, were similarly of high quality. • The layout and structures survive largely intact. • Its local and national social interest is expressed in a rich variety of 19th and early 20C monuments. 	Barnett & Birch (architects); William Masters (planting)
1854	City of Westminster, Hanwell,	<ul style="list-style-type: none"> • A fine grid-pattern, early High Victorian (1854-55) public cemetery for the Metropolis, with a complimentary late-C19 extension in similar style. 	Robert W Jerrard (buildings)

	London	<ul style="list-style-type: none"> • The cemetery was laid out by the London architect Robert W Jerrard who also designed the Gothic-style structures. • One of the first public cemeteries to be opened after the Metropolitan Interment Act of 1850. • This, together with The Royal Borough of Kensington and Chelsea Cemetery (qv), is one of two contemporary cemeteries laid out adjacent to serve significant areas of the Metropolitan population in contrasting styles. • The layout and structures survive intact and include the largest cemetery lodge in London. • Metropolitan and national social interest are expressed in a rich variety of fine C19 vaults and monuments. 	
1854	Military Cemetery, Aldershot	<ul style="list-style-type: none"> • The cemetery is a good example of an early High Victorian garden cemetery (1855) with an extension, in similar style, of 1879. • The cemetery was laid out by the Royal Engineers as part of the creation of Aldershot Military Camp. • The site survives intact and retains significant original planting. • The cemetery contains a good collection of funerary monuments reflecting the history of the British Army at Aldershot. • The cemetery contains a large War Graves section and War memorial commemorating service men killed in the First and Second World Wars. 	Royal Engineers
1854	Boston Cemetery, Boston	<ul style="list-style-type: none"> • Boston Cemetery is a good example of an early High Victorian (1854) public cemetery for a provincial town. • The buildings and layout form a notable ensemble and were by the eminent Darlington architect JP Pritchett who specialised in cemeteries in the region (including York, (qv)). • Notable survival of C19 planting including an original lime avenue, evergreen trees and shrubs. • Social interest is expressed in an artistically rich variety of C19 monuments including many St Helens worthies. • The cemetery layout survives intact including its twin Gothic chapels and gateway including lodges linked by an arch. • The site includes various memorials of interest including Sir Herbert Ingram MP for Boston, the founder of the Illustrated London News, who came from the Boston area and drowned along with his young son on Lake Michigan, North America in 1860. 	JP Pritchett (architect)
1854	Brookwood Cemetery, Woking	<ul style="list-style-type: none"> • An early High Victorian cemetery (1852-54) intended to serve, but detached from, the metropolis. • Its design harks back to the designs of the commercial cemetery of the 1830s and 1840s and represents the apogee of this type. • Renowned designers created the most extensive layout in Britain, using formal and informal features in a unique 	Sidney Smirke, Cyril Tubbs, Tubbs & Messer, Edward Maufe (architects); Robert Marnock, Edward White (landscape);

		<p>manner. They included the architect Sidney Smirke who designed the picturesque chapels and stations, and the landscape designer Robert Marnock who laid out the site apparently following the cemetery designer and author J.C. Loudon's principles and planted by the local nurseryman Robert Donald. Other notable architects contributed later structures including Cyril Tubbs, the practice Tubbs & Messer & Edward Maufe.</p> <ul style="list-style-type: none"> • The unique integral railway, which was the principal method which served the site, largely influenced the design of the site and allowed the choice of its position remote from the population which it served, adjacent to a main railway line. • An extensive and internationally notable variety of social and religious interest is expressed in the interments with an extensive pauper ground (largely unmarked by monuments) and an artistically notable collection of monuments including many late C19 and C20 mausolea. • Extensive evergreen planting following Loudon's principles, including perhaps the most extensive group of C19 <i>Wellingtonias</i> in the country, planted in lines, also in single and double avenues and as specimens and groups. • Extensive and high quality C20 military section unique on this scale in Britain and with a unique variety of national sections represented. • The third major section is the Glades of Remembrance (1945-50s) designed by the notable designer Edward White who specialised in such sites. • The cemetery layout survives relatively intact despite the loss of a chapel and the stations and permanent way (although the course of the railway survives open) and some neglect. 	Robert Donald (nurseryman)
1854	Undercliffe Cemetery, Bradford	<ul style="list-style-type: none"> • A fine example of a late private cemetery (1852-54) for a provincial city. • Designed by William Gay, a noted cemetery designer, a Picturesque informal path pattern leading from the entrances is focussed on the central formal promenade (formerly flanked and dominated by the chapels), which is lined with striking 19C monuments. • The cemetery layout survives relatively intact despite the loss of the original two chapels and lodges. • The core contains many grand 19C monuments to Bradford's leading citizens; markers elsewhere include paupers' graves. 	William Gay (design)
1855	Bedford Cemetery, Bedford	<ul style="list-style-type: none"> • A good example of an early High Victorian (1855) public cemetery for a provincial town in informal Picturesque style by the local architect Thomas Jobson Jackson of Bedford, complimented by a late-C19 extension in similar style (1885). • The Gothic structures, also by Jobson, form a notable ensemble and include offices, mortuary, lodge, gatehouse and chapels. 	Thomas Jobson Jackson (architect)

		<ul style="list-style-type: none"> • Social interest is expressed in an artistic variety of C19 monuments including many Bedford worthies notably the Wyatt family enclosure, railed and gated, contains a good selection of Victorian memorial types, including the tomb of James Wyatt (d 1878), the founder of the Bedford Times, who secured the land for the cemetery. • The cemetery layout and structures survive intact, with notable survival of C19 planting including evergreen trees and shrubs. 	
1855	General Cemetery, Falmouth	<ul style="list-style-type: none"> • Falmouth General Cemetery is a High Victorian garden cemetery (1853-8) laid out for a Burial Board. • The cemetery was designed by a local surveyor, Joseph Olver, basing his designs in part on an earlier scheme by T W Porter of London. • The layout of the cemetery, together with its associated structures and planting survives intact. • The design of the cemetery skilfully exploits its picturesque topography. • The cemetery contains a good collection of C19 funerary monuments, many reflecting its maritime location. 	Joseph Olver of Falmouth (surveyor); T W Porter of London (plans)
1855	Dalston Road Cemetery, Carlisle	<ul style="list-style-type: none"> • Dalston Road Cemetery is a good example of an early High Victorian (1855) public cemetery for a provincial town in formal style by the City Surveyor, Hugh McKie, complimented by a late C19 extension in similar style (1880s). • The Gothic structures, designed by local architects J W H & J M Hay, form a notable ensemble and include offices, lodges and chapels. • The cemetery layout and structures survive intact, with notable survival of C19 planting including evergreen trees and shrubs. • Social interest is expressed in an artistically rich variety of C19 monuments including many Carlisle worthies and a pauper burial area with few monuments. 	High McKie (surveyor); JWH & JM May (architects)
1855	Nottingham Road Cemetery, Derby	<ul style="list-style-type: none"> • The associated buildings are of high quality and designed by Henry Isaac Stevens, a local architect of note. • The layout is believed to have been the subject of advice from William Barron, a designer of national renown. • The layout survives essentially intact, although much of the original planting does not survive. 	Henry Isaac Stevens (architect); Mr Lee of Hammersmith (grounds); William Barron (landscape advice)
1855	East Finchley Cemetery, London	<ul style="list-style-type: none"> • A good example of a High Victorian (1845-55) public cemetery for the Metropolis. • Notable designers (Barnett & Birch Ltd) provided a creative layout. • The layout and structures survive largely intact in good condition. • Local and national social interest is expressed in a rich variety of 19th and early 20C monuments. 	Barnett & Birch Ltd (designers); James Wright

1855	City of London Cemetery, London	<ul style="list-style-type: none"> • This High Victorian cemetery (1853-55) was laid out to serve the Metropolis, particularly the City of London, and represents the apogee of public cemetery design. • Renowned designers created an extensive and high quality layout, using formal and informal features. They included William Haywood who designed the layout and buildings, the landscape gardener William Davidson, and later Richard Sudell who designed the extensive Memorial Garden in the 1950s. • The imposing and extensive cemetery buildings including lodges, gateways, chapels, catacombs (all 1850s) and the Old Crematorium (1902, an early example of its type) survive intact, as does the overall layout, and all are in good condition. • A rich variety of national social, religious and artistic historical interest is expressed in an extensive and notable collection of monuments. 	William Haywood, (layout and buildings); William Davidson (landscaping); Richard Sudell (memorial garden)
1855	Paddington Cemetery, London	<ul style="list-style-type: none"> • A fine early High Victorian (1855) public cemetery for the Metropolis. • One of the first public cemeteries to be opened after the Metropolitan Interment Act of 1850. • The cemetery was laid out with a geometric horseshoe pattern of paths by the London architect Thomas Little (who had earlier designed the chapel at Nunhead, (qv). • Little also designed the Gothic-style structures including an imposing ensemble of twin chapels linked by a <i>porte-cochère</i> as the focus of the design. • The layout and structures survive intact and in good condition. • Metropolitan social interest is expressed in a plethora of C19 monuments. 	Thomas Little (architect)
1855	Kensington & Chelsea Cemetery, Hanwell, London	<ul style="list-style-type: none"> • A fine informal, Picturesque, early High Victorian (1855) public cemetery for the Metropolis. • The cemetery was laid out by the surveyor to the Ladbroke estate in Kensington, Thomas Allom who also designed the Gothic-style structures. • One of the first public cemeteries to be opened after the Metropolitan Interment Act of 1850. • This, together with the City of Westminster Cemetery (qv), is one of two contemporary cemeteries laid out adjacent to serve significant areas of the Metropolitan population, in contrasting styles. • The layout and structures survive, but with the loss of one of the two chapels and part of a screen linking them. • The varied woody planting is of high quality and survives well. • Metropolitan social interest is expressed in an extensive collection of monuments which are rarely extravagant, notable exceptions being the monument for Mr Wheeler, a Notting Hill builder, and the 1914 tomb of the conchologist Edgar Smith, decorated with a large conch shell. 	Thomas Allom (surveyor to Ladbroke Estate)

1855	Rochdale Cemetery, Rochdale	<ul style="list-style-type: none"> • Rochdale Cemetery is a High Victorian garden cemetery (1855). • The cemetery was laid out by Abraham Stansfield, assisted by local geologists James Horsfall and Robert Law. • The division between the consecrated and unconsecrated portions of the cemetery is uniquely marked by a series of stone pillars, each formed from different identified stone. • The layout of the cemetery survives substantially intact although both the Anglican and Nonconformist chapels by R Moffat Smith of Manchester and Fowles of Rochdale respectively have been lost. • The cemetery contains a good collection of C19 and early C20 funerary monuments reflecting the development of Rochdale. • The cemetery contains a crematorium and memorial garden designed in 1938 by the Borough Surveyor and Architect G H Morgan. 	Abraham Stansfield (assisted by two geologists, James Horsfall of Healey Nursery and Robert Law of Todmorden)
1855	Kingston Cemetery, Portsmouth	<ul style="list-style-type: none"> • Kingston Cemetery is a High Victorian cemetery (1856) laid out for a Burial Board. • The cemetery has a strong geometrical plan executed by Charles Smith, Surveyor to the Portsea Burial Board, with associated structures designed by George Rake. • The layout of the cemetery, including its associated structures and original planting survives intact. • The cemetery contains a good collection of C19 and early-C20 funerary monuments, many of which reflect the Naval heritage of Portsmouth. • The cemetery contains significant memorials to HMS Thunderer (1878) and HMS Racer. 	George Rake (architect); Charles B Smith (Board Surveyor)
1855	Lancaster Cemetery, Lancaster	<ul style="list-style-type: none"> • A good example of an early High Victorian (1855) public cemetery for a provincial town. • The buildings, by the eminent Lancaster architect Edward Paley, form a notable ensemble based on three Gothic chapels enclosing a focal rond point on a high plateau. • The layout may be by the notable cemetery designer William Gay who also designed Undercliffe, Bradford (qv) amongst others, otherwise it is by Paley. • Notable survival of good C19 planting. • Social interest is expressed in a variety of C19 monuments including many Lancaster worthies. • The cemetery layout survives intact and in good condition including the trio of chapels and duo of gateways. 	Edward Paley (architect); William Gay (layout)

1855	Preston Cemetery, Preston	<ul style="list-style-type: none"> • A complex example of an early High Victorian (1855) public cemetery for a provincial town. • The buildings were designed by an eminent regional architect, Thomas Denville Barry, who specialised in cemeteries in the region, including the slightly later Toxteth and St Helens (qv). They included three chapels and a gateway similar in form to those at Toxteth (qv) and flanking lodges, together with a lodge at a second entrance. • The layout uses a geometric serpentine drive and path pattern based on an unusually complex 'butterfly' form, with three serpentine drives fanning out to give access to the focal sites of the former chapels. • It has an extensive collection of C19 slab monuments crossing the site in grid pattern, including many Preston dignitaries, punctuated by a few artistically notable individual monuments. • The cemetery layout survives intact despite the loss of the three original chapels, whose sites remain open and focal points. It is considerably enhanced by the unusually extensive remains of the C19 woody planting, including trees and shrubs, and the notable collection of monuments. 	Thomas Denville Barry
1855	Old and New Cemetery, Ipswich	<ul style="list-style-type: none"> • The cemetery is a good example of a High Victorian Burial Board cemetery (1855). • The cemetery was laid out and planted by William Davidson, a horticulturist of note who worked as head gardener at Shrubland Park, Suffolk (qv) and who planted the City of London Cemetery (opened 1856, (qv) and laid out Rugby Cemetery (opened 1863). • The early 20C cemetery extension (1921) was planted by the notable nursery Notcutts of Woodbridge. • The cemetery contains an early provincial crematorium (1928) and associated commemorative landscape. 	William Davidson (plan and planting); Notcutts (nurserymen)
1855	General Cemetery, Trowbridge	<ul style="list-style-type: none"> • A good example of an early High Victorian (1855) public cemetery for a small provincial town in informal Picturesque style by the local architect CE Davis of Bath. • The Gothic structures, also by Davis, form a notable ensemble and include lodge, gateway and two chapels. • The design pivots around an axial drive which divides the consecrated and unconsecrated sections which are laid out with a serpentine pattern of paths. • An exceptional collection of three mausolea is scattered around the perimeter together with several other notable memorials, unusual in a modest provincial cemetery serving a rural area. • Two of the mausolea are of unusual Romanesque design with marked stylistic similarities and are picturesquely sited against a backdrop of evergreen shrubbery in the boundary belt. • Social interest is expressed in an artistic variety of C19 monuments including many local worthies. 	CE Davis of Bath (architect)

		<ul style="list-style-type: none"> The cemetery layout and structures survive intact and in good condition, with notable survival of C19 planting including an avenue of Irish yew along the axial drive. 	
1856	Tonge Cemetery, Bolton	<ul style="list-style-type: none"> Tonge Cemetery is a High Victorian cemetery (1856) laid out for a Burial Board. The cemetery was laid out by William Henderson of Birkenhead, with associated structures designed by local architects Charles Holt, Robert Burrows, George Woodhouse and John Smalman Smith. The cemetery is laid out with a formal axial drive and curvilinear walks dividing the burial areas which exploit the undulating topography of the site. The layout of the cemetery survives substantially intact, although the Nonconformist Chapel (Woodhouse, 1856) and the Roman Catholic Chapel (Holt, 1856) have been lost. The cemetery contains a good collection of C19 and early C20 funerary monuments which reflect the development of Bolton. 	William Henderson (plan); Charles Holt, George Woodhouse and John Smalman Smith (buildings)
1856	Toxteth Park Cemetery, Liverpool	<ul style="list-style-type: none"> A good example of an early High Victorian (1855-56) public cemetery for a provincial city. Designed by a prolific and renowned cemetery designer, William Gay, who also designed Undercliffe and Bradford (qv), amongst others. The buildings, including two chapels, and an imposing gateway and lodges, were designed by an eminent local architect, Thomas Denville Barry, who specialised in cemeteries in the region, including the earlier Preston and later St Helen's (qv). The layout uses a geometric drive and path pattern. A central axial drive slices through a heart-shaped subsidiary drive which linked the opposing chapels on an axis at 90 degrees to the main drive. A terrace, on which the remaining one of the two original chapels is sited, enlivens otherwise the largely level site, offset from and overlooking the axial drive. It has an artistically rich variety of C19 monuments clustered alongside the main drives, including many Liverpool dignitaries. The layout survives relatively intact despite the loss of one of the two chapels which faced each other across the core of the site. Some trees survive around the core circular drive, possibly from the C19 planting. 	William Gay (design); Thomas Denville Barry (architect)
1856	Norwich City Cemetery (Earlham Road)	<ul style="list-style-type: none"> Norwich City Cemetery is a High Victorian cemetery (1856) laid out for a Burial Board. The cemetery was laid out to a formal geometrical plan conceived by the Surveyor to the Burial Board, E E Benest. The layout of the cemetery survives substantially intact although the original chapels (Benest, 1856) have been replaced by a crematorium designed by the City 	E E Benest (City Surveyor); E E Benest (mortuary chapel); David Percival (City Architect) (crematorium)

		<p>Architect, David Percival (1963-4).</p> <ul style="list-style-type: none"> • The cemetery contains a Jewish section and associated mortuary chapel (Benest, 1856). • The cemetery contains a mid-C20 memorial garden and a War Memorial Garden. • The cemetery has a good collection of funerary monuments, including the Soldier's Monument (Doulton, 1878) and a group of military memorials. 	
1856	Church Cemetery, Nottingham	<ul style="list-style-type: none"> • A good example of a High Victorian (1856) commercial cemetery. • The site combines elements of the garden cemetery with the picturesque taste to create a most unusual design and layout. • The dramatic landscape, exploiting rocky caves, chasms and outcrops, survives intact and in good condition. • The cemetery contains a good collection of funerary monuments which reflect the development of Nottingham during the late 19th and early 20C. • An extensive group of 'Guinea Graves' survives within St Anne's Valley, which forms a separate enclosure, reflecting the social history of Nottingham. 	Edwin Patchitt
1856	Woodbridge Cemetery, Woodbridge	<ul style="list-style-type: none"> • Woodbridge Cemetery is a High Victorian garden cemetery (1856) established by a Burial Board. • The cemetery was laid out on the site of a burial ground used by the Duke of York's Regiment in 1804-14. • The cemetery was designed by the local architect William Pattison. • The cemetery was planted by the local nursery Notcutt of Woodbridge, who also planted the New Cemetery at Ipswich (qv). The nursery's involvement with the cemetery planting continued into the C20, and members of the family are buried in a plot within the cemetery. • The layout of the cemetery, including its associated structures and planting, survives intact. • The design of the cemetery skilfully exploits the undulating topography of the site. • The cemetery contains some monuments of note, including a memorial to 669 Napoleonic soldiers buried in the earlier burial ground. 	William Pattison (architect); Notcutt (nurseryman)
1857	Woodvale Cemetery (Brighton Borough Cemetery)	<ul style="list-style-type: none"> • Woodvale Cemetery is a good example of an early High Victorian (1856) public cemetery for a provincial town in informal Picturesque style by R Wheeler of London. • The conjoined Gothic chapels, converted to a crematorium in 1930, form a focal point in the design which makes best use of a narrow valley in the South Downs. • Social interest is expressed in an artistic variety of C19 monuments including many Brighton worthies. • The cemetery layout and most structures survive intact. 	R Wheeler of London

1857	Tewkesbury Cemetery, Tewkesbury	<ul style="list-style-type: none"> • It is a good example of an 1850s Burial Board cemetery which survives largely intact. • It is of a good design by James Medland and Alfred Maberley. • The structural elements of the cemetery - the chapels, lodge and gate piers - are of very good quality and survive intact. • There is good structural planting, much of which survives from the original schemes. 	James M Medland and Alfred Maberley of Gloucester
1857	Cemetery, Salford	<ul style="list-style-type: none"> • Weaste Cemetery is a High Victorian cemetery (1857) laid out for a Burial Board. • The cemetery structures were designed by J P Pritchett (1789-86), who had previously designed chapels at York Cemetery (1837, qv) St Andrew's Cemetery, Newcastle (1857, qv) and subsequently West Cemetery, Darlington (1858, qv). • The cemetery has a formal design which exploits the falling ground to the south. • The layout of the cemetery survives substantially intact, but all associated structures apart from the lodge (Pritchett, 1856) have been lost. • The cemetery contains a good collection of C19 and early C20 funerary monuments commemorating leading citizens of Salford. • The cemetery was extended in 1887-8 to a plan by the Borough Engineer, Arthur Jacob, and with planting by Henry Moore, head gardener at Peel Park who was also responsible for planting at Lancaster Cemetery (1855, qv) and Seedley Park, Salford (now Buile Hill Park, qv). 	JP Pritchett (buildings); Arthur Jacob (Borough Engineer); Henry Moore (Peel Park head gardener)
1857	Greenacres Cemetery, Oldham	<ul style="list-style-type: none"> • Greenacres Cemetery is a High Victorian cemetery (1857) laid out for a Burial Board. • The cemetery was designed by the Manchester architect N G Pennington, who was also responsible for the design of Chadderton Cemetery (1857, qv). • The geometrical layout of the site survives intact, but the Anglican, Nonconformist and Roman Catholic chapels (Pennington, 1857) have been lost. • The entrance lodge (Pennington, 1857) survives. • The design of the cemetery, with a central axial drive and curvilinear subsidiary drives exploits the sloping site. • The cemetery contains a collection of C19 and C20 funerary monuments, some of which retain metal railings. 	NG Pennington
1857	Chadderton Cemetery, Oldham	<ul style="list-style-type: none"> • Chadderton Cemetery is a High Victorian cemetery (1857) laid out for a Burial Board. • The cemetery was designed by the Manchester architect N G Pennington, who was also responsible for the design of Greenacres Cemetery (1857,qv). • The geometrical plan of the cemetery exploits the undulating topography of the site. • The layout of the cemetery survives substantially intact, with the Anglican chapel, lodge and cemetery office 	NG Pennington

		<p>(Pennington, 1857) remaining.</p> <ul style="list-style-type: none"> The cemetery contains a good collection of C19 and C20 funerary monuments which reflect the development of Oldham. 	
1857	Mansfield Cemetery, Mansfield	<ul style="list-style-type: none"> Mansfield Cemetery is a High Victorian garden cemetery (1857) laid out for a Burial Board. The layout of the cemetery was designed by the Mansfield architect C J Neale. The associated structures for the cemetery were designed by J P Pritchett (1789-1868), who had previously designed cemeteries and structures at York (1837, qv), Boston (1854,qv) and Weaste Cemetery, Salford (1857, qv). The informal layout of the cemetery skilfully exploits the topography for picturesque effect. The layout of the cemetery, including the associated structures (Pritchett, 1857) and such original planting survives intact. The cemetery contains an important collection of C19 funerary monuments, some of which are listed. The cemetery contains a military memorial commemorating the dead of the Crimean War and the Indian Mutiny. 	C J Neale (architect) (layout); James Pigott Pritchett & Sons of York (buildings)
1857	St John's Cemetery, Newcastle	<ul style="list-style-type: none"> A complex early High Victorian (1857) public cemetery for a provincial city in formal and informal style by Johnstone and Knowles. The conjoined Gothic chapels form a striking focal point in the design which makes dramatic use of a hillside overlooking the Tyne Valley. Unusually, a Jewish section was included at the same time, set within its own railings. It is one of the first four mid-C19 Burial Board cemeteries formed in Newcastle upon Tyne. The others are St Andrew's qv (Middleton & Pritchett 1855-7), All Saints', Jesmond (Benjamin and John Green 1857), and St Nicholas' (Archibald Dunn 1858). Social interest is expressed in a variety of C19 monuments, including many Newcastle worthies, victims of shipwrecks, and members of the theatrical profession, most of which are relatively modest. One exception is the Mather Tomb c 1870, a Gothic-style monument with an arcaded canopy in sandstone ashlar with pink and grey granite containing two chest tombs. The buildings and many monuments are in very poor condition, particularly in the Jewish section which has also lost its original gateway. However, the cemetery layout and most structures survive intact. 	Johnstone and Knowles
1857	St Andrew's Cemetery, Newcastle	<ul style="list-style-type: none"> An early High Victorian (1855-57) public cemetery for a provincial city in formal grid-pattern style. Designs for buildings and layout were provided by Middleton and James Pigott Pritchett, possibly modified 	Middleton and J P Pritchett (buildings and layout)

		<p>by Pritchett.</p> <ul style="list-style-type: none"> • The Gothic chapels form two focal points in the design to enliven a level site. • Social interest is expressed in a variety of C19 monuments, most of which are relatively modest. • It is one of the first four mid-C19 Burial Board cemeteries formed in Newcastle upon Tyne. The others are St John's (qv) (Johnstone and Knowles 1856-7), All Saints', Jesmond (Benjamin and John Green 1857), and St Nicholas' (Archibald Dunn 1858). Pritchett designed the buildings and layout at York Cemetery (qv) in 1836-7, and Darlington 1856-58, (qv) and for a time worked in partnership with his son-in-law, John Middleton. From the mid 1850s his practice, Pritchett and Sons, became established nationally in the field of public cemetery design. • Although most the planting has gone, the cemetery layout and structures survive intact. 	
1858	West Cemetery, Darlington	<ul style="list-style-type: none"> • A good example of an early High Victorian (1856-58) public cemetery for a provincial town in formal grid-pattern style complimented by later C19 extensions in similar style. • The chapels and lodge were designed by the Darlington architect, J P Pritchett and the grounds laid out by Mr Joseph Bowker of Scarborough. • Pritchett designed the buildings and layout at York Cemetery (qv) in 1836-7, and St Andrew's, Newcastle (qv), 1855-57 and for a time worked in partnership with his son-in-law, John Middleton. From the mid 1850s his practice, Pritchett and Sons, became established nationally in the field of public cemetery design. • The conjoined Gothic chapels form a focal point in the design offset from the main axis, to enliven a level site. • A crematorium has been inserted into the landscape. • Social interest is expressed in a variety of C19 monuments, most of which are relatively modest. • The cemetery layout and structures survive intact, together with exceptional planting including much from the C19. 	Pritchett JP (architect) and Bowker of Scarborough
1858	Borough Cemetery & Crematorium, St Helens	<ul style="list-style-type: none"> • Borough Cemetery is a complex early High Victorian (1856-58) public cemetery for a provincial town. • The buildings and layout were by an eminent local architect Thomas Denville Barry who specialised in cemeteries in the region (including Toxteth and Preston, qv) and made dramatic use of the undulating topography. • Extensive and complex planting by a prolific and nationally renowned designer, Edward Kemp which compliments Barry's layout and survives relatively complete. • Local and national social interest is expressed in an artistically rich variety of C19 monuments including many St Helens worthies. • The cemetery layout survives relatively intact despite the 	Thomas Denville Barry (architect); Edward Kemp (design)

		loss of two of the original three chapels.	
1859	Belper Cemetery, Belper	<ul style="list-style-type: none"> • Belper Cemetery is a High Victorian cemetery (1859) laid out for a Burial Board. • The layout and planting of the cemetery was designed by the noted designer William Barron (1800-91), head gardener at Elvaston Castle (qv) and advisor on planting at Nottingham Road Cemetery, Derby (1855, qv). • The cemetery lodge and paired chapels were designed by the Birmingham architect Edward Holmes. • The layout of the cemetery skilfully exploits the steeply sloping site to create picturesque views from the cemetery, and of the cemetery from surrounding areas. • The layout of the cemetery, including its associated structures and much original planting of the highest quality, survives intact. 	William Barron (layout); Edward Holmes (Birmingham architect)
1859	St Andrew's Cemetery, Hexham	<ul style="list-style-type: none"> • Historic interest: it is a relatively early example of a 'Burial Board Cemetery', which embodies reformers' ideas on burial provision. • Intactness: the original cemetery, including its planting scheme, remains largely intact despite extensions to the east which do not detract from its historic interest. • Design Quality: its design is an early and good example of the work of Archibald Matthias Dunn, a Catholic architect well-regarded in the north of England. • Group Value: it retains a full suite of well-preserved buildings of high quality by Dunn, including twin chapels, twin entrance lodges and gates (Listed Grade II). • Local Distinctiveness: it has a good range of monuments reflecting Hexham's social and economic history. 	Archibald Matthias Dunn (chapels and lodges); Edward Hutchinson and Mr D W Rome (grounds and grave spaces); John Robson (nurseryman)
1860	Burngreave Cemetery, Sheffield	<ul style="list-style-type: none"> • A good example of a High Victorian (1859-60) public cemetery for a provincial town in formal grid-pattern style complimented by later C19 extensions in similar style. • The buildings were designed by local architects, William Flockton & Son. • The linked Gothic chapels form a striking focal point in the design dominating the main axis, set at the bottom of a gentle valley and heralded by the Superintendent's house and lodge flanking the main entrance. • Social interest is expressed in a variety of C19 monuments, most of which are relatively modest. • The cemetery layout and structures survive intact, together with planting including many trees from the C19. 	William Flockton & Son (architects)

1860	Scholemoor Cemetery, Bradford	<ul style="list-style-type: none"> • A good example of a High Victorian (1858-60) public cemetery for a provincial town in formal grid-pattern style complimented by later C19 extensions in similar style. • The site was designed by the Borough Surveyor, Charles Gott. • The two Gothic chapels which stood on circular platforms either side of the main axis (reflecting the division of consecrated and unconsecrated ground) dominating the sloping site have been demolished but their sites remain open and read as part of the design. • An early example of a crematorium and nearby columbarium (1905), was built by the City Architect, F E P Edwards. Although situated on lower ground, the crematorium now dominates the cemetery. • Social interest is expressed in a variety of C19 monuments, most of which are relatively modest. • The cemetery layout survives intact, together with planting including an avenue of mature trees lining the long main axial drive. 	Charles Gott (Borough Surveyor); F E P Edwards (City Architect) (crematorium and columbarium)
1860	Dewsbury Cemetery, Dewsbury	<ul style="list-style-type: none"> • A good example of a High Victorian (1859-60) public cemetery for a provincial town in formal style complimented by a later C19 extension in similar style. • The site was laid out to a design by William Barratt of St John's, Wakefield, with buildings by architects Jeremiah Marriott and Son, including twin chapels and two entrances. • The Gothic chapels form a striking focal point in the design, flanking and dominating the main entrance and axis, and set dramatically at the top of a sloping plateau. • Social interest is expressed in a variety of C19 monuments, most of which are relatively modest with a particularly dense collection of monuments on the higher level ground adjacent to the chapels. • The cemetery layout and structures survive but in poor condition, together with some planting perhaps from the C19. 	William Barratt of Wakefield (design); Jeremiah Marriott and Son (architects)
1861	Witton Cemetery, Birmingham	<ul style="list-style-type: none"> • Witton Cemetery is a High Victorian cemetery (1861) laid out for the Burial Board of a major provincial town. • The cemetery was the first municipal provision of burial space in Birmingham. • The cemetery was laid out to the design of Richard Ashwell, a former gardener at Chatsworth (qv) and first Superintendent of London Road Cemetery, Coventry (1845, qv). • The cemetery structures including a lodge and two chapels were designed by R Clarke of Nottingham. • The layout of the cemetery combines a grand formal terrace linking the chapels, and curvilinear walks dividing burial plots on sloping ground to create a picturesque ensemble. • The layout of the cemetery survives substantially intact, 	Richard Ashwell of Coventry (layout); R Clarke of Nottingham (buildings)

		<p>with only the Nonconformist Chapel (Clarke, 1861) and the later Roman Catholic Chapel (1863) having been lost.</p> <ul style="list-style-type: none"> • The cemetery contains an enclosed Jewish section (1868) with ornamental planting, lodge and octagonal prayer hall. • The cemetery contains a collection of monuments which reflect the development of Birmingham during the second half of the C19; this includes a monument commemorating the re-interment of 1503 coffins from the Old Meeting House in 1882-3, as well as other re-interments from inner urban burial grounds. • The cemetery contains a small military section. 	
1861	Stoney Royd Cemetery, Halifax	<ul style="list-style-type: none"> • A fine example of a High Victorian public cemetery (1860-61) in informal Picturesque style for a provincial city. • Designed by Edward Milner, a notable designer, its informal layout makes dramatic use of a valley's steep, sloping ground, by means of terraces and a pattern of interlocking serpentine paths, it being dominated originally by three chapels at different levels. It incorporated features of the earlier Stoney Royd estate. • Shortly before, Milner assisted Joseph Paxton in the design of People's Park, Halifax (qv), completed in 1857. • For its rich variety of C19 monuments including many C19 Halifax worthies. • The cemetery layout, its planting & most structures survive intact and largely in good condition, with extensive C19 planting. 	Edward Milner
1862	Sale and Brooklands Cemetery, Sale	<ul style="list-style-type: none"> • Sale and Brooklands Cemetery is a High Victorian cemetery (1862) laid out for a Burial Board. • The cemetery and its associated structures were designed by the Manchester architect William Wilson. • The cemetery has a complex 'butterfly' plan comprising curvilinear walks which define the burial areas. • The layout of the cemetery, including its associated structures, survives intact. • The cemetery contains a good collection of C19 and C20 funerary monuments, some commemorating persons of national note. 	William Wilson (architect)
1863	Bouncer's Lane Cemetery, Cheltenham	<ul style="list-style-type: none"> • Bouncer's Lane Cemetery is a High Victorian garden cemetery (1863) laid out by a Burial Board to serve an expanding spa town. • The cemetery and its associated structures was designed by the Cheltenham architect W H Knight, who was also responsible for designing cemeteries at Hereford, Great Malvern and Shipston on Stour. • The symmetrical layout of the cemetery is planted to a high standard, with many plants being originally supplied by a local nurseryman, Charles Brydges. • The linked chapels and spire, and the Inner and Outer Lodges (Knight, 1863) are designed to a particularly high standard. 	WH Knight (architect); Charles Bridges (nurseryman)

		<ul style="list-style-type: none"> • The layout of the cemetery, including its associated structures and much original planting survives intact. • The cemetery contains a good collection of C19 funerary monuments which reflect the development of Cheltenham as a fashionable spa town. • The cemetery retains its late-C19 nursery area. • The cemetery contains a crematorium built in 1938 and an extensive memorial garden developed from the 1930s. 	
1863	Anfield Cemetery, Liverpool	<ul style="list-style-type: none"> • An outstanding example of an extensive, early High Victorian (1856-63) public cemetery for a provincial city. • It was designed by a prolific and renowned designer, Edward Kemp, based at nearby Birkenhead Park, who contributed to several other cemeteries including Flaybrick (Birkenhead). The extensive layout makes unusual use of a geometric path pattern to enclose sunken central panels, giving subtle relief to an otherwise level site. • The ensemble of grand buildings by noted Liverpool cemetery architects Lucy & Littler was widely spaced across the site with many forming focal points for the landscape design, included three chapels (two of which have been demolished), four gateways (one including a clock tower) and single and pairs of lodges, two ranges of catacombs, Registrar's office and boundary wall and railings. This was complemented by a 1930s crematorium in similar style. All were built in the rich red local sandstone. • The two striking free-standing ranges of catacombs are of unusually late date (1856-63) and are used as focal points for axial paths, although these are in poor condition. • It has an artistically rich variety of C19 monuments including for many Liverpool worthies. • The cemetery layout survives relatively intact despite the loss of two of the original three chapels and much C19 planting. 	Edward Kemp (design); Lucy & Littler (architects)
1864	Flaybrick Memorial Gardens, Birkenhead	<ul style="list-style-type: none"> • A complex example of a High Victorian (1862-64) public cemetery for a provincial town. • The layout was designed by a prolific and renowned designer, Edward Kemp. • Kemp's extensive and creative layout makes dramatic use of the elevated hillside site overlooking Birkenhead, the Mersey and Liverpool. • It contains a notable ensemble of buildings including two conjoined chapels, four gateways and lodges and boundary wall, all by eminent Liverpool cemetery architects Lucy & Littler. • Its local and national social interest is expressed in an artistically rich variety of 19th / early 20C monuments including many to Liverpool worthies. • The cemetery layout and its structures survive intact despite the dereliction of the original chapels. 	Edward Kemp (design); Lucy & Littler (architects)

1866	Stapenhill Cemetery, Burton on Trent	<ul style="list-style-type: none"> • A good example of a High Victorian (1864-66) public cemetery for a provincial town. • Designed in formal style based on a pattern of interlocking circular paths and drives set on a sloping site overlooking the River Trent. • The site was laid out to a design by the noted cemetery designers Lucy and Littler of Liverpool, including twin chapels, a grand entrance and boundary wall and lodge. • The Gothic chapels form two striking focal points in the design, flanking and dominating the main entrance and axis, and set dramatically at the top of a slope up from the entrance ensemble. • Social interest is expressed in a variety of C19 monuments, most of which are relatively modest with a particularly dense collection of monuments on the higher level ground adjacent to the chapels. • The cemetery layout and structures survive in good condition, together with excellent planting from the C19. 	Lucy & Littler (architects)
1867	Philips Park Cemetery, Manchester	<ul style="list-style-type: none"> • It is a good example of a High Victorian municipal cemetery. • The cemetery is a good example of the work of the noted cemetery designer William Gay (1814-93). • The cemetery has structured designed to a high standard by the Manchester architects Paull and Aycliffe. • The cemetery retains a collection of funerary monuments which reflect the development of Manchester in the second half of the 19C and the early 20C. • The layout of the cemetery demonstrates with unusual clarity zoning for the use of specific religious or denominational groups, reflecting the religious state of England in the mid-19th C. 	William Gay
1873	Bedworth Cemetery, Nuneaton	<ul style="list-style-type: none"> • Bedworth Cemetery is a good example of a late Victorian garden cemetery (1873). • The cemetery was designed by the Coventry architect George Taylor. • The planting of the cemetery was largely undertaken by the first Superintendent, Daniel Bosworth, who was succeeded in that role by his son and grandson (d. 1949). • The curvilinear layout of the cemetery and the high standard of planting ensure that the level site is skilfully exploited to maximum effect. • The layout of the cemetery survives substantially intact apart from the loss of the Nonconformist Chapel and the lodge (Taylor, 1873). • The cemetery contains a good collection of funerary monuments which reflect the development of Bedworth as a mining town in the late-C19 and early-C20. 	George Taylor of Coventry; Daniel Bosworth (planting)

1875	Pudsey Cemetery, Leeds	<ul style="list-style-type: none"> • A complex example of a High Victorian public cemetery (1872-75) for a provincial city. • Designed by William Gay, a notable cemetery designer, its geometric layout makes dramatic use of sloping ground, dominated by two conjoined massive chapels standing on high ground at the back of the site. • For its rich variety of 19C monuments including many to 19C Leeds worthies, particularly the late 19C and early 20C monuments in an artistically notable variety of styles. • The cemetery layout, planting and structures survive largely intact. 	William Gay
1875	Lawnswood Cemetery, Leeds	<ul style="list-style-type: none"> • Lawnswood Cemetery is a good example of a High Victorian public cemetery (1875-76) and an early-C20 garden of remembrance for a provincial city. • The cemetery was designed by the notable Leeds architect George Corson and William Gay, a notable cemetery designer. • The flowing Picturesque layout of the cemetery unusually encloses areas of woodland within the path system as a key design feature, these being at the heart of the burial areas. • The cemetery is dominated by a group of two chapels linked by a colonnade and an early crematorium (1905) attached to one of the chapels. • A monumental columbarium (1933, designed by AE Kirk) forms a secondary focal point set in its own memorial gardens. These contrast with the cemetery layout, being more open and based on an axial spinal path, but are linked stylistically as they are set in woodland. • For its variety of C19 monuments including many C19 Leeds worthies, particularly the late C19 and early-C20 monuments in an artistically notable variety of styles. The taller examples are grouped within and around the edges of the paths. • The cemetery layout, planting and structures survive intact, largely in good condition, except for the chapel. 	William Gay
1876	Hampstead Cemetery, London	<ul style="list-style-type: none"> • An exceptional example of a High Victorian (1874-76) public cemetery for the Metropolis. • Its artistically notable and impressive buildings and landscape design were by designers of note including the landscape architect Joseph Fyfe Meston and buildings, including lodge, chapels, gate piers, and railings, designed by the architect Charles Bell. • The cemetery layout and structures survive largely intact in good condition. • Its local and national social interest is expressed in a rich variety of C19 monuments including many London worthies. 	Joseph Fyfe Meston (landscape architect); Charles Bell (architect)

1878	Wimborne Road Cemetery, Bournemouth	<ul style="list-style-type: none"> Wimborne Road Cemetery is a good example of a High Victorian cemetery (1878). The cemetery was laid out by the locally notable architect Christopher Crabbe Creeke. The cemetery has a good collection of funerary monuments which reflect Bournemouth's role as an emergent, leading, seaside resort in the late 19th and early 20C. The cemetery has distinctive structural planting. 	Christopher Crabbe Creeke (architect)
1879	Teddington Cemetery, London	<ul style="list-style-type: none"> Teddington Cemetery is a late Victorian cemetery (1879) laid out for a Burial Board. The cemetery was laid out to the design of the architect T Goodchild. The layout of the cemetery is symmetrical, with curvilinear paths dividing the burial areas and skilfully providing interest to a level site. The cemetery retains a significant level of original or near original planting, which was executed to a particularly high standard. The layout of the cemetery survives intact, including the lodge and two chapels (Goodchild, 1878) and a mortuary (1879). 	T Goodchild (architect)
1879	Southern Cemetery, Manchester	<ul style="list-style-type: none"> A good example of a late Victorian public cemetery (1879) for a provincial city based on a grid pattern of paths with a central elliptical drive. Designed by the City Surveyor, J G Lynde, with buildings by H J Paull, and extended in the C20. The site is dominated by a trio of chapels in Gothic style (all 1879), of which the Anglican is on axis with the principal entrance with the Nonconformist and Catholic chapels on a cross axis. There is also an early example of a Jewish mortuary chapel contemporary with the laying out of the site. For its artistically notable variety of monuments including many late-C19 and early-C20 Manchester worthies. The cemetery layout, planting and structures survive intact, largely in good condition. 	J G Lynde (City Surveyor); H J Paull (buildings)
1879	Whitworth Cemetery, Whitworth	<ul style="list-style-type: none"> Whitworth Cemetery is a late Victorian cemetery (1879) laid out for a Burial Board. The cemetery buildings were designed by the Bury architects James Maxwell (1838-93) and William Charles Tuke (1843-93). The layout of the cemetery is attributed to Thomas Holt, Surveyor to the Burial Board. The layout of the cemetery exploits the sloping site to create views from the cemetery, and into the cemetery from the town. The layout of the cemetery, including three chapels, a lodge and structural planting survives intact. The cemetery contains a collection of C19 and early-C20 funerary monuments, and also a significant number of 	Thomas Holt (Surveyor) (layout); James Maxwell and William Charles Tuke (buildings)

		small stone plot markers.	
1881	City Road Cemetery, Sheffield	<ul style="list-style-type: none"> • City Road is a good example of a late Victorian public cemetery (1881) for an expanding industrial city. • Designed by the Sheffield architectural practice of Messrs M E Hadfield and Son, its formal layout makes dramatic use of sloping ground. • The site was formerly dominated by a pair of chapels standing on a great terrace above the monumental gateway ensemble which includes a tower, in Tudor Revival style. The chapels flanked the axial rond point. Anglican chapel was demolished but the remaining Non-Conformist chapel was extended as an early example of a crematorium (1904-05). The later Roman Catholic chapel (1898-1900) stands towards the back of the site. • For its artistically notable variety of monuments including many C19 and early-C20 Sheffield worthies. • The planting largely survives, particularly dense avenues of trees lining the main carriage routes, boundary tree planting, more open avenues on minor routes, and some specimen planting. • The cemetery layout, planting & structures survive intact, largely in good condition, except for the chapel. 	Messrs M E Hadfield and Son (architects)
1884	Hartshill Cemetery (Stoke Cemetery), Stoke on Trent	<ul style="list-style-type: none"> • Hartshill Cemetery is a good example of a late Victorian public cemetery (1884-85) for a provincial town. • The design was by the nationally notable landscape design firm Edward Milner and Son and the design was published in HE Milner's book The Art and Practice of Landscape Design (1890). • The flowing Picturesque and curvilinear layout of the cemetery is unusual for this late date, harking back to designs of the 1840s and 1850s by for private cemetery companies. • The cemetery is dominated by a group of two chapels linked by an arcade designed by the Stoke on Trent architect Charles Lynam, who had an extensive ecclesiastical and municipal practice in the area in the late-C19. • For its variety of C19 monuments including many C19 Stoke on Trent worthies, particularly the late-C19 and early-C20 monuments. • The planting is of particular quality, with ornamental shrubbery, principally evergreen species, on artificially raised mounds. These provide visual interest on this gently sloping site, frame vistas of the chapels, and form a background to groups of significant monuments arranged in visually prominent positions close to the principal drives. • The cemetery layout, much of its planting and structures survive intact, largely in good condition. 	Edward Milner
1891	Putney Vale Cemetery,	<ul style="list-style-type: none"> • Putney Vale Cemetery is a good example of a late Victorian municipal cemetery. 	J C Radford (Borough

	London	<ul style="list-style-type: none"> • The cemetery retains its original layout and associated structures designed by the Wandsworth Borough Surveyor, J C Radford. • The cemetery contains a good collection of late C19 and early C20 funerary monuments. • The cemetery survives intact with much late C19 planting by J Melady & Sons of Barnes. • The garden of remembrance (1935-8) is a significant and early example of this landscape type laid out by the Borough Surveyor, E J Elford. 	Surveyor) (layout and structures); J Melady & Sons of Barnes (planting); E J Elford (Borough Surveyor) (garden of remembrance)
1899	Brandwood Cemetery, Birmingham	<ul style="list-style-type: none"> • Brandwood End Cemetery is a late Victorian cemetery (1899) laid out for a Burial Board serving King's Norton, a rapidly developing area adjoining Birmingham which was added to the City in 1911. • The cemetery chapels and lodge were designed by the Birmingham architect J Brewin Holmes in distinctive red brick and terracotta, with Art Nouveau and Gothic details. • The cemetery is laid out to a nearly symmetrical grid pattern, with the straight drives and the rond-point junctions planted with avenues of different tree species. • The layout of the cemetery, including the chapels, lodge and avenue planting survives intact. • The cemetery contains a collection of early-C20 funerary monuments, a War memorial (1929) and a Memorial Garden commemorating civilian War dead (1952). • The cemetery contains an enclosed Jewish burial ground which was established in 1919 as an extension to the original site. It contains an octagonal prayer hall. 	J Brewin Holmes (architect) (chapels and lodge)
1902	Golders Green Crematorium, London	<ul style="list-style-type: none"> • The most notable and influential of early crematorium sites (1900-02). • The earliest crematorium landscape sited outside a cemetery, designed to be a garden. • The earliest crematorium landscape built to serve the Metropolis. • The buildings and landscape design are of creative and high quality by designers of note, dominated by monumental buildings by Sir Ernest George and Alfred Yeates. • The informal open landscape by the renowned landscape writer and designer William Robinson is a pioneering example and demonstrates his belief that the lawn should be at the centre of a garden. • The free-standing monuments are few but of high quality. • A rich variety of national social, religious and artistic historical interest is expressed in a notable collection of mausolea, other monuments and, most extensively, many hundreds of memorial plaques. 	Ernest George Alfred Yeates (buildings); William Robinson (landscape)

1909	Allerton Cemetery, Liverpool	<ul style="list-style-type: none"> • A good example of a large Edwardian public cemetery (1909) for a provincial city. • The geometric design was by the City Engineer. • The design embodies instructions from the Burials Committee based on their visit to Continental cemeteries in 1890. The principal ones were that a special feature should be made of the central avenue leading from the main entrance through the site which was broader than normal in cemeteries. Grave spaces were to be set back from main walks behind planted borders to evoke a pleasant avenue or park, with a considerable proportion of evergreens used to please the eye during the winter season. • The cemetery is dominated by a dramatic group of three chapels in red sandstone, most prominently the Anglican chapel on the main axis at the centre of the site, flanked by Roman Catholic and Non-Conformist chapels on the parallel subsidiary axes. • For its early-C20 monuments including many Liverpool dignitaries. • The cemetery layout, much of its planting & structures survive intact, largely in good condition. 	City Engineer
1914	Magdalen Hill Cemetery	<ul style="list-style-type: none"> • Magdalen Hill Cemetery is an early-C20 cemetery (1914) laid out for a Burial Board. • The layout and planting of the cemetery was designed by Edward White (c1873-1952) of the firm Milner Son & White, subsequently to become noted designers of memorial gardens associated with early and mid-C20 crematoria including Golders Green and Kensal Green (qv), and Stoke Poges Memorial Gardens (1934, qv). • The cemetery lodge was designed by the City Surveyor, Walter V Andersen. • The cemetery layout was devised to allow for the possibility of constructing a chapel should one be required, and for the expansion of the path network into areas which were planted but not used for burials when the cemetery was opened. • The design of the cemetery relates well to its setting on downland above the City. • The layout of the cemetery, including the lodge and the original ornamental planting survive essentially intact. 	Ernest White of Milner Son & White; Walter Andersen (City Surveyor) (lodge)
1929	Saffron Hill Cemetery, Leicester	<ul style="list-style-type: none"> • Saffron Hill is an early 20C municipal cemetery (1926) designed by the notable practice of T H Mawson & Son of Lancaster and is a good example of their 'civic design'. • Unusually, its design was influenced by a study of contemporary American cemeteries. • The layout of the cemetery by T H Mawson survives intact and in generally good condition. • The structures within the cemetery are of a very high standard, and were designed by E P Mawson. 	Thomas Mawson & Son; E P Mawson (buildings)

1934	Gardens of Remembrance, Stoke Poges	<ul style="list-style-type: none"> • A C20 funerary landscape (mid-1930s) of the highest design quality with a complex and innovative design by a nationally renowned landscape designer and specialist in memorial gardens, Edward White. • A unique example of a garden of remembrance unattached to a crematorium in England, set in a rural situation, being only for the burial of ashes (no scattering). • The design is based on the burial of ashes in small individual gardens, reflecting White's belief in the British passion for domestic horticulture, set around a complex formal ensemble of canals and pergolas around lawns. • The site survives complete and in excellent condition. • A variety of notable people are interred here, its exclusivity arising from high charges being a feature. • It adjoins and has cultural association with Stoke Poges churchyard, subject of the poet Thomas Gray's 'Elegy Written in a Country Churchyard' (1750). 	Edward White
1935	Grove Park Cemetery, London	<ul style="list-style-type: none"> • Grove Park Cemetery is a highly unusual, if not unique, early C20 cemetery (1935) laid out for a London Burial Board to a design showing Moderne and Art Deco influences. • The cemetery and its associated structures were designed by the Deptford Borough Surveyor, H Morley Lawson. • The design of the cemetery combines formal and informal elements, the latter including garden areas with ponds, seating and raised flower beds. • The design of the cemetery skilfully exploits its location on a ridge of high ground overlooking Sundridge Park (qv). • The original structures associated with the cemetery were executed to a particularly high standard, reflecting civic pride in the undertaking; the timber, prefabricated chapel (1935) was probably intended to be replaced when funds permitted. • The layout of the cemetery, including its associated structures and much original planting survives essentially intact. • The cemetery contains a memorial commemorating civilians killed in Deptford during the Second World War, and who are buried in mass graves within the cemetery; it also contains a group of Second World War Commonwealth War graves. 	H Morley Lawson (Borough Surveyor)
1955	The American Cemetery, Madingley	<ul style="list-style-type: none"> • A unique example of a Post-War Military Cemetery (mid-1950s) of the highest design quality and social importance. • It commemorates the lives of all US servicemen who perished in Britain in World War II and contains the remains of over 3800 war dead. • The landscape design was by Olmsted Brothers, an internationally renowned landscape firm which created a striking and moving formal design applied to a 	Perry, Shaw, Hepburn & Dean of Boston (architects); Olmsted Brothers (landscape)

		<p>commemorative landscape, dominated by monumental architecture including a chapel, wall of remembrance and flagpole.</p> <ul style="list-style-type: none"> • The uniformity of the individual headstones and their formal arrangement in a regular pattern across a large area set on lawn contributes an exceptional character, equalled in England by the Military cemetery at Brookwood. • The cemetery survives in excellent condition with components including a variety of high quality structures and a memorial chapel. 	
1967	German Military Cemetery, Stafford	<ul style="list-style-type: none"> • The German Military Cemetery is a rare and important example of a post-War cemetery, opened in 1967. • The cemetery has an accomplished and highly effective landscape design, deliberately recalling the forests and heaths of northern Europe. • The structures associated with the cemetery are of a very high standard and complement the landscape design. • The cemetery is the resting place of nearly 5,000 Germans who died in England during the First and Second World Wars. • The cemetery survives in excellent condition. 	Diez Brandi (landscape design); Harold Doffmann (buildings)

Further reading

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English Heritage 2007 *Paradise Preserved. An introduction to the assessment, evaluation, conservation and management of historic cemeteries* Product Code 51104 www.english-heritage.org.uk/publications/paradise-preserved

English Heritage 2007 *Commemorative Structures Selection Guide* www.english-heritage.org.uk/publications/commemorative-structures/commemorativestructures.pdf

English Heritage 2010 *Heritage Protection. The Register of Parks and Gardens. Moving towards a new way of managing England's historic environment* Product Code 51639 www.english-heritage.org.uk/publications/register-parks-gardens

English Heritage 2010 *New Uses for Former Places of Worship* Product Code 51638 www.english-heritage.org.uk/publications/new-uses-former-places-of-worship

English Heritage 2011 *Paradise Preserved: Updated list of cemeteries included in English Heritage's Register of Parks and Gardens of Special Historic Interest (January 2011) and the register criteria* www.english-heritage.org.uk/professional/advice/advice-by-topic/parks-and-gardens

English Heritage 2011 *Paradise Preserved: Registered cemeteries in date order with notes on principal reasons for designation and designers and architects* www.english-heritage.org.uk/professional/advice/advice-by-topic/parks-and-gardens

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www.english-heritage.org.uk/professional/advice/advice-by-topic/parks-and-gardens/cemeteries

www.english-heritage.org.uk/caring/listing/what-can-we-protect/registered-parks-and-gardens

www.english-heritage.org.uk/professional/advice/advice-by-topic/places-of-worship

www.helm.org.uk

www.heritagegateway.org.uk to search for national and local records of England's historic sites and buildings

Useful contacts

Cemetery details and site information is available at the Institute of Cemetery and Crematorium Management's Bereavement Services Portal: www.iccm-uk.com

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The Designation Department manages the statutory designation of historic assets and leads and co-ordinates the implementation of the Government's programme of Heritage Protection Reform.

This text leaflet is a revision and update of notes prepared by Dr Harriet Jordan and Dr Sarah Rutherford and published in 2002, and further advice prepared by Dr Sarah Rutherford and Jonathan Lovie for English Heritage's Heritage Protection Department in 2009. The leaflet has been prepared for English Heritage by Jenifer White.

Published by English Heritage 2011

Product Code: 51685

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