

characteristic. Its general layout is more logical than picturesque, and the trees within it are largely restricted to the north east and south east corners. In some parts, however, there is an effect of desolation that is absent from even the very overgrown sections of the other cemetery.

5.13 The north, west and east boundaries of St Mary's Roman Catholic Cemetery are defined by high brick walls, the one to the east separating it from Kensal Green Cemetery. In contrast, the south boundary of the cemetery is defined by a timber fence along the edge of the Grand Union Canal. Urban development has engulfed this part of the cemetery and its boundaries are generally unplanted. This allows views of surrounding buildings and bridges to be seen from within the cemetery. The railways to the north and south of the cemetery are both in cuttings at a much lower level, so although the trains are audible, they are visible only from a limited number of viewpoints.

5.14 The cemetery has a shared entrance with Kensal Green Cemetery from the Kensington and Chelsea part of Harrow Road beyond the conservation area boundary. This main entrance retains its original wrought iron gates and railings with decorative piers, which are important features.



A second, plainer, set of gates in the north east corner of the conservation area, define the entrance to St. Mary's Cemetery. There is also a minor pedestrian gateway through the west boundary wall from Scrubs Lane.



5.15 There is a stone lodge building of domestic appearance immediately to the west of the inner gates. It has a slate roof and retains most of its original timber windows. Of interest is a ground floor arched window opening that has stone infill and decorative windows with thick tracery.

5.16 A drive, lined with grave plots, between the railway cutting to the north and the boundary wall of Kensal Green Cemetery to the south, extends from the entrance gates and lodge in the east, to the chapel in the west, where the cemetery opens up to the south. This part of the cemetery is particularly lacking in planting so encouragement will be given to the introduction of fastigate bushes along the edge of the drive to form an avenue to the chapel, which would greatly improve its character and appearance.

Towards the north western end of this drive is a large circular pink granite memorial in the form of a public drinking fountain but unfortunately, it is no longer



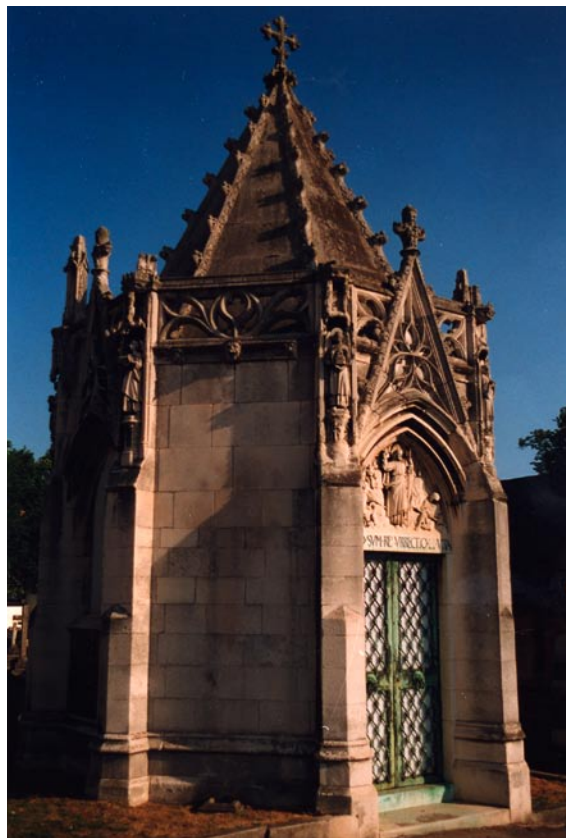
in working order. The Funeral Chapel together with the lodge and catacombs, was built in 1860 to the Gothic design of the Roman Catholic architect Samuel J. Nicholl. It is the main building feature in the cemetery.



Built of stone, it has a slate pitched roof and decorative finials. There are lancet windows to the nave, which has a porch with gable and column details. The chancel has more decorative windows with tracery and there is a buttress with a decorative pinnacle to its far end.

5.17 Within the immediate vicinity of the chapel are a group of listed monuments.

It is only in this north east quarter that a balance seems to have been struck between the historic value of the area, its visual appearance and appropriate maintenance. All the chapel buildings, large monuments and most of the 27 mausolea of different styles, are located here. Unfortunately, many of the mausolea and memorials are in poor structural condition and at risk from neglect, disrepair or vandalism. As a result of this, and because the cemetery is in a conservation area, English Heritage has included the cemetery on its Register of Buildings at Risk. The significance of its monuments lies not only in their intrinsic architectural quality, but also in their contribution to their setting. In consequence, an holistic management approach is needed which respects and repairs the setting as well as the structures themselves.



5.18 Immediately to the south of the funeral chapel is the freestanding Late

19th Century Emmet family mausoleum designed by the architect William Henry Romaine-Walker (Grade II). Built of Portland stone and octagonal in shape, it has a low stone spire and gabled entrance on the west side with flamboyant tracery and bronze gates with a knotted rope design. This monument is a particularly strong feature and can be seen when approaching St. Mary's from the east.



5.19 The Mortuary Chapel of Conde de Bayona Marques de Misa (Grade II) is a Late 19th Century freestanding mausoleum. Gothic in style it is of whitewashed stone with a pitched fish-scale tiled roof with metal cresting. It has a pointed arched entrance on the east side, stained glass windows and a forecourt with tiled floor and elaborate foliated wrought ironwork railings and gate.

5.20 The Campbell family vault is another freestanding mausoleum (Grade II). It was designed by C. H. B. Quennell, and dates from 1904. Byzantine in style, it has Portland stone and red brick in horizontal polychrome bands. It has an entrance on the east side with a bronze openwork door,



and an apse to the west. The roof is in the form of a cement dome, with thermal windows on three sides and gutter spouts to the rear and front, which have carved animal heads.



5.21 Against the west side of the dividing wall between the two cemeteries is the Belgian War Memorial, dating from around 1920 (Grade II). Constructed of Portland Stone, it has a rectangular corniced architectural surround with blocking courses rising to the centre like a pediment. On the frieze is the inscription 'BELGIAN SOLDIERS 1914-1918'. Supporting the centre of the surround are two columns

with Byzantine style capitals, which flank an altar with a sculpture of the pieta (signed on the right side by Sue Dring). The area in front of the memorial is laid out in stone as a formal sanctuary. The setting of this memorial is seriously compromised by a group of utilitarian storage buildings and toilets positioned between it and the graves of Belgian civilians killed in and around London during World War II which are located near the corner with the entrance drive.

5.22 There are also a number of local listed Buildings of Merit within this area.



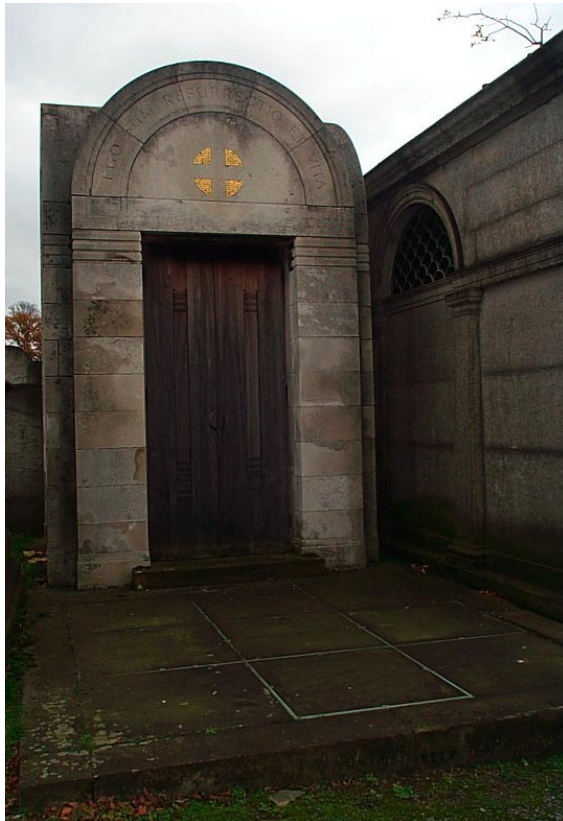
Immediately to the south of the chapel is a Late 19th Century chest tomb of light grey stone. It has a trefoil relief, and a flat foliated cross on a spire. The inscription is now indistinct, but records show it to be to the memory of M.T. Eyre and dates from 1860, the year after the opening of the cemetery.



South of the Belgian War Memorial, on the other side of the pathway, is the 1933 memorial of Samuel Frederick Connolly, which is of grey polished granite in a geometric style. It has an inset panel of low relief bronze depicting Mary and Joseph with a saw and child.



Just to the west is the freestanding mausoleum of the Jiminez family, with a now indecipherable carved inscription to the 'Marquis de la Grande de San S--urnin-'. It is a 19th Century tall Gothic tomb with finials and gargoyles. There is a stained glass window over the door and at the rear, but the original glass is missing from the side windows.



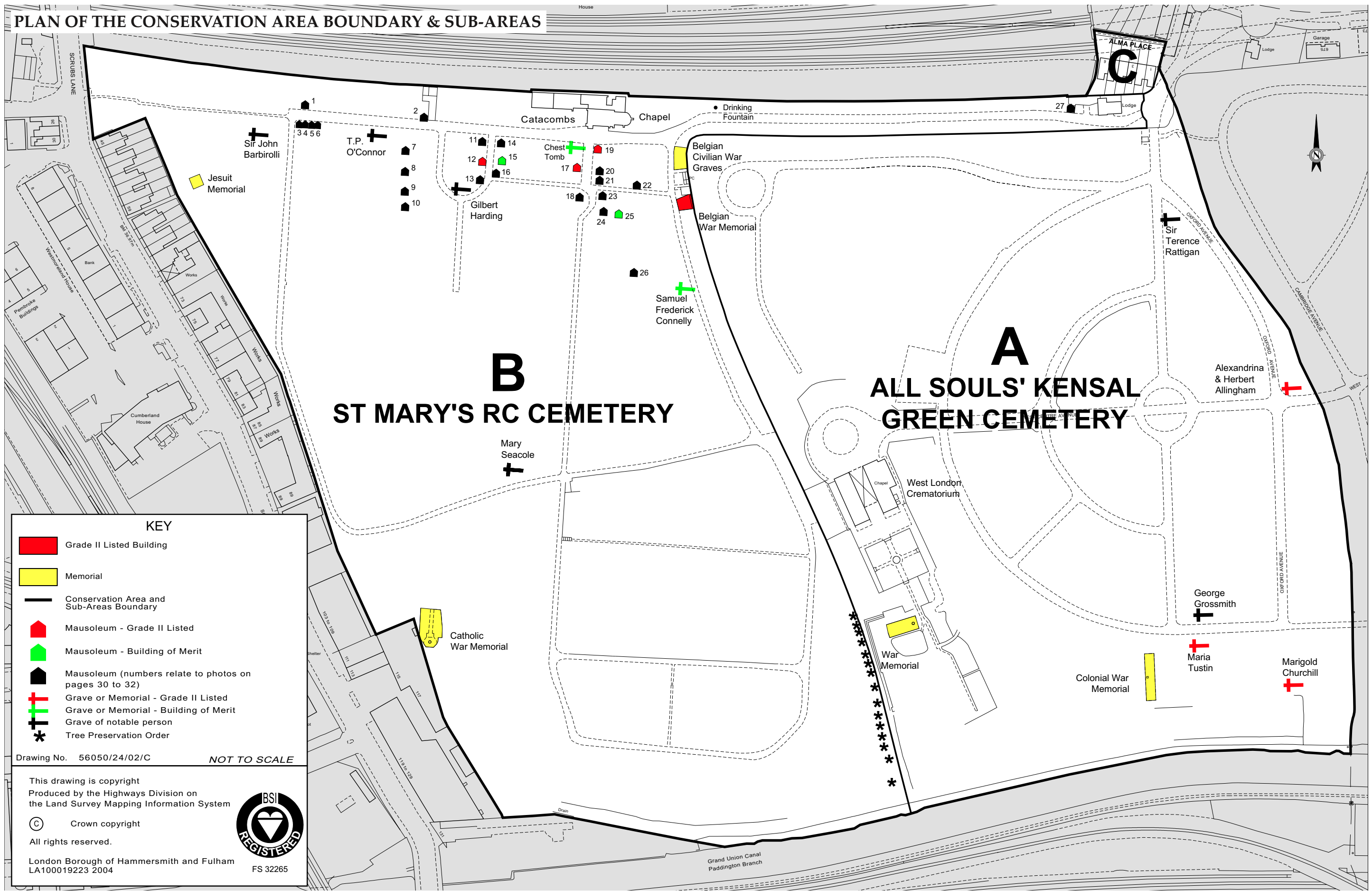
On the east side of the pathway opposite the Cambell family mausoleum is the Whigham family mausoleum. This is unusual for its 1930s Art Deco style. It is built from Portland stone and is cross vaulted with round windows and carved timber doors over which is a gold mosaic motif.



5.23 The War Memorial to the fallen of the 1914-18 and 1939-45 World Wars in the south western part of the cemetery is also of note. It takes the form of a tall stone cross mounted on a plinth, which is surrounded by three walls with inscriptions. It has been designed to have a ceremonial route, approached on an axis from the north of the cemetery.



5.24 Near the north west corner of the cemetery is a Jesuit memorial and cemetery to archbishops, bishops and fathers who carried out missionary work throughout the world.





Mary Seacole



Sir John Barbirolli



Thomas Power O'Connor



Gilbert Harding

5.25 Of the thousands buried in St. Mary's Cemetery, many achieved public recognition in their lifetime³. Some of the most famous and popularly known are; Mary Seacole⁴ (1805-1881), who

served as a military nurse in the Crimea and Jamaica, and who is now regarded of equal importance to Florence Nightingale; Thomas Power O'Connor (1848-1929) Irish journalist and politician and Member of Parliament from 1880 to 1929 supporting Irish Home Rule; Sir John Barbirolli (1899-1970), conductor of the Halle Orchestra and the New York Philharmonic Orchestra; and Gilbert Harding (1907-1960), television personality and broadcaster, remembered amongst other things, for his performances in "What's my Line".



5.26 The southern half of the cemetery has been restored for re-burial by raising the land level by high earth fill.



Because the cemetery is now virtually fully occupied, a further permission was given in 1992 for raising of ground level to provide additional burial space, together with related landscaping, as far as the east-west pathway about 85 metres north of the previous raised area.



This work is resulting in old and untended graves being removed, on condition that tombstones identified as being of significant historical interest shall be retained and re-erected on the site.



These new areas contrast with the northern section, where there is a greater concentration of large monuments, tombs and graves mostly dating from the 19th Century, some of which are now neglected and in a poor condition.



5.27 To walk through this cemetery is to experience a striking reminder of the contribution to London's life made by various immigrant communities, not least the Italians, the Poles and the Irish. Upon more careful inspection some representation of almost every country on earth can be discovered.

5.28 The London Ecology Unit has assessed the nature conservation value of this cemetery as being notable more as a continuation of Kensal Green Cemetery than in its own right. Its size is sufficient to provide a habitat for some birds and other wildlife. Grassland with a few herbaceous plants is noted, with some weeds on disturbed ground.

C Alma Place

5.29 This is a Victorian terrace of six houses located immediately to the north of the gates and lodge to St. Mary's Cemetery, and behind the terrace of properties fronting Harrow Road. Their secluded location, behind front gardens separated by timber fences, at the end of a short cul-de-sac with only pedestrian access to the individual properties, and almost within the adjoining cemeteries, gives each house an unusual degree of privacy for terraced dwellings of this era, and a distinctly isolated character.



5.30 The two storey terrace is of yellow stock bricks with slate roofs with eaves, and two sash windows to each house. The front elevation is unusual in that the end houses have been given emphasis by the introduction of cement rendered raised stepped parapets behind which mono-pitch roofs slope down to the flank walls. This has given the terrace a more imposing presence than would otherwise be the case.



5.31 The rear elevation of the terrace, which is the more prominent elevation because it faces onto the cemeteries, is articulated with two storey gable roofed extensions to each house. Rear gardens are hidden behind the tall cemetery brick wall.

5.32 This terrace retains its uniform appearance with the majority of the original timber sash windows intact. The westernmost property has lost its rear stepped parapet and some original timber sashes. Some of the terrace's chimney stacks have been truncated, though some still remain in their original form complete with pots.