Highgate Cemetery Conservation Philosophy

Prepared for the Friends of Highgate Cemetery Trust

November 2024

Alan Baxter
50 YEARS IN PRACTICE

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Contents

1.0 Executive Summary

1.1 Site, scope, and purpose

This report has been prepared by Alan Baxter Ltd for the Friends of Highgate Cemetery Trust with the purpose of setting out an overarching conservation philosophy for the future management of built structures within Highgate Cemetery. This report focuses on the Circle of Lebanon and Egyptian Avenue, and by extension the Terrace Catacombs and Cuttings Catacombs. However, it is envisioned that this document's guidance will be applicable to all monuments in the cemetery.

1.2 History of conservation

There has been no overarching approach to conserving monuments within Highgate Cemetery. The Egyptian Avenue and Circle of Lebanon underwent a scheme of conservation by Nimbus Conservation in the 1990s; these works were given the 'conserve as found' label. It was clarified in a workshop held in February 2024 that this was a response to financial and practical constraints rather than as a conscious design decision, involving a greater degree of restoration than the term would suggest.

More applicable to this recent history of conservation is the idea of 'architectural legibility': restoring just enough of the monuments' original design that a balance was struck between their nineteenth-century appearance and their romantic ruination.

The Terrace Catacombs and Cuttings Catacombs, on the other hand, underwent interventions in the late twentieth century which involved a greater degree of re-rendering and reinstating their original designed appearance. Unlike the Circle of Lebanon and Egyptian Avenue, this was an approach concerned with masking the aesthetic of ruination.

1.3 Significance

The significance of built structures within Highgate Cemetery follows the values set out in the site's CMP (2019). This report builds on this Assessment of Significance by evaluating how their aesthetic value has been determined by both their original design and the degree of romantic ruination these monuments have acquired over time.

Because there has been no overarching philosophy to conservation, it is this variable conservation history which has determined the current significance of these monuments. For example, the 1990s interventions to the Circle of Lebanon and Egyptian Avenue retained their patina of age while selectively reinstating lost features. Both these aspects now form part of the monuments' aesthetic value.

On the contrary, works to the Terrace Catacombs and Cuttings Catacombs focussed on restoring their original design concept through re-rendering their elevations and inserting modern fabric to fix condition and structural issues. Externally, this more extensive level of intervention has determined the monuments' aesthetic value.

1.4 Conservation Strategy

All structures in Highgate Cemetery should be conserved in line with their individual significance; interventions should demonstrate how they will conserve or enhance their special interest. Significance partly derives from the degree to which past interventions have favoured original design versus age-related ruination.

The history of intervention to listed monuments within the Cemetery falls somewhere on a sliding scale. On one end is restoration, while on the other is decay. This is represented on the below diagram. N.B. Although this report deals with listed structures, it is important to note that decay and removal are expected outcomes for many unlisted monuments in the Cemetery.

Where 'architectural legibility' was applied to the Circle of Lebanon, this would fall towards the centre of the sliding scale, balancing both its aesthetic of weathering and reinstating elements of its original design. These two aspects of aesthetic value are therefore met, making it an appropriate method for any monument whose ruination is deemed to contribute to its aesthetic value.

Inversely, an approach geared towards reinstating the monuments' original designed appearance would be appropriate for any built structures whose history of conservation has favoured retaining their nineteenth-century appearance, as at the Terrace Catacombs or Cuttings Catacombs. This sort of approach would fall to the left of the sliding scale.

2.0 Introduction

2.1 Purpose

Alan Baxter Ltd has been commissioned by Friends of Highgate Cemetery Trust to produce a Conservation Philosophy as an overarching methodology for conserving built structures within Highgate Cemetery. This report sets out a history of conservation for the most significant monuments in the Cemetery, particularly the Circle of Lebanon and the Egyptian Avenue.

2.2 Site and scope

As a first stage, the monuments discussed in this report are non-serviced 'built structures', i.e., buildings which are spanned by a roof and which are not installed with the facilities for habitation and use by living humans. This means that gravestones, serviced buildings, and monuments which do not have a clearly defined interior and exterior are excluded from this initial phase, with the view of including them in a later iteration of this document.

This report particularly focuses on the Circle of Lebanon, Egyptian Avenue, Terrace Catacombs, and Cuttings Catacombs.

Highgate Cemetery comprises two sides: east and west. Due to the higher concentration, age, and significance of monuments within the West side, this report has excluded the East side from study. However, it is envisioned that the general recommendations set out in this document are applicable to both sides of the site.

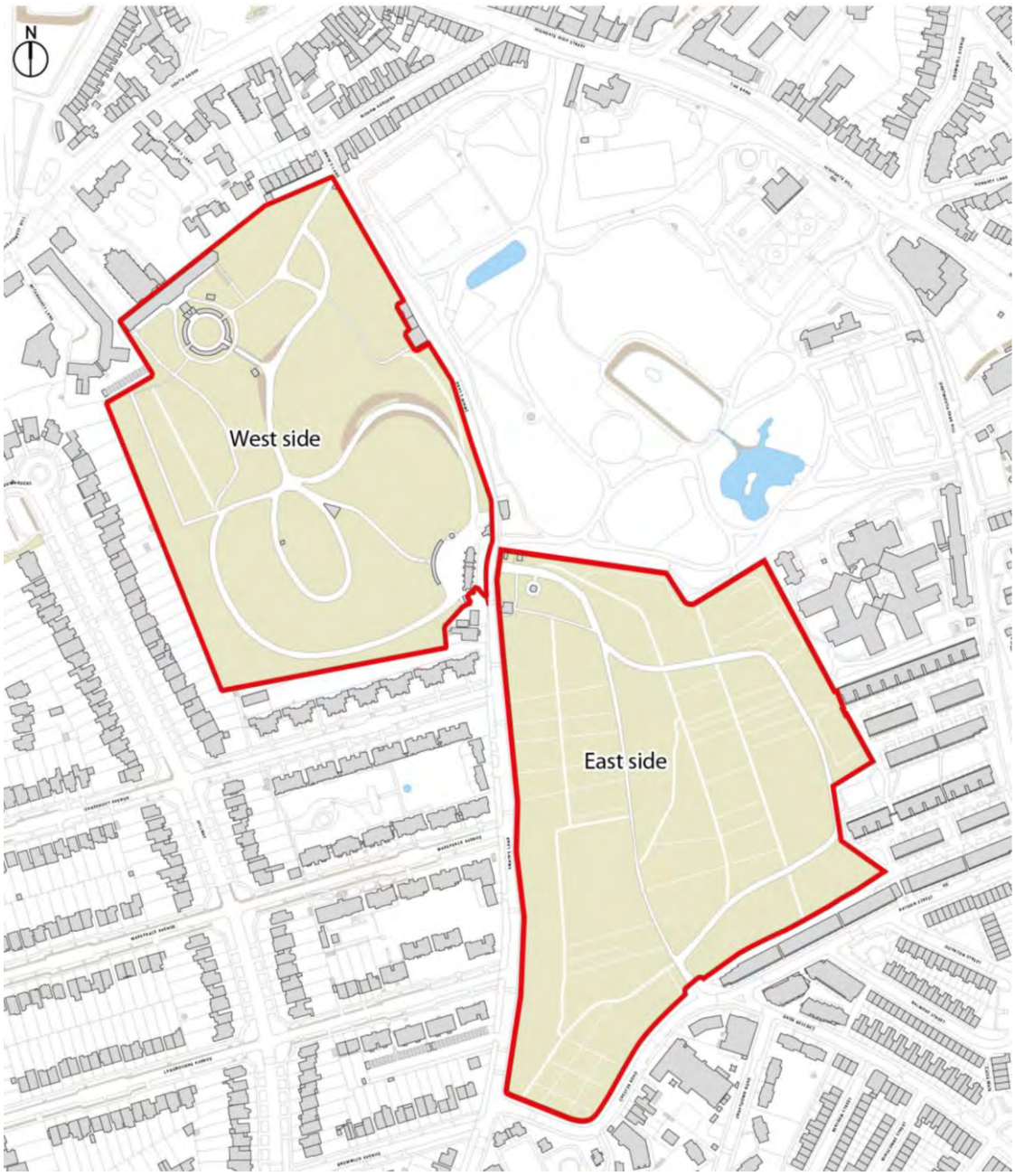


Figure 1: Site plan of Highgate Cemetery

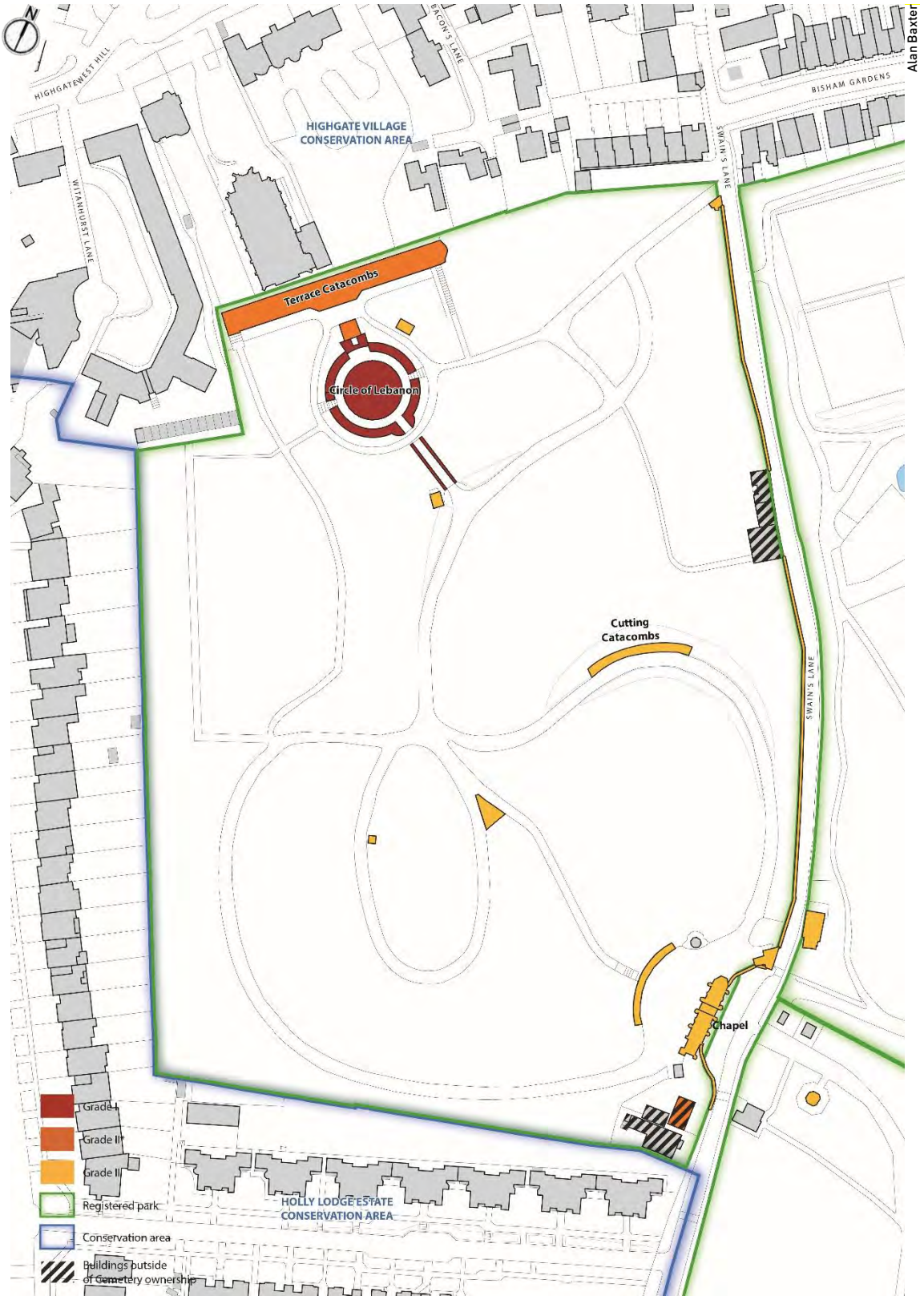


Figure 2: Map showing designations and the principal built structures in the West side discussed in this report

2.3 Methodology

This Conservation Philosophy is a continuation of the Conservation Management Plan produced by Alan Baxter Ltd in 2019.

2.4 Designations

Highgate Cemetery is registered as a Grade I park (NHLE: 1000810). Within it, the Cemetery contains many listed monuments. Of particular importance to this report are:

Monument	Grade	NHLE
Circle of Lebanon and Egyptian Avenue	I	1271935
Terrace Catacombs	II*	1378923
Cutting Catacombs	II	1378924

2.5 Structure

This report is divided into the following sections:

Chapter 1: provides an executive summary of this report.

Chapter 2: introduces the project.

Chapter 3: provides a concise history of conservation for the Circle of Lebanon, Egyptian Avenue, Terrace Catacombs and Cuttings Catacombs.

Chapter 4: sets out an in-depth assessment of significance for non-serviced built structures within the Cemetery.

Chapter 5: provides an overarching conservation strategy for the future management of the Cemetery.

3.0 History of Conservation

3.1 Introduction

The following section details the history of conservation of various monuments within Highgate Cemetery. In accordance with Section 4 of the CMP, the amount of detail on the history of conservation is proportionate to the relative significance of the monuments.

3.2 Summary table

The below table is a summary of conservation interventions that have taken place to built structures in Highgate Cemetery.

GROUP	BUILT STRUCTURE	HISTORY OF CONSERVATION/MAINTENANCE
Non-serviced building	**Circle of Lebanon**	• 1990s selective restoration (see Minutes) • Six different mortars used, each with a specific purpose (e.g. pointing, new render, stone repairs, flaunching exposed edges, etc) • Jesmonite for reinstated flutes • Doorways mostly reinstated with new marble, render and architectural detailing • Drainpipes rendered over • Cedar removed 2019 due to rot and replaced with a cedar sapling
Non-serviced building	**Egyptian Avenue**	• 1991 – stump of obelisk conserved and repaired following collapse of head • Lime Portland sand cement mix 1:1:6 • Yoghurt, lichen, cow manure mix to give render aged appearance
Non-serviced building	**Terrace Catacombs**	• Substantial re-rendering in the 1980s • Lime render to elevations catastrophic so cementitious render used • Sand-blasted ironwork • Asphalt replacement with tarmac; not waterproof like original asphalt • Replacement of stone heads
Non-serviced building	**Cuttings Catacombs**	• A lot of render repairs, including HLF render repair in 1990s • Steel structures inserted to hold roofs • Robert George put land drain under • Earth bank behind catacombs pinned back
Non-serviced building	**Colonnade**	• Ruinous state in the 60s and 70s • Reinstated parapets and asphalt roofs and significant brick repairs • Ground level has risen
Serviced building	**South lodge**	• New roof and new floors • Issues with asphalt
Serviced building	**Chapel**	• 1980s restoration • 2012 ceiling and decorative scheme

Mausolea	**Mausolea**	• Various site-specific interventions

3.3 Circle of Lebanon

For a more detailed description of the conservation works undertaken to the Circle of Lebanon and Egyptian Avenue, please consult the Nimbus and David Odgers reports listed in Section 6.0

The inner ring of the Circle of Lebanon was built in 1838 to the designs of Stephen Geary. Further alterations were made in the 1870s, including constructing an outer ring of 16 vaults, in Roman rather than Egyptian style; and the construction of the Beer Mausoleum over the northern steps of the Circle. In 1894, the Columbarium was opened.

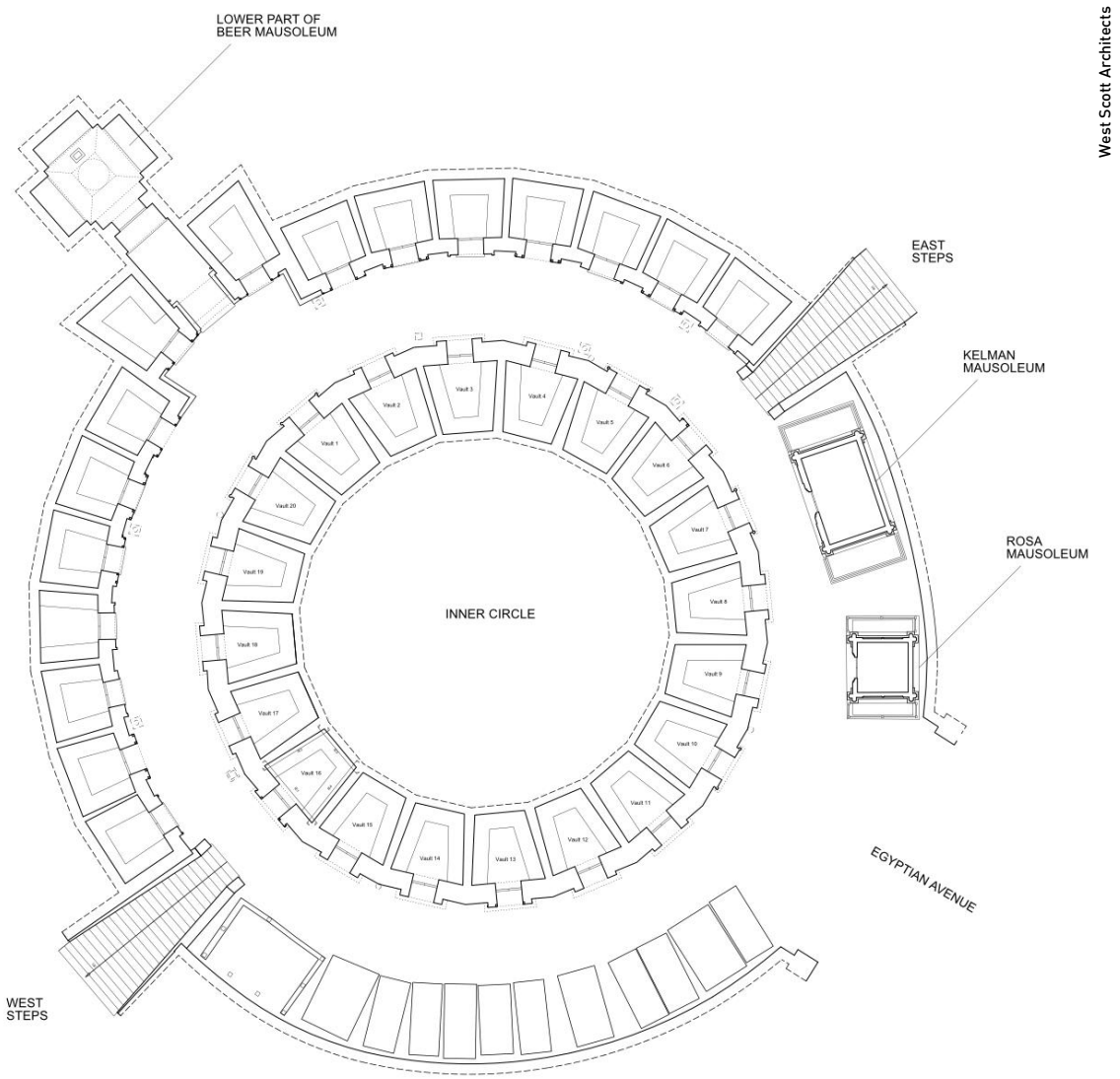


Figure 3: Numbered plan of the Circle of Lebanon

3.3.1 Nimbus Conservation, 1994

The Circle of Lebanon was in a degraded and dangerous condition. Nimbus Conservation were appointed to undertake a series of works to all the vault doorways. Numbered 1-20, these vaults were not approached in numerical order; rather, interventions were targeted to specific groupings of doorways. For example, Phase III concerned Vault 10, while Phase IV of this project targeted three vaults:

1. Vault 7 (Coghlan)
2. Vault 13 (Unnamed)
3. Vault 16 (Hughes)

Nimbus numbered the Inner Circle vaults clockwise from the axis of the Beer Mausoleum.

Nimbus described the ethos behind these conservation works as 'stabilis[ing] the situation as found and to prevent the situation from deteriorating further' (1994, p. 3). All plant growth was removed from affected areas; in order to curb further plant growth, the wall was washed with biocide solution in water.

Generally, Nimbus' interventions followed five principles:

1. Leaving render that was attached to the monument and in good condition, capping any revealed edges with mortar.
2. Repairing render that was live and cracked, removing vegetation and filling any voids or fissures.
3. Refixing detached render with mortar.
4. Applying new render with mortar to specific areas.
5. Repointing exposed brickwork.

Vault 7

Vegetation had grown in many of the monument's cracks and voids, and particularly between the cornice and wall of Vault 7 where a plant had pushed the cornice above the doorway away from the wall. This was worsened by the deteriorated brick core above the cornice which was no longer properly supporting it. The cornice was instead being held up by temporary timber posts (Figure 2).

The cornice was pushed back against the vault wall, stitched with reclaimed bricks, and grouted. Steel straps were then used to tie the cornice to the wall, which were then rendered over (Figure 3).

Other condition defects to Vault 7 included missing mouldings to the entablature and jambs, detached render, remaining render in very poor condition, and exposed brickwork of varying levels of condition.

New render was applied to three specific areas: the section of the left-hand inner reveal where the render had fallen but its outline clearly legible; areas of the top of the cornice that had been cut out to insert the steel straps; and the vertical wall above the cornice.

Nimbus

Figure 4: Portal to Vault 7 prior to conservation, cornice supported by timber posts.

Nimbus

Figure 5: Inserted steel straps to fix the cornice to the wall

Vault 13

The entrance to this vault was in very poor condition, with all construction above lintel level missing (Figure 4) and the exposed brickwork badly decayed and overgrown. There was uncertainty whether the dressings to the entrance were original.

Given its high level of decay, it was decided to renew the entrance to the vault in marble, to the same design as Vault 16 overleaf. The remaining render was removed, the structurally unstable brickwork demolished, and the original York stone lintel carefully retained.

The brick core was rebuilt (Figure 5), Carrara marble with a honed rather than polished finish was fixed to the doorway, and lightweight blocks inserted into the cornice to support it. All areas of brickwork were re-rendered, with a groove marked out to show the boundary between new and old render.

Nimbus

Figure 6: Decayed state of Vault 13 doorway prior to conservation

Nimbus

Figure 7: Rebuilt doorway to Vault 13 in 1994

Vault 16

The cornice and surrounding render to the doorway was very poor; the marble was stained; root growth had disturbed joints between the marble; and there were large deposits of cement where the vault had historically been blocked. The cornice was missing but retained some of its roll moulding, though its brick core was severely decayed and overgrown. Render was in similarly poor condition with significant cracks, lifting by plant growth, and complete detachment.

The brick core and York stone lintel of the cornice were removed, as were the marble facings to the doorway. The brick core underneath was in good condition and was simply repointed. The marble was cleaned off-site at the Nimbus workshop.

A new roll-moulded cornice was cast and built of bricks in honeycomb formation, a bed of slate, and surmounted by lead coping as on the other vault entrances.

Many areas of detached render were removed and marked up. This was then repaired in the same way as Vault 7, comprising both new render and consolidating chunks of detached render.

Nimbus

Figure 8: Doorcase to Vault 16 with the marble surrounds removed, 1994

Nimbus

Figure 9: New marble dressings being applied to the doorcase, 1994

The trench of a previous drainpipe was infilled with stock brick (Figures 8 and 9).

Nimbus

Figure 10: Exposed drainpipe trench at corner of monument

Nimbus

Figure 11: Filled in drainpipe trench

Miscellaneous works

Further work to Vault 10 in 1994 entailed the re-rendering immediately above the doorway, re-rendering over the new downpipe installed to the right of the doorway (Figures 10 and 11), and installing a lead tray on top of the entablature.

Nimbus

Figure 12: Exposed drainpipe

Nimbus

Figure 13: Drainpipe rendered over

3.3.2 Nimbus Conservation, 1996

These works comprised Phase V and targeted the remaining vaults that were not dealt with in Phases III and IV. Generally, they involved the following:

1. Cleaning, kept to a minimum to retain the character of the Circle;
2. Removal of vegetation which had caused significant harm to the monument;
3. Consolidating sound render, left intact with revealed edges and small cracks mortared;
4. Consolidation of render that had lifted from the façade, voids grouted and render secured to wall with steel dowels;
5. Detached render removed and refixed with mortar;
6. New render applied to specific areas;
7. Exposed brickwork repointed;
8. New cornices and rope moulds. These were originally individually made and exhibited variations in the number of flutes. This variation was retained by making casts of the cornices and rolls from an existing mould, casting individual flutes and fixing them to a prepared and shaped background, or building up the missing cornice from scratch by hand;
9. Consolidating the brick core by dismantling and rebuilding, mostly reusing bricks with some new London stock brick introduced;
10. Lead weathering installed to all the vault doors.

3.3.3 David Odgers, 2014

The extensive Nimbus repairs undertaken in the 1990s had proven effective; in a review of the monument's condition in 2014, Odgers noted how the level of intervention required was relatively minor. These works involved:

1. Removing vegetation
2. Infilling cracks with lime mortar
3. Applying stucco mortar to the exposed edges of render
4. Securing detached render to the wall by grouting or fixing with carbon fibre pins

3.3.4 Later work

The historic cedar tree around which the Circle of Lebanon was constructed was removed in 2019 due to rot. It was replaced soon after with a cedar sapling.

3.4 Egyptian Avenue

The Egyptian Avenue was built in 1838 with a core of soft brick bedded in lime mortar and rendered with Roman cement. Nimbus Conservation discovered traces of vermillion pigment suggesting that the portal to the Avenue was at some stage painted. The Avenue was built with a barrel vault over, since lost.

3.4.1 Nimbus Conservation, 1991-2

The portal to the Egyptian Avenue was conserved in 1991-2 by Nimbus Conservation who identified that much of the original Roman cement render had been previously repaired with Portland cement, but both were badly cracked and falling off the monument. This was diagnosed as the brick core being too soft to support the much harder render, and continual water ingress resulting from the monument's construction into a wet hill.

This conservation work largely retained fabric as found rather than restoring architectural details or cleaning the monument. Plant growth was removed and some sections of render taken down where they were in danger of collapse. The broken pieces were marked for future reassembly.

What remained of the lefthand obelisk, the head of which had fallen prior to the works, required complete dismantling, particularly of the structurally unstable brick core. The bricks were then reinstated and bedded by a layer of tiles. The reconstructed elements of the obelisk were re-rendered in a lime, Portland cement and sand mix.

Some surviving render on the monument was loose and required detaching. This was refixed using stainless steel dowels, pointed in and bordered by lime, Portland cement and sand render. To assimilate the new render with the existing, earth colours were used in some areas, additionally helping to avoid the Portland cement repairs fading over time.

Other areas of render had lifted from the brick core, leaving a void that was then filled with grout. Holes were then drilled through the surface and stainless steel dowels inserted, supporting the render.

The joints of exposed brickwork were raked out and repointed; the edges of render adjacent to the exposed brickwork were lined with a buffer mortar of lime, Portland cement and sand.

Decorative details like the lotus capitals and obelisks were treated in situ rather than dismantled and refixed; cracks in these details were grouted with polyester resin and pointed with a cement and sand mix.

All the mortar and render introduced by Nimbus was aged by applying a yoghurt, lichen and cow manure mix. Plants were held back by fiberglass trays and then returned to allow them to cascade over the monument.

Challenging the 'conserve as found' label

Alan Baxter

Figure 14: Restored doorcase and cornice to the Circle of Lebanon

The 'conserve as found' label has been applied retrospectively to Nimbus' conservation of the Circle of Lebanon and Egyptian Avenue. When their work won the Europa Nostra award in 1998, it was for 'the inspiring conservation by a voluntary organisation, of an important part of a famous historic cemetery, using the best principles of minimum intervention' (*Context,* p. 15). This term suggests the monuments were conserved in the state they had been found, rather than returning lost architectural elements or complete re-rendering. It involved pinning back loose render and preserving the aesthetic of romantic decay that the monuments had garnered over time.

However, it has since been indicated that 'conserve as found' was not a deliberate, overarching philosophy to the conservation of the monuments. Rather, it was a response to financial and practical constraints at the time, making it the most viable approach.

It is therefore an unhelpful description of these works because more was done than simply fixing elements in the state they had been found upon intervention. For example, many of the surrounds and entablatures to the Circle of Lebanon doorcases were reinstated. Fluting details were restored in jesmonite, while doorways were reinstated with new render or marble.

A more appropriate phrase to describe Nimbus' guiding philosophy would therefore be 'architectural legibility', i.e., selective restoration, whereby just enough was done to the monuments to reinstate an essence of how they originally looked, while conserving their patina of age.

3.5 Terrace Catacombs

The Terrace Catacombs were built in 1838, with alterations in 1857-8 involving the insertion of private entrances.

The Terrace Catacombs were restored by Martin Caroe (Caroe and Partners) in 1986-91, during which all defective render and mouldings on its front elevation were removed back to the brickwork. This was replaced with a traditional lime and sand mortar matching the original. However, the lime render was found to be damaging to the structure of the catacombs and was replaced soon after with cementitious render.

The cast-iron railings, doors, and doorframes were removed and sand-blasted off site to remove defective and rusting iron. The stone heads were also replaced.

The Victorian asphalt roof was removed in 1986-88 and replaced with tarmac, incorporating a surface water drainage system. However, this has caused problems of water ingress into the vaults below.

The roof of the Catacombs was again repaired in 2002, however, water ingress problems continue.

Alan Baxter

Figure 15: Modern tarmac over the Terrace Catacombs

3.6 Cuttings Catacombs

3.6.1 History of repair

The Cuttings Catacombs have suffered from drainage and water run-off issues, largely because their rear elevations back onto a sloping earth mound. Water which runs off the mound collects at its base rather than being distributed elsewhere. Attempts were made to alleviate this, including a land drain installed by Robert George. Similarly, the earth bank behind the Catacombs was pinned back and meshed to stop it collapsing.

The Cuttings Catacombs have undergone various ad-hoc render repairs, in particular a Heritage Lottery Funded scheme of repairs in the 1990s.

The Cuttings Catacombs have continually suffered structural defects. Historic interventions have included building stepped buttresses to support the exposed flank walls of the vaults, and in 2008, a modern steel armature was inserted inside many of the vaults to support the pitched masonry roofs.

Alan Baxter

Figure 16: Flank wall of one of the vaults in the Cuttings Catacombs

4.0 Significance

4.1 What is significance?

Assessing significance is the means by which the cultural importance of a place and its component parts is identified and compared. The purpose of this is not just academic; it is essential to effective conservation and management. The identification of elements of higher and lower significance, based on a thorough understanding of the site, enables owners and designers to develop proposals that preserve and where possible enhance the site's cultural values. This helps to identify areas where no change, or only minimal change, should be considered; as well as those areas where more intrusive change might be acceptable and could enrich understanding and appreciation of significance.

In England, 'significance' is a key concept within the National Planning Policy Framework (NPPF, 2023), where significance is defined as 'the value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic, or historic.' However, the government's advisor on heritage, Historic England, recommends that in addition to these particular heritage values, other values should also be taken into account whether or not they are subject to planning controls:

> *People may value a place for many reasons beyond utility or personal association; for its distinctive architecture or landscape, the story it can tell about its past, its connection with notable people or events, its landform, flora and fauna, because they find it beautiful or inspiring, or for its role as a focus of a community. These are examples of cultural and natural heritage values in the historic environment that people want to enjoy and sustain for the benefit of present and future generations, at every level from the 'familiar and cherished local scene' to the nationally or internationally significance place.* (*Conservation Principles,* paragraph 30).

The Australia chapter of the international Council on Monuments and Sites (ICOMOS) has published the Burra Charter (2013), now internationally recognised for its definition of 'cultural significance':

> *Cultural significance means aesthetic, historic, scientific, social or spiritual value of past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.*

4.2 Comparing significance values

At Highgate Cemetery it is important to compare and contrast cultural and natural values, e.g. to consider the significance of the monuments in relation to the significance of the plants, vegetation and ecology. There is no simple formula for this comparison, but what matters is that the different values have been taken into account, as set out in guidance from Historic England:

> *It is normally desirable to sustain all the identified heritage values of a place, both cultural and natural; but on occasion, what is necessary to sustain some values will conflict with what is necessary to sustain others. If so, understanding the relative contribution of each identified heritage value to the overall value of the place – its significance – will be essential to objective decision-making. A balanced view is best arrived at through enabling all interested parties to appreciate their differing perspectives and priorities. (Conservation Principles,* paragraph 72*).*

Historic England defines four groups of values that contribute to significance:

Historic values	'the ways in which past people, events and aspects of life can be connected through a place to the present – it tends to be illustrative or associative.'
Aesthetic values	'the ways in which people draw sensory and intellectual stimulation from a place.'
Communal values	'the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.'
Evidential values	'the potential of a place to yield evidence about past human activity.'

To these can be added:

Ecological values	the quality and extent of habitats and the rarity of species supported.

4.3 Summary statement of significance (CMP, 2019)

Highgate Cemetery is among the world's finest examples of the picturesque garden cemetery, boasting a spectacular hillside setting and unforgettable funerary architecture. However, its historic planting has been superseded by dense woodland which restricts views to the paths, eroding the subtlety of the designed landscape and detracting from significance.

The Cemetery combines historic, aesthetic, evidential, communal, and ecological values across the whole site. In the older West side, the historic, evidential, and aesthetic values are stronger, as reflected in the higher number of listed monuments and especially because of the rich aesthetic interest of the monuments and buildings along serpentine paths, superimposed on a rolling landscape. The climax for the visitor is the sequence of Egyptian Avenue, Circle of Lebanon and Terrace Catacombs, which combine in a brilliant piece of three-dimensional planning to create an experience that is without parallel in any other cemetery.

Highgate Cemetery holds a deep meaning for those whose relations or friends are buried there. It is also famous as the final resting place of Karl Marx, who is buried in the East side, giving the site broad communal value. Many who have visited or volunteered at the Cemetery have a strong attachment to the place.

The continuing use of the Cemetery for burials adds to its historic value because it illustrates the historic function, connecting the past to the present. However, there are places in Highgate Cemetery where the placement of monuments associated with more recent burials detracts from the strong aesthetic value of the historic layout and memorials, which depends upon a considered visual hierarchy.

The broad-leaved woodland habitat, together with the grassland and stone structures, supports a range of plants, birds, invertebrates, bats and other species that is notable within this urban context, yet the ecological variety is in fact constrained at present by a lack of variety in the planting.

The overwhelming abundance of poorly formed ash and sycamore trees is now a dominant feature of the Cemetery, in places creating a degree of romantic atmosphere, but in its entirety detracting from the varied, picturesque qualities of the designed landscape, including near and far views. At a tangible level, the uncontrolled tree growth has caused widespread damage to

graves, both below and above ground. The extent to which these trees detract from significance is greater in the West side and particularly in the area around the Circle of Lebanon, because those areas have the highest significance to begin with.

4.4 Significance in terms of values

4.4.1 Evidential values

Highgate Cemetery holds a wealth of evidence of burial practices since 1839 pertaining not just to the fabric of the visible monuments but also to the buried coffins and human remains. It provides evidence of early-nineteenth-century ideas of landscaping and cemetery design, inspired by ideas of the picturesque.

4.4.2 Historic values

Highgate Cemetery is notable as one of the pioneering metropolitan cemeteries established in the early nineteenth century – the third after Kensal Green (1833) and Norwood (1838).

It demonstrates the cultural influence of pioneering French cemeteries, especially Père Lachaise in Paris (1804), which was also notable for its fine views back over the city.

It has great historic value for its associations with a large number of notable historic figures including George Eliot, Michael Faraday, Karl Marx and Christina Rossetti.

Despite considerable change to the pattern of planting, the key components of the historic landscape design such as the main paths, boundaries, principal buildings, tunnel and monuments and surviving historic trees has remained broadly unchanged since c.1870, adding further historic value.

The fact that Highgate Cemetery remains in use for burials today adds to its historic value because it illustrates the historic function and connects the past to the present.

4.4.3 Aesthetic values

Highgate Cemetery has high aesthetic value arising from its extraordinary funerary architecture and from its layout of paths, graves and planting which combine into a memorable experience.

The West and East sides retain their own distinct aesthetic characters which complement one another in terms of their contrasting atmosphere: the West more enclosed, the East more open.

The West side has higher aesthetic value due to its dramatic topography, the way this is accentuated by the serpentine layout of the paths and the many interesting monuments and buildings. Some of the more recent monuments have been designed and placed in ways that disrupt the prevailing character, which is based on a visual hierarchy, and these detract.

At the head of the site is an unforgettable sequence formed by the Egyptian Avenue, Circle of Lebanon and Terrace Catacombs which is part architecture, part landscape. Other great cemeteries such as Kensal Green or Père Lachaise can perhaps boast of a more impressive collection of monuments, but no other cemetery of the nineteenth century can match this brilliant work of three-dimensional planning. This extraordinary funerary architecture is perhaps the greatest asset in the heritage of Highgate Cemetery. However, at present the abundance of young trees detracts from these strong aesthetic values, due especially to the loss of a great variety of interesting views, both near and far reaching.

Since the 1960s, the increasingly overgrown and weathered appearance of the Cemetery has been appreciated for its romantic atmosphere and connection with the lost world of the Victorians. This has added another layer to the site's aesthetic value and has become a powerful factor in the Cemetery's appeal to some visitors. This extra layer of interest has its own importance, but not enough to take precedence over the core aesthetic values of the designed

memorial landscape. Furthermore, because Highgate is still an active cemetery, this level of 'decay' is off-putting to some grave owners. As witnessed in the 1970s, it can also attract vandalism.

4.4.4 Communal values

A public space since inception, the Cemetery, in association with Waterlow Park, contributes to an important historic and communal green space in north London. The permanent closure of historic routes into the Cemetery, such as the Chester Road gate, detracts by restricting access by local residents. The Cemetery holds communal value as the resting place of famous historical figures like Karl Marx, whose grave figures prominently in many people's experiences of the site. However, the Cemetery holds deeper meaning for those who visit friends and relations that are buried there.

4.4.5 Ecological values

The extent and nature of the broad-leaved woodland habitat in the Cemetery holds considerable value in the context of its urban surroundings, yet the site is not ecologically notable in a national context (unlike the buildings and monuments, which are). The ecological value of the woodland is furthered by its association with grassland and extensive varied stone structures, which in themselves provide unusual substrates that support a range of taxa.

The West side has richer ecological interest, especially where areas have developed naturally over the last 40 years or so, but the trees in particular are of a relatively uniform age and therefore fail to provide ecological variety.

In terms of species, the Cemetery is significant insofar as it supports an important assemblage of birds, bats and invertebrates. The dark, undisturbed habitat provided by the vaults of the West are high in value as they provide another uncommon habitat type, supporting a population of nationally notable spider *Meta bourneti* in the Egyptian Avenue.

4.5 Expanded significance in terms of values

4.5.1 Introduction

The significance of individual structures has been governed by two factors:

Their original design + their conservation history

Different built structures within Highgate Cemetery therefore have different levels of significance, determined partly by the values set out in the preceding Section of this report, but also by the extent that modern conservation techniques have restored their original appearance versus maintained their ruination. These latter elements correspond to two opposing ideas that influence the monuments' aesthetic value.

This Section expands on the Assessment of Significance set out in the CMP, highlighting how the weight of these different values changes depending on how these monuments have been conserved in the past.

Put simply:

Aesthetic value is a judgment on the overall visual appearance of the monument which may be informed by both its original design and its subsequent conservation history. How this conservation history is expressed on each monument varies, from light-touch to reinstating elements of its original design.

Evidential value is the extent to which the monument yields evidence of original materials and how they were used in combination to create particular structures. Specifically, evidential value relates to how materials were used to achieve the monument's historic design; this is not an aesthetic judgment, which would instead fall under aesthetic value.

Historic value may be determined by monuments' association with important people (associative) and as an expression of pioneering Victorian burial practice (illustrative). In this respect, the monuments discussed in this report have comparatively higher illustrative historic value because they show the innovation and design of early Victorian burial practice.

Communal value is a synthesis of all these values, informing how visitors relate to, and experience, the Cemetery as a shared commemorative space.

4.5.2 Circle of Lebanon

The Circle of Lebanon is of exceptional significance; compared to other monuments in the Cemetery, its special interest is higher because of its unique design, especially through its integration into the landscape and its group value with adjacent monuments.

The Circle of Lebanon is of high illustrative historic value as an expression both of Victorian burial practice and landscape design.

The monument's aesthetic value is closely related to its historic value, because the innovations of Victorian cemetery design have resulted in a unique ensemble of vaults embedded into the topography of the Cemetery.

Prior to the monument's conservation in the 1990s, age-related ruination detracted from this aesthetic value because the rhythm and design of its characteristic doorcases were no longer legible because the monument had lost much of its original material and architectural detailing.

Therefore, the works undertaken by Nimbus enhanced the aesthetic value of the Circle of Lebanon by restoring a degree of 'architectural legibility' to the monument, i.e., reinstating architectural elements that had been lost, and in so doing returning an understanding of its original design, while maintaining the aesthetically pleasing degree of ruination which the monument had garnered over time.

The monument's evidential value is closely tied to its aesthetic value, because an absence of historic plans and drawings means that what survives of the building's original fabric is the most direct evidence of its nineteenth-century design and construction. The low level of restoration to the monument in the late twentieth century retained most of this original fabric, therefore maintaining the monument's evidential value.

These values all combine to make the Circle of Lebanon an important, emotive landmark within the Cemetery which contributes to the experience of visitors who wish to take in the Cemetery's romantic and melancholic atmosphere. It is this collective experience of the Cemetery as an emotive funerary landscape that contributes to its communal value as a landmark within a shared commemorative space.

Alan Baxter

Figure 17: Original render has been pinned back to the walls of the monument. Grooves incised into the grout differentiate between old and new.

Alan Baxter

Figure 18: Varying degrees of restoration were employed at the Circle of Lebanon, from maintaining its ruined appearance to reinstating lost features.

4.5.3 Egyptian Avenue

Like the Circle of Lebanon, the Egyptian Avenue is of exceptional significance. Its aesthetic value is expressed in the grandeur and theatricality of its Egyptian Revival design, in keeping with the Picturesque ethos. Like the Circle of Lebanon, this unique design and plan form contributes to the sensory stimulation of the people experiencing the monument, and by extension the Cemetery as a whole.

Like the Circle of Lebanon, the Egyptian Avenue has a visible patina of age that was preserved, rather than rendered over, by its late-twentieth-century, light-touch conservation. The retention of this weathered appearance contributes to the monument's aesthetic value as a romantic ruin situated within the dense greenery of the Cemetery, in turn functioning as an important landmark for visitors. However, the monument's aesthetic value has been somewhat compromised by decay, namely the removal of architectural details like its cornice and obelisk head.

The evidential value of the Egyptian Avenue is high because elements of its historic fabric, like traces of vermillion paint, surviving render and brick core, yield evidence of how the monument was constructed and historically decorated – a picture incomplete by surviving pictorial and literary evidence.

Alan Baxter

Figure 19: The Egyptian Avenue is of aesthetic value as a grand and unique monument within the cemetery. However, the imbalance caused by losing the left-hand obelisk head and the cornice has diminished this architectural interest because its original design has been made less legible.

Alan Baxter

Figure 20: Exposure of the monument's brick core contributes to the aesthetic value of the Egyptian Avenue as an expression of romantic ruination. This has mostly not diminished its aesthetic value because decorative details, like its door surrounds, are still clearly legible.

4.5.4 Terrace Catacombs

Externally, the Terrace Catacombs are of some aesthetic value through their Gothic Revival design. This is combined with their unique landscaping as a terrace carved into the topography of the Cemetery, and on which visitors have historically been able to stand and look out onto the landscape. Internally, the cross-vaulted interior of the Catacombs is of comparatively lower aesthetic value because, as a space not intended for public view, it has exposed brick finishes and much lower decorative treatment.

The Catacombs' aesthetic value partly derives from their original external design and assimilation of architecture and landscape. However, this aesthetic value was partly diminished by their 1980s re-rendering. Although the intention was to restore their original appearance, the new render clashes with the more ruined state of the stone doorways to the vaults.

The Terrace Catacombs' history of more intrusive restoration resulted in a loss of the building's original architectural treatment as evidence of its original design, particularly its Victorian asphalt. The evidential value of the Catacombs is relatively low because the availability of historic pictorial evidence provides an image of how the monument originally looked externally. Internally, however, the Catacombs yield greater evidence of Victorian burial practice and construction which is mostly hidden from public view.

Alan Baxter

Figure 21: Modern render repairs have consolidated the Terrace Catacombs' external elevations and partly restored its original appearance. However, this is at odds with the less upkept masonry portals.

Alan Baxter

Figure 22: The modern tarmac on the roof of the Terrace Catacombs detracts from its aesthetic and evidential values because it is unsightly and presently causes water ingress problems inside the monument.

4.5.5 Cuttings Catacombs

The Cuttings Catacombs are of some aesthetic value as a repeated pattern of rendered temple fronts extending along Cuttings Road and assimilating into the contours of the landscape. The contrast of these temple fronts against the exposed brickwork of their connecting walls is visually pleasing and contributes to their design interest. This aesthetic value has been preserved by the supporting of the pitched roofs with modern steel structures inside the vaults.

Compared to the other monuments discussed in this report, the aesthetic value of the Cuttings Catacombs has been diminished by areas of render that have fallen off the temple fronts, revealing their brick core and spoiling their illusion. Unlike the Circle of Lebanon, where ruination has exposed brickwork to the aesthetic advantage of the monument, the Cuttings Catacombs instead look neglected rather than romantically ruined. This has been worsened by water ingress and moisture which, aside from causing various condition- and structure-related issues, have diminished the external appearance of the monument.

The Cuttings Catacombs are of illustrative historic value because they express nineteenth-century commercial burial practice and the innovative approach of integrating monuments and landscape. However, compared to the exceptionally significant Circle of Lebanon and Egyptian Avenue, they are of lesser significance because of their more conventional design. This value is diminished by temple fronts which have been inserted later into the sequence of vaults, interrupting their original rhythm and causing structural defects.

The evidential value of the Cuttings Catacombs is equally low, where a greater extent of modern restoration has diminished what survives of its original fabric, and therefore the evidence of its original design and construction

Alan Baxter

Figure 23: The exposure of underlying brickwork beneath the Cuttings Catacombs' rendered portals detracts from the illusion of masonry and gives the monument a neglected appearance. This is because the aesthetic value of the Cuttings Catacombs' original design outweighs the aesthetic value of their ruination.

Alan Baxter

Figure 24: Steel armatures inserted in the Cuttings Catacombs have conserved their exterior aesthetic value by supporting their pitched masonry roofs. This is an instance where intrusive modern fabric of no intrinsic significance has improved the condition and aesthetic value of the monument.

5.0 Conservation philosophy

5.1 Introduction and context

There has been no cohesive strategy to the conservation of monuments within Highgate Cemetery. Different approaches have been applied to different monuments, from maintaining their aesthetic of ruination to restoring their original appearance.

The Cemetery's CMP details two objectives for the future management of the site:

1. Repairing monuments based on their condition and significance;
2. Reinstating elements of the original landscape that have been lost over time.

Where the latter will take the form of a landscape masterplan designed by Gustafson Porter + Bowman involving opening up views, clearing trees, and reinstating shrubbery, the overall appearance of Highgate Cemetery's garden setting will be less dense and more controlled.

It is therefore important that an overarching strategy for the conservation of the Cemetery's monuments is in keeping with the appearance and significance of a better maintained landscape. For example, monuments in an advanced state of ruination may accord visually with the currently overgrown, romantic setting, but not with how the site was originally designed and experienced.

The following Conservation Strategy considers the significance of individual monuments and how the aesthetic value of their original design weighs against the aesthetic value of their ruination.

5.2 Policy context

5.2.1 Conservation Management Plan (2017)

The following policies and associated objectives in the Highgate Cemetery CMP are relevant to the conservation of its monuments:

Policy 6.17	**Buildings will be maintained in good repair and, where appropriate, restored**
Objective 6.17.3	To maintain the 'conserve as found' approach in the Egyptian Avenue and Circle of Lebanon and monitor its effectiveness. To commission regular condition surveys of cemetery buildings as the basis for a programme of repair and maintenance.
Objective 6.17.4	To ensure that records are kept of work undertaken to site buildings and structures.
Policy 6.18	**Repairs to mausolea and monuments will be prioritised based on condition and significance of the monument**
Objective 6.18.1	To adopt the priorities for repairing monuments set out in the scoping studies carried out by Richard Griffiths Architects (*Highgate West side, Monument Scoping Survey,* Richard Griffiths Architects, September 2014).
Objective 6.18.2	To develop guidance on monument repair, including which monuments would not be feasible or desirable to repair.
Objective 6.18.3	To co-ordinate monument repairs with landscape works.
Objective 6.18.5	To establish a method of recording work undertaken to mausolea and monuments.

5.3 Conservation Philosophy

5.3.1 Overall Strategy

All structures in Highgate Cemetery should be conserved in line with their individual significance. Interventions should demonstrate how they will conserve or enhance this significance.

The significance of these monuments derives in large part from their historic design. But, their significance as they stand today has been modified by their history of conservation. This has affected their current significance in different ways.

By understanding their current significance in terms of different values (as outlined in Section 4), architects can understand how an overarching conservation philosophy can be applied to individual structures.

5.3.2 The sliding scale

There is a tension in conservation philosophy between two competing approaches which concern the aesthetic value of monuments in Highgate Cemetery: restoration and decay. This tension can be imagined as a sliding scale:

Figure 25: Aesthetic value sliding scale

As shown in Section 3.0 , interventions to listed monuments within Highgate Cemetery have fallen somewhere on this scale. For example, the re-rendering of the Terrace Catacombs would fall towards the left of this spectrum by favouring the aesthetic value of the monument's original design over the patina of age it has garnered over time.

On the inverse, the approach to the Circle of Lebanon or Egyptian Avenue would fall closer to the right, whereby a process of selective restoration sought a balance between expressing the monuments' original design while maintaining the romantic character of their ruination.

This broadly means that full restoration would conserve and enhance the significance of monuments whose aesthetic value of their original design is greater than the aesthetic value of their ruination, i.e., the Terrace Catacombs and Cuttings Catacombs, because this original appearance was reinstated as part of their late-twentieth-century conservation.

N.B. it is important to recognise that unmanaged decay and removal are part of the Cemetery's lifecycle and therefore realistic outcomes for many of its unlisted monuments. In these instances, the 'sliding scale' would extend further right to include the total removal of monuments.

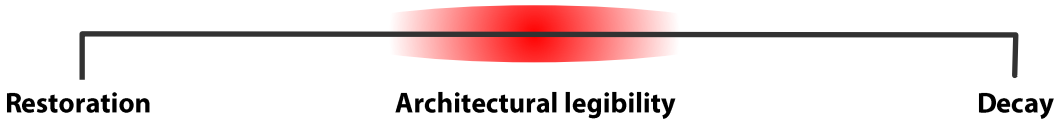
Landscape

The same sliding scale analogy applies to the cemetery landscape: currently overgrown with monocultural woodland, this would fall to the right, while restoring the setting to its original experience and appearance would fall closer to the left.

5.4 Recommendation: architectural legibility

Nimbus' conservation of the Circle of Lebanon followed the idea of 'architectural legibility', i.e., doing just enough to understand the architectural appearance of the original building. In this way, the monument is not fully restored to its nineteenth-century appearance. Instead, its original architectural form is implied by the fabric and architectural detailing that have been retained or reinstated.

Adopting 'architectural legibility' as an overarching idea would fall towards the middle of this sliding scale – preserving the patina of age that has been added to the monument over time, while expressing architectural elements that contribute to an understanding of its original design. In this way, equal regard is paid to the monuments' original fabric and their overall visual impression.



5.5 Recommendation: Restoring original appearance

There are other built structures in Highgate Cemetery, like the Terrace Catacombs and Cuttings Catacombs, whose history of conservation has reinstated more elements of their original design, returning the monuments to their nineteenth-century appearance. To an extent, this has diminished their evidential value because fabric telling of their original design and construction has been replaced with modern materials.

This also means that the aesthetic value of such monuments is determined by the modern reinstatement of their original design. As a result, ruination would detract from their aesthetic value, while restoring their original appearance would conserve and enhance their significance.

On a sliding scale, an approach more geared towards this would sit to the far left.

5.6 Recommendation: knowledge and understanding

Monuments within Highgate Cemetery have undergone numerous schemes of intervention. However, records of these conservation works are variable, meaning there is an inconsistent account of what has been done to monuments, e.g., what materials have been used and what structural improvements have been made.

In line with Objective 6.18.5 of the Conservation Management Plan, it is recommended, going forward, that all future interventions to conserve the cemetery's monuments are recorded in detail and compiled into a working document.

5.7 Conclusion

The significance of monuments in Highgate Cemetery has been partly determined by their history of conservation. Therefore, any future conservation works should be in line with their significance. This significance largely depends on the relationship between two factors which make up their aesthetic value: their original architectural design and their acquired patina of age.

For example, the aesthetic value of the Circle of Lebanon and the Egyptian Avenue derives from both their original, unique design, and their weathered appearance; however, the aesthetic value of the Terrace Catacombs and Cuttings Catacombs has been determined by modern interventions to reinstate their original appearance through re-rendering their elevations and hiding any degree of ruination.

Although the term 'conserve as found' has been concluded by this report as an unsuitable description of previous conservation works to monuments in the Cemetery, 'architectural legibility' broadly follows the same philosophy in striking a balance between original design and romantic ruination. Therefore, this approach aligns with the CMP's recommendation to continue and monitor this method of conservation (Objective 6.17.3).

An approach which achieves 'architectural legibility' would therefore conserve or enhance the significance of monuments like the Circle of Lebanon and Egyptian Avenue, implying their original designed appearance, preserving their romantic aesthetic of ruination, and expressing their original fabric.

Inversely, an approach which restores the original appearance of monuments like the Terrace Catacombs and Cuttings Catacombs would conserve and enhance their significance, because their aesthetic value instead derives from recent works to reinstate their nineteenth-century design rather than retain their ruination.

Overall, the significance-based approach to conservation advocated in this report fulfils Policy 6.18 of the Highgate Cemetery CMP, while generally, it complies with Objective 6.18.2 by setting out guidance for the future conservation of the site.

6.0 Sources

Ian Dungavell. June 2024. 'Life and death at Highgate Cemetery', *Context,* p. 17.

Nimbus Conservation Limited. 1994. *Highgate Cemetery: Circle of Lebanon Phase IV.*

Nimbus Conservation Limited. 1991. *Egyptian Gate: Highgate Cemetery London.*

Nimbus Conservation Limited. 1994. *Highgate Cemetery: Circle of Lebanon Phase V.*

Odgers Conservation. November 2014. *Highgate Cemetery: Conservation of the Egyptian Avenue and Circle of Lebanon.*

Appendix A: Workshop minutes

On the following pages are the minutes which were circulated following the workshop held at Highgate Cemetery on 26 February 2024.

Highgate Cemetery: Built Structures Conservation Philosophy site visit and workshop
26 February 2024

Attendees:

Name	Initials	Position
William Filmer-Sankey	WF	Director, Alan Baxter
Robert Hradsky	RH	Senior Associate, Alan Baxter
Carlos Finlay	CF	Professional, Alan Baxter
Ian Dungavell	ID	Chief Executive, Highgate Cemetery
Leighann Heron	LH	Client Representative, Highgate Cemetery
Alice Brown	AB	Trustee, Highgate Cemetery
Liz Fuller	LF	Trustee, Highgate Cemetery
Kate White	KW	Projects Director, Highgate Cemetery
David Stanford	DS	Conservation projects Committee Member
Sarah Hare	SH	Project Advisor
David Odgers	DO	Odgers Conservation
John Scott	JS	West Scott Architects
Nick Bethune	NB	West Scott Architects
Teresa Sladen	TS	Historian

Covering note:

Five key themes came out from the site visit and workshop. These are:

1. All conservation works must be based on knowledge and understanding of the structures, their fabric and material make-up/performance. This must form the basis of any future conservation approach.
2. The first conservation requirement is to do as much as possible to mitigate the harmful effects of poor original design or later alterations. This particularly includes drainage.
3. 'Conserve as found' is not a suitable overarching term for the approach that was applied to the Circle of Lebanon and Egyptian Avenue. It was instead a flexible response to the circumstances which combined a considerable degree of restoration with some 'conserve as found' and a response to the wider aesthetics.
4. The Circle of Lebanon/Egyptian Avenue approach, to restore 'just enough' to achieve architectural legibility of the original design concept, is the correct one, involving, (a) the restoration of elements which are critical to the understanding and appreciation of the significance of the original architectural concept, (b) response to the wider landscape aesthetics, and (c) leaving or consolidating the rest.
5. A Conservation Philosophy cannot be exhaustive but should set out the overall framework to inform individual decisions as needed. In practice, considerable leeway will need to be given to the trust's professional advisers and craftspeople to make decisions on the spot.

Minutes from workshop:

Initials	Notes
DO	There is a need for any future conservation work to be based on a knowledge and understanding of the fabric and condition of monuments within the cemetery. In this way, monuments would not be approached through guesswork; rather, this knowledge would be used to determine what level of intervention is necessary. One example of this would be taking a core sample of the Terrace Catacombs' roof in order to understand its make-up and whether inserting a new waterproof membrane (at great cost) would be required. The first step in any conservation strategy would therefore require 1. Building up a basic level of understanding, in order to 2. Develop a maintenance strategy.
DO	'Conserve as found' was not a guiding principle to the restoration of the Circle of Lebanon and Egyptian Avenue. The label was applied by the Europe Nostra award in 1998; rather, the approach was much more nuanced. The approach taken for the Circle of Lebanon and Egyptian Avenue was to do 'just enough' to achieve architectural legibility, e.g., reinstating portals and ornament, while also recognising the picturesque aesthetic of ruination to the structures.
AB	There is a need for all monuments to have their own comprehensive record of historic intervention and restoration. For example, why was the Europa Nostra award granted? Having a record would aid the understanding of what has happened to individual monuments, and it would be useful to collate this information going forward.
JS	The key to conserving monuments within the cemetery, particularly the Cuttings Catacombs, is managing water runoff. There is currently a drainage survey being carried out.
DO	Many of the interventions to the restoration of monuments within the cemetery have stood the test of time, and currently, nothing is at risk of collapse or in need of major intervention. ID added to this, that there was a general level of stasis to these structures, and that reinstating fabric or changing drainage may disturb this balance. The level of risk of introducing material (e.g., where render is under stress) may be greater than the risk of leaving the monument alone.
RH	The historic interest of all these monuments is found in their expression of burial practices in Britain and the use and understanding of the cemetery up until today. The architectural interest of these buildings is very high as impressive and unique works of architecture. There is similarly a close relationship between architecture and landscape; for example, the three-dimensional planning of the Circle of Lebanon and Egyptian Avenue. The question is whether the aesthetic value of these monuments derives from their original architectural design or the picturesque aesthetic of decay which they have gained over time. Is it that simple? On the contrary, is significance being eroded by ruination?
ID	Emphasised that significance needs to be the guide for any conservation strategy devised. He used the example of reinstating the top of the Egyptian Avenue obelisk, whereby its architectural significance is its Egyptian Revival design, which would be enhanced by reinstating a lost feature. Everyone took a vote as to whether the

obelisk should be reinstated, for which the vast majority voted in favour. However, AB stated that such a decision was too early and that matters were much more complicated than simply taking a vote.

JS Should the monuments be approached with a sliding scale analogy? e.g., on one end of the scale is the original architectural concept, and on the other is the monument's picturesque ruination. Where on this scale should the level of conservation be directed?

ID Based on an understanding of significance, there is a two-step process to any intervention within the cemetery: 1. Discussing the idea (such as reinstating the obelisk), and 2. Looking at how feasible this would be.

Summary history of conservation

These notes compiled during the site visit provide a summary overview of the history of conservation and maintenance. A more detailed list of interventions can be provided in a later iteration.

GROUP	BUILT STRUCTURE	HISTORY OF CONSERVATION/MAINTENANCE	COMMENTS
Non-serviced building	**Circle of Lebanon**	• 1990s selective restoration (see Minutes) • Cedar removed 2019 due to rot and replaced with pine tree • Six different mortars used, each with a specific purpose (e.g. pointing, new render, stone repairs, flaunching exposed edges, etc) • Jesmonite for reinstated flutes • Doorways mostly reinstated with new marble, render and architectural detailing • Drainpipes behind render	• No way of run off from grass circle to lead
Non-serviced building	**Egyptian Avenue**	• 1991 – stump of obelisk conserved and repaired following collapse of head • Lime Portland sand cement mix 1:1:6 • Yoghurt, lichen, cow manure mix to give render aged appearance	• The avenue was originally vaulted • Water ingress not a big problem, but water rising from ground is • Traces of vermillion paint discovered on the monument
Non-serviced building	**Terrace catacombs**	• Sand-blasted ironwork • Asphalt replacement with tarmac; not waterproof like original asphalt • Substantial re-rendering in the 1980s • Lime render to elevations catastrophic so cementitious render used	• Water ingress through brick joints • Need for waterproof membrane – likely to be great cost • Core sample appropriate to properly understand roof make-up of terrace catacombs

		• Replacement of stone heads	
Non-serviced building	**Cuttings Catacombs**	• A lot of render repairs, including HLF render repair in 1990s • Steel structures inserted to hold roofs • Robert George put land drain under • Earth bank behind catacombs pinned back	• Need to enhance bank drainage • Crevices between vaults have bad drainage • Poor condition and drainage of bank above • Each mausoleum has concave back wall, so drainage a problem
Non-serviced building	**Colonnade**	• Ruinous state in the 60s and 70s • Reinstated parapets and asphalt roofs and significant brick repairs • Ground level has risen	• Repaired in line with original form in 1980s
Serviced building	**South lodge**	• New roof and new floors • Issues with asphalt	
Serviced building	**Chapel building**	• 1980s restoration • 2012 ceiling and decorative scheme	
Mausolea	**Mausolea**	• Various site-specific interventions	• Otway mausoleum contains highly eroded steel beams supporting the stone slab roof

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Prepared by Carlos Finlay
Reviewed by Robert Hradsky
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