

# MAUSOLUS

THE NEWSLETTER OF THE MAUSOLEA & MONUMENTS TRUST

WINTER 2012



M.S.  
PRAENOBILIS DOMINI THOMAE  
COMITIS COVENTRIAE, VICECOMITIS DEERHURST,  
BARONIS COVENTRIE DE ALLESBOROUGH,  
HURUS COMITATUS CUSTODIE ROTULORUM,  
NECNON DECANI ET CAPITULI ECCLESIAE VICORNIEN  
ET BURGI DE EVESHAM PRIMARI SENESCALLI.  
THO. BARONIS COVENTRIE FILIUS FUIT NATU SECUNDI  
GEORGI BARONIS FRATER, IOHANNIS PATRIUS,  
ET ERISEM, SINE PROLE DECEDENTIS,  
IN AMITA DIGNITATE SUCCESSOR.  
VARIA REIPUBLICAE MUNIA  
TUM MILITARIA TUM CIVILIA PERSTITIT.  
FAMILIAM CENSU IAM CELEBREM, PLURIBUS FUNDIS  
ET COMITIS ET VICECOMITIS TITULIS,  
REGNANTE WILHELMO III ORNAVIT ET AUXIT.  
E PRIORI COMITIS WINTERIDA PIERCEI EDGECOMBE  
DE MOENT-EDGECOMBE IN COM. DEVON. ARM. FILIA  
LIBEROS SUPERSTITES RELIQUIT THOMAM  
HONORUM HAEREDEM DIGNISSIMUM ET GILBERTUM  
PIETATEM, IUSTITIAM, LIBERALITATEM,  
ANIMO CONSTANTIAM SEMPER ET ENIXE COLUIT.  
DIERUM TANDEM ET GLORIE SATUR  
SESE A SECCULO QUIASI SUBDUXIT,  
LUTUS CETERIS CURIS DEO AC SIBI VACARET.  
SIC COELOS ANHELANS,  
IMMORTALITATI MA-  
TURAM EFFLAVIT  
ANIMAM  
XV IULII M.  
MDCCXC.  
ET. LXX.

ELIZABETHA COMITISSA EIUS DOCTARIA  
E NOBILI GRAHAMORUM FAMILIA PROGNATA  
RICARDI FILII RICARDI GRAHAM DE COMPTON  
ANNI 1713 PRIMUM CAPITO PRIMO  
STRENUE TANTICANTIS CAHILANELL FILIAE  
HOC AMORIS SINCERE SUPP. A. OBSERVANTIAE  
GRATIA DEMUM ANIMI FIGNUS  
PRO TEMPERINO DANET MANTU ERGA SE AFFECTU  
NULLA DICERE BEATA PROLE MDESTISSIMA PONDIT  
ET PROSE ORITUM CORPUS TUUM  
CIBI DILECTISSIMO ANIMAE HOC RECOND. MO DIT  
ORIT DIE 17 AN. DNI MDCC

The monument to the first Earl of Coventry in the church at Elmley Castle, Worcestershire, which has been restored as part of an exemplary conservation project

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## The best get better: two stone monuments at St Mary's Church

*Sally Strachey*

The Church of St Mary at Elmley Castle nestles on the northern slopes of the Bredon Hills, close to Pershore in Worcestershire. It contains two remarkable monuments in the north transept which Pevsner considered to be, 'amongst the best of their date in the county.'

To the west is the large chest supporting three effigies - Sir William Savage (d.1616), Sir Giles, his son (d.1631) and Lady Catherine, his son's wife (d.1674). Lady Catherine, who is not buried here but at Malvern Priory Church, carries an infant. At the feet of the effigies are four exquisite kneelers, a unicorn's head and a lion. The monument is composed primarily of alabaster with polished limestones for the chest lid and inscription panels. There is gold trimming on the robes, re-painted in the 1960s. The Savage monument is a fine example of the carver Samuel Baldwin's workshop, which was responsible for some sixty monuments within a forty mile radius of Gloucester. The Savage monument was executed in the period when Baldwin was at the height of his powers. It is thought that the effigies were carved by Baldwin himself.

On the east wall is the imposing monument to the first Earl of Coventry, died 1699, with a reclining Earl beneath a substantial canopy supported by Ionic columns surrounded by Graces and Cherubs with gilded wings and two large inscription panels. The monument is from the renowned London workshop of William Stanton and is primarily composed of statuary marble, statuary vein marble, a Nero marble and a Salterworth limestone. The inscription panels are inlaid with a lead alloy. The memorial was commissioned by the second wife of the first Earl and was intended for the nearby church of Croome d'Abitot, next to the Coventry family estate. A bitter feud between the second Earl of Coventry and his stepmother resulted in the refusal of permission to erect the

monument, however, even though the first Earl is buried at Croome D'Abitot. The monument was finally erected at Elmley Castle by Mr Thomas Savage, whom the now-notorious Countess-dowager had married in 1700.

A condition and recommendation report was prepared by Strachey Conservation for Bartosch and Stokes Architects in February 2006, in response to growing concerns over the structural stability of both monuments. The chief culprit was the system of iron cramps used to construct the monuments. The iron had suffered extreme corrosion because of exposure to both moisture and air. The volumetric increase of the fixings caused by the corrosion had exerted pressure on the numerous sections of stones resulting in dramatic movement through the joints, cracking and buckling of the stone and an overall loss of structural integrity. The monuments were also extremely dirty with evidence of surface deterioration including extensive corrosion and lamination of the lead lettering on the inscription panels of the Coventry monument.

During a two-year monitoring programme, both monuments displayed acceleration in the opening of the joints. In the case of the Coventry, the expansion of the iron cramps had exerted an upward pressure on the columns causing the massive canopy to lean towards the nave. The community of St Mary's church swung into action and secured a HLF grant to carry out the dismantling, rebuilding and conservation of the Coventry and Savage monuments in 2010 and 2011.

The technical challenges of dismantling two structurally unstable monuments in a confined space were complex. The sheer size of the Coventry monument and the 160-plus stones used to construct this grandiose statement necessitated careful pre-contract planning and recording. The

Coventry monument was tackled first with the Savage monument being put under belt-and-braces protections. Scaffolding was erected around the Coventry, designed to facilitate the safe and efficient lifting of the numerous elements using a beam-and-trolley system. The design incorporated two loading bays on the first and second lifts so that minimal movement of the larger elements was possible. The platforms were extended as far as possible to distribute the weight on the loading bays as well as those sections being lowered through the scaffolding to ground level. A bespoke shelving system was installed to safely store the numerous smaller sections of marble and stone during the conservation programme.

During the dismantling of the Savage monument the original family crypt was discovered containing the mortal remains of the Savage family. Following an archaeological investigation by Dr George Nash, the crypt was left intact with the new core rebuilt to the existing profile of the arch. When the rebuilding of the core had reached 250mm below the finished height, a lead tray was inserted with the corners bossed with three sheets of lead so that there were no joints. The Savage monument has suffered considerable decay through damp on the north wall and it was essential to isolate the alabaster from any residual moisture in the surrounding fabric during the rebuild. In the case of the Coventry we were able to isolate the structure from moisture by inserting a lead tray at ground level and rebuilding the monument with an air gap at the rear of the monument.

The system of fixings for the rebuilding of the monuments was carried out in stainless steel. The cramps fixed into the wall and designed to take the downward loads of the monument were secured with resin. All the lateral cramps, which needed to be reversible, were secured with plaster.

## Church, Elmley Castle, Worcestershire



*The Savage Monument after the conservation programme*

In summary, the fixings into the wall with resin were all structural and the lateral cramps reversible.

After a series of trials, a cleaning and repair programme was carried out to both monuments taking into consideration the wide variety of materials. The lettering on the Coventry Monument had suffered considerable lamination and loss, which had reduced legibility. On closer inspection it appeared that the metal was most likely a high silver content lead or a similar alloy metal. After a series of trials it was found to be possible to warm the metal and reattach it to its substrate with wooden mallets and modelling tools. Where

the metal was missing trials were carried out to re-lead the letters but this proved to be unsatisfactory as the visual difference between the old and new lettering was too great. In order to improve the legibility of the lettering and provide a degree of protection both the existing lettering and the V-cuts were painted with acrylic colours.

The final flourish to the Coventry monument was the re-carving and gilding of the four missing wings in lime wood. The Earl's coronet, which had been crudely repainted in the 1960s, was also given a new lease of life using 231/2 carat gold leaf and Palladium silver.

As the project was funded by the Heritage Lottery Fund, we included an education programme with Elmley School. The success of this project was also due to the unfailing support of Bartosch and Stokes, the Church Building Council and the parish to secure the future of these stunning monuments.

#### Team:

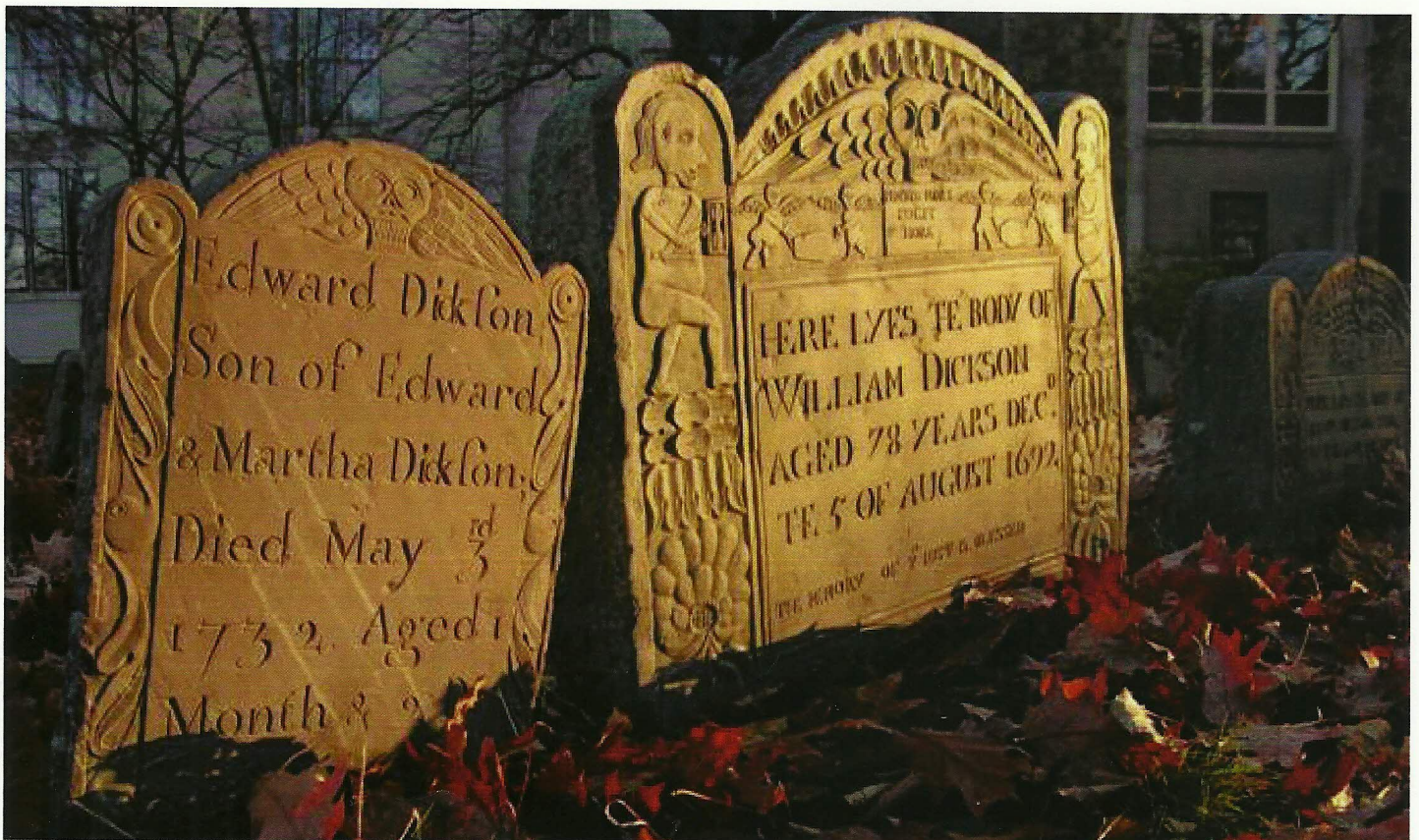
Bartosch and Stokes Architects  
Sally Strachey Historic Conservation  
Dr George Nash, Archaeologist  
Keith Jameson, Wood Carver  
Philippa Fawcett, Gilder and Conservator

## Postcard from Boston, Massachusetts

David Heath



On a recent visit to Harvard, I was able to visit the Old Burying Ground near dusk on a sunny winter's day. There really are some wonderful gravestones there. I was particularly taken with Joseph Parsons: '*sed non graduati*'. My kind of student.



## Calling all armchair explorers! Visit the Trust's beautiful new website

Carolyn Cocke

The MMT's new website – launched this month – allows members of the public to explore the richness and diversity of Britain's sepulchral heritage, without even setting foot on consecrated ground. When we decided that our old website [www.mausolea-monuments.org.uk](http://www.mausolea-monuments.org.uk) was too creaky and cumbersome, we thought long and carefully about how to achieve a new site which would preserve the best of the old while being easy for visitors to use and volunteers to update. The new website does just that.

The heart of the new website is the gazetteer of mausolea, a remarkable resource, compiled for the Trust by Theresa Sladen. Few other building preservation charities offer such a comprehensive and useful survey of their subject matter. The format and search facility of the gazetteer is little changed on the new website, but you will now find location maps and more plentiful and better images for each mausoleum. It is also possible to download individual entries in the form of PDFs. We are developing an

index of our newsletters, so that some mausoleum entries in the gazetteer are linked to relevant articles in *Mausolus* and its predecessor, *MMT News*. As always, we rely on members to provide the photographs and details of individual mausolea so that the information is kept up-to-date. If you visit a mausoleum, please send a picture or report on its condition to [info@mmtrust.org.uk](mailto:info@mmtrust.org.uk).

We've aimed to make the new website simple for visitors. As well as reading news and information, you can join the trust or renew your membership, register for events and – yes – kindly support us with donations. Booking for events will be much easier, and in the future you will see some changes in the way we communicate with you, our loyal members.

As ever, our central aim is to protect and preserve mausolea and funerary monuments. Our new website is just a tool for that job, but an increasingly significant one. Our Hope Springs Eternal campaign, for example, has had a steady stream of cash

donations through our web fundraising page hosted by Just Giving – [www.justgiving.com/hopespringseternal](http://www.justgiving.com/hopespringseternal). The new website will allow the Trust to expand its online personality even further and to reach new audiences.

These days the public face of any organisation is its website, and this holds as true for a charity such as the Mausolea & Monuments Trust, run entirely by volunteers, as it is for large companies. It is not always easy to convey the interest of our subject matter in the ephemeral, frantic world of the web: after all, mausolea are solid, still structures which speak of profound loss and strive towards the eternal and timeless.

The MMT has been extremely lucky to have the services of Dijit New Media, whose professional approach to building the new system has helped us negotiate such contradictions and who have taken away much of the stress of technological change.

**THE MAUSOLEA & MONUMENTS TRUST**

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**Sir James Tillie's statue has now been removed for cleaning and conservation**

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The Trust's new website homepage, which shows a rolling series of photographs

## Waresley Church and the Duncombe Mausoleum

Mel Child



*The Church of St James at Waresley, designed by William Butterfield.*

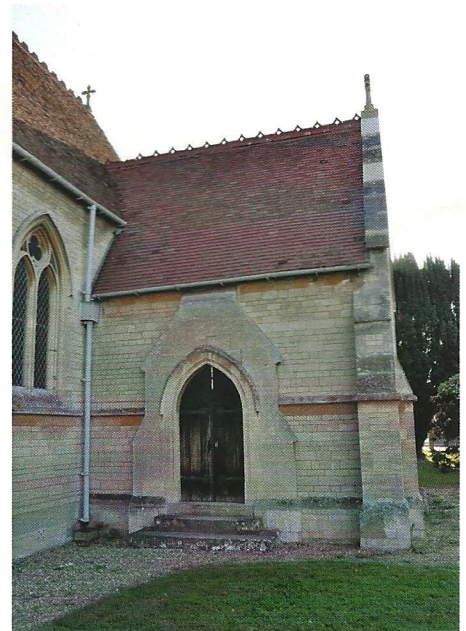
By 1695 the church at Waresley in Cambridgeshire was falling into disrepair, and the Churchwarden was admonished by the archdeacon for falsely presenting that all was well. In 1724 the church was destroyed by a tempest, and then rebuilt "in humble imitation of the chapel of Pembroke College, Cambridge, the patrons of living". This offspring of Christopher Wren's first completed building was as unlucky as its predecessors, alas, and was pulled down in 1856 having deteriorated beyond a state of repair. The Duncombe family, who moved to the village in 1833, revived its fortunes. They offered to bear the bulk of the cost of rebuilding the current church (£2,499), on the condition – it is rumored – that the location of the church was moved to be more convenient to the family home, Waresley Hall. The steps leading to the 'Ladies' Walk' can still be seen to the right of the lych-gate in the churchyard, which was built in memory of Octavius Duncombe.

William Butterfield was commissioned as the architect. He had designed numerous buildings of distinction and was active locally, most notably for Milton Ernest Hall (for his sister), and the restoration of Trumpington and Abbotsley churches. Butterfield was anxious that the church should be

"complete in itself and not at the mercy of posterity to be pieced and patched and adorned hereafter". He therefore also designed the pews, the font, the windows and all other fittings.

The church is built of coursed ashlar stone (possibly Bath Stone), with a brick core, and clunch stone on the interior. The church comprises a chancel, nave, vestry, porch, bell tower, steeple, and a mausoleum. The chancel is a fine example of Butterfield's 'structural polychromy', and is decorated in contrasting red, green and yellow tiles. Pevsner ascribes the contemporary east and south windows to Gibbs, but there is no record of Butterfield having commissioned him before 1860. The west window was a later addition, placed there in memory of Augustus Duncombe who died in 1879. Originally there were three bells in the tower, a tenor, second and treble, which were hung in two tiers. They were made and installed by John Taylor.

The Duncombe Mausoleum is believed to be contemporary with the church. Situated on the south side of the church, entry to the mausoleum is via the churchyard through a timber double door. A large stone slab in the centre of the chapel covers the



*The Duncombe Mausoleum at Waresley Church.*

entrance to the vault. Between two small stained glass windows there is a large inscribed panel listing the names of the family interred below. There is a larger window in the south facing wall.

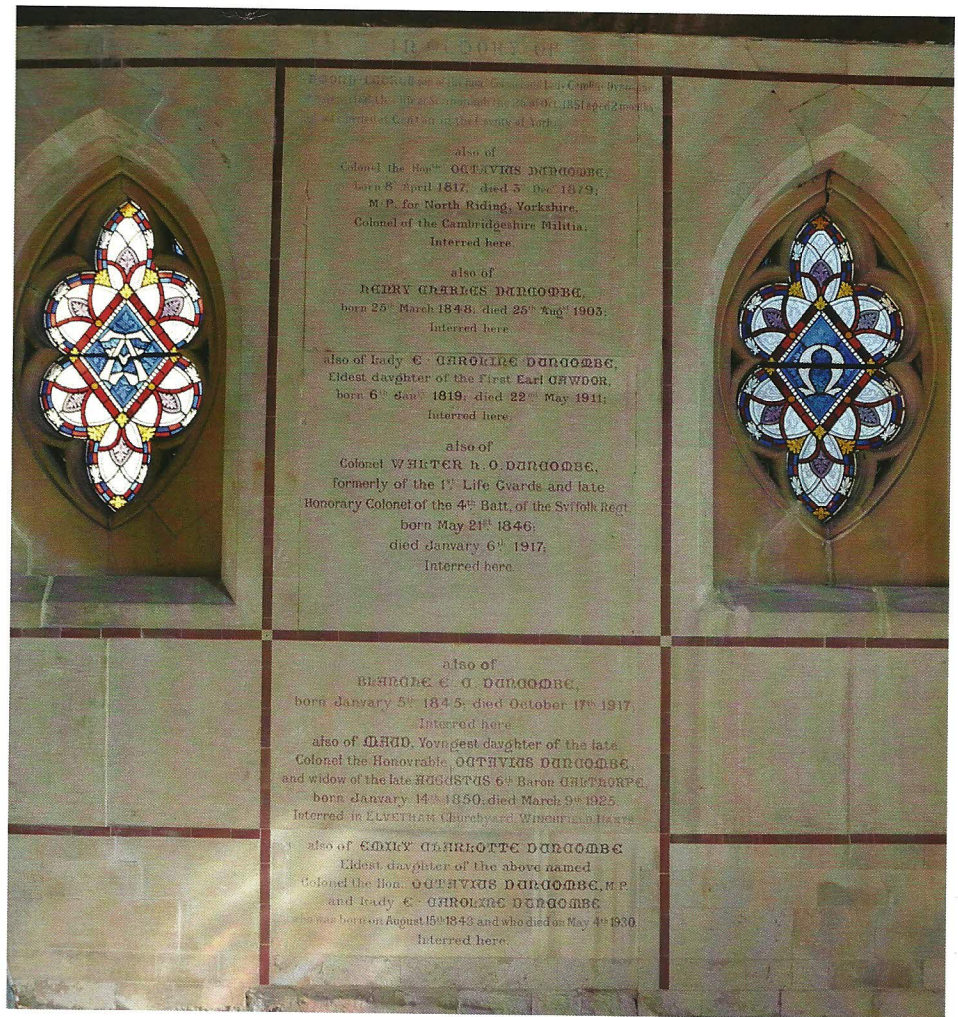
The story of deterioration and repair continues into the twentieth century. In 1987 the storms destroyed the spire, which was strewn across the road into the Duncombe Arms car park. The spire was rebuilt in a matter of months at significant cost. Late in 2009 part of the stone hood at the peak of the mausoleum gable became loose and two stones fell to the ground. Once again, however, the parishioners of Waresley have risen to the challenge of preserving their built inheritance.

A detailed inspection by the Church Architects, with the assistance of a specialised structural engineering organisation, produced a comprehensive 'Condition Report', which recommended a series of repairs and improvements. In view of the current use of the structure, the likely cost of major refurbishment, and the fact that the Duncombe family relocated to Yorkshire, the PCC decided to carry out only those works which they considered essential to the stability, safety and external appearance of the structure.

A Mausoleum Committee was formed which decided to use donations of funds to enhance further the appeal of the mausoleum, in addition to the basic building repairs. The majority of the work has now been completed, including the installation of display cabinets and panels within the Mausoleum to promote the history of the village and the Duncombe family. It is envisaged that we hold official open days at least four times a year with members of the committee present to answer any questions.

Sunday 4th November 2012 was our first open day. The church is open daily between the hours of 10.00 and 16.00; we anticipate that the mausoleum will soon be open at the same times and look forward to welcoming visitors. The ancient woods of Waresley, Gransden and Gamlingay are nearby and offer an added attraction to visiting the mausoleum. Perhaps a visit to the Duncombe Arms for lunch or a visit to Waresley Garden Centre will complete your day.

For further information please contact Mel Child on melchild@btinternet.com or 01767 651788



The interior of the Duncombe Mausoleum at Waresley Church.

## The new planning framework: one of the first significant appeal decisions on heritage is concerning the setting of a London burial ground

*Kristian Kamiński*

It is interesting that first significant appeal decision on heritage under the new National Planning Policy Framework (NPPF) should be concerning the setting of a burial ground.

An appeal was lodged with the Planning Inspectorate by Southern Housing Group against the refusal by the London Borough of Islington for a scheme comprising 121 residential units adjacent to Bunhill Fields Burial Ground (See 'A Dissent into Dissent' Mausolus, Autumn 2011). The appeal was determined after a Public Inquiry held in February 2012.

The development site was occupied by a single-storey primary school, constructed in 1966, which was an unusually low-density development

for the city fringe and had become surplus to educational need due to the area's changing demographic. For many years the site was used as a car park, following the clearance of Victorian and later commercial and light industrial buildings destroyed by German bombing during the Second World War (before these, the site had been Georgian terraced houses). The southern and eastern boundaries of the site are directly adjacent to Bunhill Fields Burial Ground.

It was proposed to demolish the existing buildings to construct a five- and seven-storey building with an 'L'-shaped footprint, continuing the building lines along Featherstone Street and Bunhill Row. A row of three-storey terraced houses was proposed approximately four metres from the

wall of the burial ground and within the canopy spread of its trees.

There was no doubt about the sensitive historic context of the site. Bunhill Fields Burial Ground is designated Grade I on the Register of Historic Parks and Gardens and contains 76 Grade II and Grade II\* listed monuments. Its walls, gates and railings are listed Grade II. The burial ground has exceptional and international architectural and historic significance. Furthermore, it has substantial aesthetic and communal value as a rare green open space on the edge of the City, much used and enjoyed by workers and local residents. The site is also adjacent to the Bunhill Fields and Finsbury Square Conservation Area.



*View of the development site next to Bunhill Fields Burial Ground in London*

There was some debate over whether the eastern part of the proposed development site was once part of the burial ground and whether there was an historic connection between the two sites. Only archaeology would be able to determine this. What is indisputable that the school is barely visible from the burial ground, being very low-scale in height. This reinforces the openness sensed when one is standing within the burial ground - an important way in which the burial ground is appreciated. For these reasons Islington Council took the view that the site was an appropriate setting to the heritage assets and therefore makes a substantial positive contribution to their significance. The Council saw redevelopment of the site is a rare opportunity to enhance the setting of Bunhill Fields.

It was the Council's case that the excessive scale and close proximity of the proposed development to the burial ground would result in an overbearing sense of enclosure, and this would detract from the burial ground's openness and intimacy. The public benefits of the proposed developed were considered not to outweigh the substantial harm arising from it.

In her decision Inspector Christine Thorby concluded that the development would 'threaten the sense of seclusion and tranquility by altering the balance from one of harmony between built form and the open burial ground to one where the surrounding buildings would be oppressive and dominant'.

With the introduction of the NPPF, some members of the heritage

sector expressed concern that public benefits, such as housing, may be increasingly considered to weigh in favour of proposals that harm heritage assets. In this case the inspector was clear that the heritage assets are of 'outstanding historic and architectural interest and they make a considerable contribution to society. The harm to their setting would damage the appreciation and experience of the heritage assets to the public. In my view, the proposed benefits, although considerable, would not outweigh the harm'.

Time will tell, with the results of further appeal decisions on heritage assets, particularly those designated at lesser grades, before the full implications of the NPPF for heritage are known.

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