

Recording Method Statement for the Monument to the Christie Family in St James's Gardens

Document no.: 1Do37-EDP-EV-MST-000-000001

SECURITY CLASSIFICATION: OFFICIAL

Contents

| | | |
|----------|---|-----------|
| 1 | Introduction | 2 |
| 1.1 | Circumstances of the project | 2 |
| 1.2 | Scope of the method statement | 2 |
| 2 | Heritage asset description and history | 5 |
| 2.1 | General information | 5 |
| 2.2 | Description and historic background | 5 |
| 2.3 | Assessment of significance | 8 |
| 2.4 | Survival of significant features, fabric and setting | 9 |
| 3 | Proposed works to heritage asset | 11 |
| 4 | Specification for recording | 12 |
| 4.1 | General standards | 12 |
| 4.2 | Recording the heritage asset | 14 |
| 4.3 | Recording setting | 16 |
| 4.4 | Recording constructional details | 18 |
| | Appendix A: Location plan of the Monument to the Christie Family in St James's Gardens | 20 |

List of figures

| | | |
|----------|---|---|
| Figure 1 | View of the Monument to the Christie Family in St James's Gardens | 7 |
| Figure 2 | Sample view of inscribed panels on the monument | 7 |

List of tables

| | | |
|---------|---|----|
| Table 1 | Specification for Level 3 heritage asset record | 15 |
| Table 2 | Specification for Simple Setting record | 17 |
| Table 3 | Specification for constructional details record | 19 |

1 Introduction

1.1 Circumstances of the project

- 1.1.1 High Speed Two (HS2) is a network of new high speed lines across Britain, being planned and built in two phases: Phase One, which will connect London with Birmingham and the West Midlands; and Phase Two, which will extend the route to Manchester, Leeds and beyond. Powers to construct and operate the railway have been secured through the High Speed Rail (London – West Midlands) Act 2017 (the Act), which received Royal Assent on 23 February 2017.
- 1.1.2 The Secretary of State has appointed High Speed Two (HS2) Ltd as the nominated undertaker responsible for delivering Phase One of HS2. HS2 Ltd is an executive non-departmental public body, sponsored by the Department for Transport.
- 1.1.3 Schedule 18 'Listed Buildings' to the Act concerns how legislation in respect of listed buildings under the Planning (Listed Buildings and Conservation Areas) Act 1990 ("the 1990 Act") applies to the Phase One works. Paragraph 1 of Schedule 18 disapplies some of this legislation, and in particular the requirement for listed building consent, from the Phase One works in respect of the listed buildings set out in Table 1, or which are listed on or after 30 September 2013.
- 1.1.4 Following Royal Assent, HS2 Ltd entered into Heritage Agreements with London Borough of Camden and with Historic England concerning the listed buildings identified in Schedule 18 to the Act within Camden. These agreements require certain details of works concerning the listed buildings to be submitted to the local authority for their approval, in consultation with Historic England where required.
- 1.1.5 The Monument to the Christie Family in St James's Gardens is identified in Table 1 of Schedule 18 to enable the Grade II listed monument to be removed from St James's Gardens and later re-erected elsewhere. HS2 Ltd entered into a Heritage Agreement with London Borough of Camden and Historic England dated 05/05/2017 that requires HS2 Ltd to submit method statements concerning the relocation of the monument to London Borough of Camden for approval. The Heritage Agreement requires Historic England and the relevant Amenity Societies (the Ancient Monuments Society, the Georgian Group, the Victorian Society, the Council for British Archaeology and the Society for the Protection of Ancient Buildings) to be consulted on these submissions.

1.2 Scope of the method statement

- 1.2.1 The following method statement has been prepared to address the relocation of the Grade II listed Monument to the Christie Family, which will be permanently moved from its current location in St James's Gardens and relocated elsewhere.
- 1.2.2 Part 2.1 of Schedule 1A of the Heritage Agreement with London Borough of Camden and Historic England requires the method statement to set out a specification for recording the

following elements of the Monument to the Christie Family in St James's Gardens in accordance with Historic England guidance for the recording of historic buildings:

- The monument;
- Its setting; and
- Its constructional details.

1.2.3 Part 2.2 of Schedule 1A requires the method statement to detail the following:

- How the monument is to be dismantled;
- How the component parts of the monument are to be protected, transported and stored;
- The process for the identification of an appropriate site for re-erection; and
- The process for re-assembly of the component parts during re-erection of the monument.

1.2.4 Schedule 2 of the Heritage Agreement sets out the types of information to accompany submissions of works details. A location plan has been included in Appendix A, and photographs of the monument have been included within the body of the method statement.

1.2.5 This method statement submission only covers the requirements of Part 2.1 of Schedule 1A of the Heritage Agreement; that is: the requirement for recording. A separate submission (Relocation Method Statement for the Monument to the Christie Family in St James's Gardens) to cover the removal, storage, identification of a suitable site for reinstatement and the process of reassembly (required in Part 2.2 of Schedule 1A of the Heritage Agreement) will be submitted separately at a later date.

1.2.6 Schedule 20 ('Burial Grounds') to the Act provides a regime for the removal of human remains and related funerary monuments, and HS2 Ltd have developed a Burial Grounds, Human Remains and Monuments Procedure that sets out how the legal requirements of that Schedule will be implemented. Schedule 20 is a separate process and is not material to the Heritage Agreement. However, the requirements of Schedule 20 to the Act and the HS2 procedure must be complied with in order for any monument to a deceased to be removed from a relevant burial ground. This applies to both listed and unlisted funerary monuments.

1.2.7 Archaeological investigation and recording required in relation to the removal of the Monument to the Christie Family will be undertaken in accordance with the Project Plan and Location Specific Written Scheme of Investigation for St James's Gardens, which are not material to the Heritage Agreement. Separate engagement with London Borough of Camden and the Greater London Archaeological Advisory Service (GLAAS), Historic England, and the Archbishops' Council will be undertaken on the preparation of these documents.

- 1.2.8 The recording of any below ground structures revealed during the removal of the monument, that form a foundation or underground element relating to the monument, will be undertaken in accordance with this method statement and incorporated within the report.
- 1.2.9 The recording of the Monument to the Christie Family will be carried out in accordance with this method statement, as per the requirements of Part 2.1 of Schedule 1A of the Heritage Agreement. A digital copy of the report will be provided to the local authority and made available to the public through the Archaeology Data Service (ADS) and the Greater London Historic Environment Record (GLHER). The report will include the data gathered and outputs created as a result of the recording exercise, which is specified in Section 4 of this method statement.

2 Heritage asset description and history

2.1 General information

- 2.1.1 The Monument to the Christie Family is located at the junction of two paths in the south-west corner of St James's Gardens, in the London Borough of Camden. St James's Gardens lies immediately to the west of the current Euston Station. The gardens are accessed by a public footpath from Hampstead Road and an entrance from Cardington Street. The national grid reference for the monument is TQ2928882693. The monument has no principal directional orientation, being symmetrical in form on all sides. It is located on the tarmac of the path, which extends around the monument.
- 2.1.2 The monument is designated as a Grade II listed heritage asset (list entry no. 1378715), and was first inscribed on the list on 11 January 1999.

2.2 Description and historic background

- 2.2.1 Originally, the gardens were opened in 1788 as St James's Burial Grounds for St James's Church in Piccadilly, which is located in the former Southampton Estate. St James's Chapel was constructed at the west end of the burial ground in 1791-1793. The burial ground was in use until 1853. The Monument to the Christie Family would have been erected during this period, prior to the closing of the burial grounds.
- 2.2.2 The burial grounds and gardens were originally four acres with an estimated 61,000 burials, though they were reduced to three acres when the railway station was expanded. In 1887, the former burial grounds were laid out as a public garden, when the St Pancras Vestry purchased the land from the church for £3,600. In the 1980s, the gardens were re-landscaped by the London Borough of Camden, which currently administers and manages the gardens.
- 2.2.3 St James's Chapel is no longer extant; it suffered significant bomb damage during World War II. It was repaired, but it fell out of use and was demolished in the 1960s. At present, the gardens have an open character with mature plane trees throughout, shrubbery on the northern side and a number of standing monuments. The vast majority of the tombstones have been moved to the perimeter of the gardens. It is likely that some or all of these were moved in the late 19th century when Euston Station was expanded via the London and North Western Railway Additional Powers Act in 1883 and when the burial grounds were converted to gardens in 1887; aerial photography from the 1930s shows few standing monuments or tombstones within the gardens by the inter-war period. The Christie monument is a prominent feature within the south-west part of the gardens.
- 2.2.4 The name of the designer and craftsman are unknown, and it is presumed that the monument was commissioned by the Christie family in the mid-19th century, possibly by a family member in the early 1850s. The monument was erected to commemorate James Christie (d. 1803), founder of the renowned auction house, and also in memory of several other family members. James Christie was born in Perthshire and served in the British Navy before he began his career as an auctioneer and art dealer who sold the collections of Alderman Beckford and the

former first Prime Minister Sir Robert Walpole. James Christie's son, a noted Hellenic scholar also named James (d. 1831), is commemorated on the monument. There are also inscriptions to other Christie family members including merchant sailors.

2.2.5 The monument is a pale grey, tapering granite cross, darkened by weathering. The base and plinth are both set on a square, pale grey limestone foundation composed of four stones. Above this, the base, plinth and cross are constructed of four or five granite sections (it is not certain whether the top of the monument is a separate stone), above the level of the foundation. The base is square in plan with a moulding at the top. Above, square plaques have been carved onto all four sides of a large block of granite, with a moulding above each plaque. These square plaques contain carved inscriptions bearing the name of James Christie of Pall Mall and his family members. The larger block of granite into which the plaques are inscribed gently tapers towards the top, with the upper arrises rounded. The stone above is a roughly square block of granite which gently tapers towards the top. The bottom part of this stone is carved in plain bands with a single band of repeating squares running along all four sides. Above this rises the top section, an obelisk with four cross-bars with semi-circular arms placed near the top of the obelisk, forming a quarter-Celtic-cross on each face of the monument. Each cross-bar features a flower carved within a circle on the end. Geometric carvings exist on the lower third of this section, with three plain recessed bands of carving near the top. The obelisk is topped by a narrower cap.

2.2.6 The inscriptions have been carved directly into the stone, with no apparent gilding or painting of the letters visible at present. The inscriptions and their orientations are as follows:

- **North face:** ISABELLA WIFE OF / JAMES CHRISTIE OF PALL MALL / INTERRED 6TH OF MAY 1790 / JOHN CHAPMAN / DIED 11TH AUGUST 1798 / AGED 65 YEARS / JAMES CHRISTIE OF PALL MALL / DIED 8TH OF NOVEMBER 1803 / FANNY CHRISTIE / DAUGHTER OF JAMES CHRISTIE / OF KING STREET ST JAMES' SQUARE / INTERRED 2ND FEBRUARY 1812 / AGED 2 YEARS
- **West face:** TO THE MEMORY OF / CAPTAIN CHARLES CHRISTIE / OF THE 5TH REGIMENT / BOMBAY NATIVE INFANTRY / KILLED IN PERSIA BY THE RIVER / ARAS NEAR ASLANDUZ IN / GEORGIA IN AN ATTACK / MADE BY A BODY OF RUSSIAN / TROOPS ON THE PERSIAN CAMP / 1ST NOVEMBER 1812 / AGED 32 YEARS
- **South face:** CLARA MARTINA CHRISTIE / DAUGHTER OF JAMES CHRISTIE / OF KING STREET ST JAMES' SQUARE / DIED JULY 5TH 1828 / AGED 16 YEARS / JAMES CHRISTIE / OF KING STREET ST JAMES' SQUARE / DIED FEBRUARY 2ND 1831 / AGED 57 YEARS / JAMES STIRLING CHRISTIE / DIED DECEMBER 5TH 1834 / AGED 27 YEARS
- **East face:** TO THE MEMORY OF / EDWARD CHRISTIE / MIDSHIPMAN H.M.S. THESEUS / DIED AT PORT ROYAL JAMAICA / OF FEVER CONTRACTED ON DUTY / ON BOARD A CAPTURED SLAVESHIP / 18TH JULY 1803 / AGED 19 YEARS / ALBANY HENRY CHRISTIE / DIED 3RD OCTOBER 1821 / AGED 39 YEARS

Figure 1 View of the Monument to the Christie Family in St James's Gardens



Figure 2 Sample view of inscribed panels on the monument



2.3 Assessment of significance

- 2.3.1 The monument is of architectural interest for its design and craftsmanship including its carvings, which are of distinction particularly due to the difficulty of carving hard granite. In addition, decorative funerary monuments were not widespread at this time, so it is of architectural interest as a survival of a memorial of sculptural quality. The memorial survives in excellent condition, with all inscriptions clearly legible and all carvings intact, owing to the durable nature of the granite in which it was carved.
- 2.3.2 The design of the monument is also of architectural interest for its place within the tradition of Celtic crosses from the 4th century onwards. This style of cross features prevalently in Ireland as well as in Scotland and Cornwall. The Celtic cross typically features a tall shaft with a circle connecting the arms of the cross, thought to symbolise the sun. The crosses are often carved with ornamental incisions, including Celtic knot work. The Celtic cross became a popular form of grave marker in the later third of the 19th century, in response to increased antiquarian interest in Scottish and Irish insular art. The Christie monument replicates these elements of the Celtic cross with semi-circular arms at the top of the long shaft of the obelisk forming a quarter-Celtic-cross on each elevation of the monument. The carvings are of aesthetic interest for their unusual detail and their bridging of classical, pagan and Christian imagery.
- 2.3.3 The Christie monument is also of historic interest as part of the history of Victorian funerary monuments. The Celtic cross received wide popularity in the latter part of the 19th century, bridging the gap between historicist designs of the early 19th century and more overtly Christian imagery of the late 19th century. The design of the Christie monument was perhaps influenced by the Christie family's Scottish ancestry and the antiquarian tendencies of several prominent family members.
- 2.3.4 The monument's historic interest is also derived from its place in the chapter of central London cemetery closures and the opening of new cemeteries further from the centre as central London burial grounds reached capacity and the city expanded. The Christie monument's place within St James's Burial Grounds pays witness to the social mixing of the London urban burial grounds, where pauper burials were also carried out.
- 2.3.5 Historical associations with a nationally important figure, James Christie, also lend this monument significance. James Christie founded what is now a global auction house for fine art. His first auction was held on 5 December 1766, from his permanent sale room in Pall Mall. Christie's first sale of paintings occurred in 1767, with his success growing in the 1770s. He arranged the sale of important collections such as Robert Walpole's paintings, the Houghton Hall collection and the contents of Joshua Reynolds's studio. James Christie was the most prominent auctioneer in London by his death. He was known for turning auctions into entertainment and introducing 'private view days' where Old Masters could be seen. James Christie left a lasting legacy in the form of Christie's auctioneers, which is known worldwide.
- 2.3.6 It also is of historic significance as it bears witness to the wide reach of the British Empire in the 18th and 19th centuries. Inscriptions include one commemorating Captain Charles Christie,

an officer under Sir John Malcolm, who explored Bombay to Baluchistan, Sīstān and areas north of Makrān, attempting to discover an overland route for invasion from Europe into India. This expedition gave the first reliable documentation of these areas. He was also in the Persian service, training the Persian infantry and commanding the Šaqāqī Regiment in Azerbaijan. He died during a battle in Āşlāndūz in Azerbaijan.

2.3.7 In addition, the monument commemorates Edward Christie, a midshipman in the Royal Navy. Edward Christie likely served on His Majesty's Ship (HMS) Topaze before his service on HMS Theseus, as a will (dated 20 June 1801) exists for him, in which he is referred to as 'belonging to His Majesty's Ship Topaze'. HMS Topaze had been captured from the French in 1793 and was repurposed for use by the British Navy. Edward Christie subsequently served as a midshipman on HMS Theseus. Previously, HMS Theseus served as the flagship of Rear Admiral Horatio Nelson's fleet. Horatio Nelson fought the Battle of Santa Cruz de Tenerife in 1797, where he suffered an injury by a musket ball and was taken to HMS Theseus for amputation of his right arm. HMS Theseus served in the Middle East before being refitted at Chatham and recommissioned by Captain John Bligh, setting sail for the West Indies in 1802, where Edward Christie would have served on the ship. Edward Christie died from a fever contracted on a captured slave ship whilst serving as a midshipman on HMS Theseus.

2.3.8 The memorial is of historic interest for its connection to the history of Jamaica within the context of the British Empire: Jamaica played a major role as a military outpost in the Caribbean, as well as a centre of conflict between France and Britain. During the time of Edward Christie's service in the Caribbean, there was conflict between the French and British, leading up to the official declaration of war between the United Kingdom and the French Consulate in May 1803. Captain Bligh led attacks against the French navy in the Caribbean, and Edward Christie must have served under his command for a short time before contracting a fever on a captured slave ship and dying in Port Royal, Jamaica in July 1803. The monument's record of Edward Christie and HMS Theseus connects it to the history of the slave trade and the abolition of the transport of slaves a few years after Christie's death. The Abolition of the Slave Trade Act was passed in 1807, and the Royal Navy played a role in capturing slave ships in the Caribbean to suppress the slave trade.

2.4 Survival of significant features, fabric and setting

- 2.4.1 The monument survives in sound structural condition. There are no visible cracks in the stonework and no major differential movement in the ground beneath the monument. However, there are minor cracks in the pavement surrounding the monument, indicating that there could be a vault or substantial foundation structure beneath the monument.
- 2.4.2 Minor algae growth is present on the monument, and considerable algae growth is present on the foundation. Surface dirt and pollution deposits generally darken the stone, and white graffiti is visible on the eastern face on the base and plinth of the monument.
- 2.4.3 The joint between the plinth and obelisk appears to once have had slate packing, which survives ephemerally. Joints are generally visible, with lime mortar visible behind any extant slate packing.

- 2.4.4 The monument has suffered chips on the arrises of the stone corners, particularly on the lower two sections but also to a lesser extent on the upper two sections (including the Celtic cross). However, the geometric carvings are all still clearly legible.
- 2.4.5 The lettering has been incised in the granite, and some of the arrises of the lettering have suffered minor spalling. However, the inscriptions survive in very good condition, with the inscriptions being entirely legible at present.
- 2.4.6 The Monument to the Christie Family appears to remain in its original location (or approximate location) in St James's Gardens. The general setting contributes to a considerable degree to the significance of the monument, as the monument remains within the footprint of the burial ground in which members of the Christie family were buried. However, the setting of the monument has changed throughout the lifetime of the monument: the burial grounds were converted into a public park; World War II bomb damage has resulted in the demolition of the once-adjacent chapel; further development of the station has encroached upon the eastern end of the gardens; and the landscaping, including the arrangement of paths, has been subjected to redesigns throughout the life of the garden. Still, the setting of the monument still retains its essential character as an open, landscaped garden, which would have been similar when the monument was first erected.
- 2.4.7 The monument exists in what originally would have been the area reserved for burials of the wealthier or upper classes, so it is likely that the monument has remained in its original position. Further research will be undertaken in the recording exercise specified in Section 4 to determine whether the monument has been moved within St James's Gardens at any point during the closure of the burial grounds and during any phases of change to the landscaping of the gardens. There is cracking in the tarmac at a uniform distance from the perimeter of the monument base which may indicate the extent of possible foundation structures below. The nature and scale of any below ground structures will be determined during the removal of the monument as set out in the relocation method statement to be submitted separately. The recording of any foundation or below ground structures is covered by this method statement.

3 Proposed works to heritage asset

- 3.1.1 The Monument to the Christie Family in St James's Gardens will be dismantled and removed from the gardens in accordance with a method statement to be agreed separately with London Borough of Camden (Relocation Method Statement for the Monument to the Christie Family in St James's Gardens). That method statement will set out how the component parts are to be protected, transported and stored, as well as the process for the identification of an appropriate site for re-erection and the method of re-assembling the component parts. The removal of the Monument to the Christie Family from St James's Gardens will permanently alter the setting of the asset.

4 Specification for recording

4.1 General standards

- 4.1.1 The recording methodology is subject to a Heritage Agreement with London Borough of Camden and Historic England. Section 4.1 sets out general standards for recording the heritage asset. Sections 4.2, 4.3 and 4.4 specify the recording methodology for the asset, its setting and its constructional details.
- 4.1.2 Recording shall be undertaken in accordance with Historic England guidance for the recording of historic buildings as per the requirements of the Heritage Agreement. HS2 Technical Standards will also be adhered to during the recording exercise. The HS2 Technical Standards informed the development of this method statement but are not material to or required by the Heritage Agreement.
- 4.1.3 The Contractor shall archive resulting reports and supporting data and information in accordance with HS2 Ltd's standard procedures. A digital copy of the report will be provided to the local authority and made available to the public through the Archaeology Data Service (ADS) and the Greater London Historic Environment Record (GLHER). The report will include the data gathered and outputs created as a result of the recording exercise.
- 4.1.4 Historic environment investigations involving the production of maps shall adhere to a standard approach to GIS deliverables as set out in the relevant HS2 Ltd GIS specifications. HS2 Ltd's standard templates for maps will be used. Mapping and spatial data deliverables will conform to a standard approach to ensure consistency across all the contracts.
- 4.1.5 For written accounts, HS2 Ltd's standard templates for reports will be used. A final copy will be saved in PDF format for maximum readability.
- 4.1.6 In accordance with Historic England's 'Understanding Buildings: A Guide to Good Recording Practice', the standards for drawings are as follows:
- Drawings should include the following basic information: the name and address of the building, the civil parish and county, London Borough or unitary authority, and the National Grid Reference; the name of the individual(s) responsible for the drawing, and for the survey, if different; the date of the survey; and the name of the originating body or institution;
 - A drawn metric scale, in addition to a stated scale (for example 1:50) should be included on the drawing. A drawn scale will remain accurate if the drawing is reproduced at a smaller scale;
 - Drawings derived from a measured survey should be produced by Computer-Aided Design (CAD) and saved in PDF file format;
 - Drawings should follow the standard conventions identified by Historic England in 'Understanding Buildings: A Guide to Good Recording Practice'; and

- Dimensioned site sketches of constructional details should be scanned and saved in digital format, preferably as TIFF files, to prevent compression of the image and resultant loss of data.

4.1.7 In accordance with Historic England's 'Understanding Buildings: A Guide to Good Recording Practice', the standards for photographic records are as follows:

- Photography should be carried out in digital format, using a high-resolution camera with sensors exceeding 10 mega pixels;
- Images should be shot in RAW format on a DSLR camera and converted to an uncompressed file format (TIFF);
- Where no alternative is available, a compact digital camera may be used which allows the override of automatic features and production of high-resolution JPEG files;
- Where possible, a tripod and shift lens should be used to help minimise distortions in elevational photography. The camera angle should be levelled to avoid distortions;
- A lens causing the least distortion should be used, usually a standard or telephoto lens. Wide-angle lenses should be avoided except where required by site and building constraints (for example, interiors will usually require wide angle lenses);
- Use of a tripod will minimise the risk of blurring from camera shake and will aid with image composition and framing;
- All photographs should be in focus, with an appropriate use of depth of field;
- Photographs should be adequately exposed in natural light or by adequate artificial light where required. Care should be taken as to the time of day and direction of lighting. Often a bright but overcast day can provide suitable lighting to avoid over- or under-exposure;
- For interior photographs, electronic flash may be used. An off-camera source will give greater relief and a better result, and a bounced light from a reflector or white ceiling will produce a more even light than a direct source. Natural light may also provide a suitable source. Camera-mounted electronic flashes should be avoided where possible;
- The white balance setting of the camera should be checked to ensure colour distortions are not introduced in the record;
- When photographing details, a clearly marked and suitably sized scale should be positioned parallel to one edge of the photograph;
- Standard colour cards may be included in the frame when photographing details to ensure an accurate record of the colour balance is made;
- When recording the general appearance of constructional details, photographs should

be taken at close proximity and further afield to relate constructional details to locations;

- Any metadata saved (including date) should be accurate to the record taken; and
- When creating prints from digital files, photographic printing paper, preferably a silver halide paper, should be used, and a resolution of 300dpi should be maintained.

4.2 Recording the heritage asset

4.2.1 Recording of the heritage asset will be carried out in accordance with guidance by Historic England in 'Understanding Historic Buildings: A Guide to Good Recording Practice'.

4.2.2 The Contractor will produce a report, which will constitute the record alongside archive material and will include:

- **The rationale for the recording;**
- **An outline of the methodology** and techniques employed; this will include a section on the methodology of recording setting, as set out in Section 4.3;
- **Details of engagement** and any external parties involved;
- **A written description** containing the required information as specified in Table 1;
- **A brief summary of elements of the heritage asset to be affected;**
- **Historic and recent maps**, as specified in Table 1;
- **Photographic material**, within the body of the report and in appendices, as specified in Table 1;
- **Maps, plans and figures** to illustrate key points, as specified in Table 1; and
- **Other material or outputs** that may have been collated.

4.2.3 The report will cover both the recording of the asset (as set out in this section) as well as the recording of its setting (as specified in Section 4.3) in a single integrated report. For example, the methodology and the written description will include both the method of recording the asset and the method of recording its setting.

4.2.4 Historic England (Understanding Historic Buildings: A Guide to Good Recording Practice, 2016) has defined an approach to historic building recording identifying a range of techniques and providing guidance on when these may be applicable. Descriptions of the four levels of recording, plus photographic study, and their specifications, are set out in Section 5 of the Historic England document.

4.2.5 A **Level 3 analytical record** will be required for the Monument to the Christie Family in St James's Gardens. This has been specified in accordance with guidance in the Historic England document, which identifies that assets requiring dismantling prior to re-erection will require

either a Level 3 or Level 4 record. In this instance, Level 3 has been selected because the Monument to the Christie Family is a Grade II listed asset, which requires detailed understanding of its history, fabric, setting and significance, in order to select an appropriate location for its re-erection. In addition, the Level 3 record will provide the requisite details to inform the process of sensitively dismantling and reassembling the monument.

4.2.6 The Level 3 record will be comprised of the following elements in Table 1:

Table 1 Specification for Level 3 heritage asset record

| Type of record | Specification for record |
|-----------------|--|
| Drawing | <p>A site plan at a scale of 1:1,250 relating the monument to other listed monuments in St James's Gardens, and to the landscape features of the gardens, to record the monument's existing location prior to its removal and relocation elsewhere.</p> <p>A measured and dimensioned plan at a scale of 1:20, as existing. If during the removal process, the monument is found to have substantial underground foundations or related structural elements, such as vaults, beneath it, two cross sections (at right angles to each other through the centre of the monument) will be drawn through the whole monument.</p> <p>A measured plan drawing at a scale of 1:20 identifying the location and direction of accompanying photographs, to be used for reassembly of constituent parts of the monument and orientation of the inscribed panels.</p> <p>Measured elevation drawings of the monument's four elevations at a scale of 1:20, to be used for recording constituent parts of the monument for reconstruction. Below ground structural elements forming part of, or related to, the monument will be shown in elevation (with the level of the ground indicated) on the elevation drawings, even if the below ground elements step out from the visible base of the monument.</p> <p>Drawings will record the constituent parts, different builds, notable features and constructional details of the monument, including its below ground elements.</p> |
| Photography | <p>Photographs of the monument's external appearance at close range, including four oblique views and four individual elevation views taken straight on, where permitted by the monument's current siting. These photographs should contain all elements of the monument within the frame, with minimal background space shown.</p> <p>Photographs showing external decorative details. These should include detail photographs of the rosettes and geometric carvings.</p> <p>One photograph of each of the four inscribed plaques, with the inscription clearly visible and legible.</p> <p>Photographs showing any below ground structures associated with the monument, including their fabric, notable features and constructional details.</p> |
| Written account | <p>The precise location of the monument as an address and in the form of a National Grid reference. This should be accompanied by a brief description of the monument's location within the gardens.</p> <p>A note of any statutory designations (that is, Grade II listing of the monument) and non-statutory designations (that is, inclusion of St James's Gardens on Camden's Local List).</p> <p>The date when the record was made, the name(s) of the recorder(s) and the location of any archive material.</p> |

| | |
|--|--|
| | <p>A summary statement, summarising the monument's form, function, date and sequence of development and outlining the findings of the record. The names of the designer, craftsman and commissioner should be given if known.</p> <p>An introduction briefly setting out the circumstances in which the record was made, its objectives, methods, scope and limitations, and any constraints. The introduction will explain that the record is a Level 3 record of the monument and a Simple Setting record. The introduction will include acknowledgements to all those who have made a significant contribution to the making of the record, or who have given permission for copyright items to be reproduced. There will be a discussion of the published sources relating to the monument and its setting.</p> <p>A historical summary; this will include an account of its history as given in published sources, an analysis of historic map evidence (map regression) and a critical evaluation of previous records of the monument, where they exist. This will be illustrated where appropriate with cross references to any maps, photographs and other material included in, or appended to, the report and other material consulted. Key historic maps illustrating the main changes over time will be included in the record.</p> <p>A detailed description of the monument's form including structure, materials and decoration, together with the evidence supporting this analysis. An analysis of the monument's past and present purpose, with the evidence for these interpretations and any evidence for the former existence of demolished structures associated with the monument.</p> <p>An analysis of the significance of the monument. This will seek to identify both the significance of the monument and its features, its setting and the latter's contribution to its significance (how it contributes) and level of contribution to its significance (the degree to which it contributes) and can also set important aspects of the monument in a regional or national context.</p> <p>A conclusion setting out the findings of the assessment.</p> <p>Full bibliographic and other references, or a list of the sources consulted.</p> |
|--|--|

4.3 Recording setting

4.3.1 The Contractor shall produce a report, which is integrated within the Level 3 record as part of it (as set out in 4.2 above). The report will constitute the record alongside archive material and will include the elements below. These will be added integrally with the Level 3 record, so that there will be no need to repeat information within the report:

- **Rationale for the recording;**
- **Outline of methodology** and techniques employed;
- **Details of engagement** and any external parties involved;
- **A written description** of the history of the asset focussing on its changing design and its changing relationships with the surrounding landscape/ townscape;
- **A written summary** of the current setting and its contribution to the asset's significance;
- **Brief summary of elements of setting to be lost;**
- **Historic and recent maps**, where available, or relevant, to illustrate the changing

setting relationships over time;

- **Photographic material**, within the body of the report and in appendices;
- **Maps, plans and figures** to illustrate key points; and
- **Other material or outputs** that may have been collated.

4.3.2 A **Simple Setting** level will be required for recording the setting of the monument. This is in accordance with HS2 Ltd technical standards, which set out the general criteria for establishing the levels of recording setting. A Simple recording is appropriate where the significance and contribution of the setting to the significance of the asset is simple, and where the asset is a listed monument that is not the centrepiece of a piazza or other major space. The Monument to the Christie Family is one of a number of standing monuments or extant tombs within St James's Gardens, and the contribution of the setting to the significance of the monument is simple, as the gardens were a former burial ground; therefore, a Simple recording has been specified.

4.3.3 The Simple Setting record will be comprised of the following elements in Table 2:

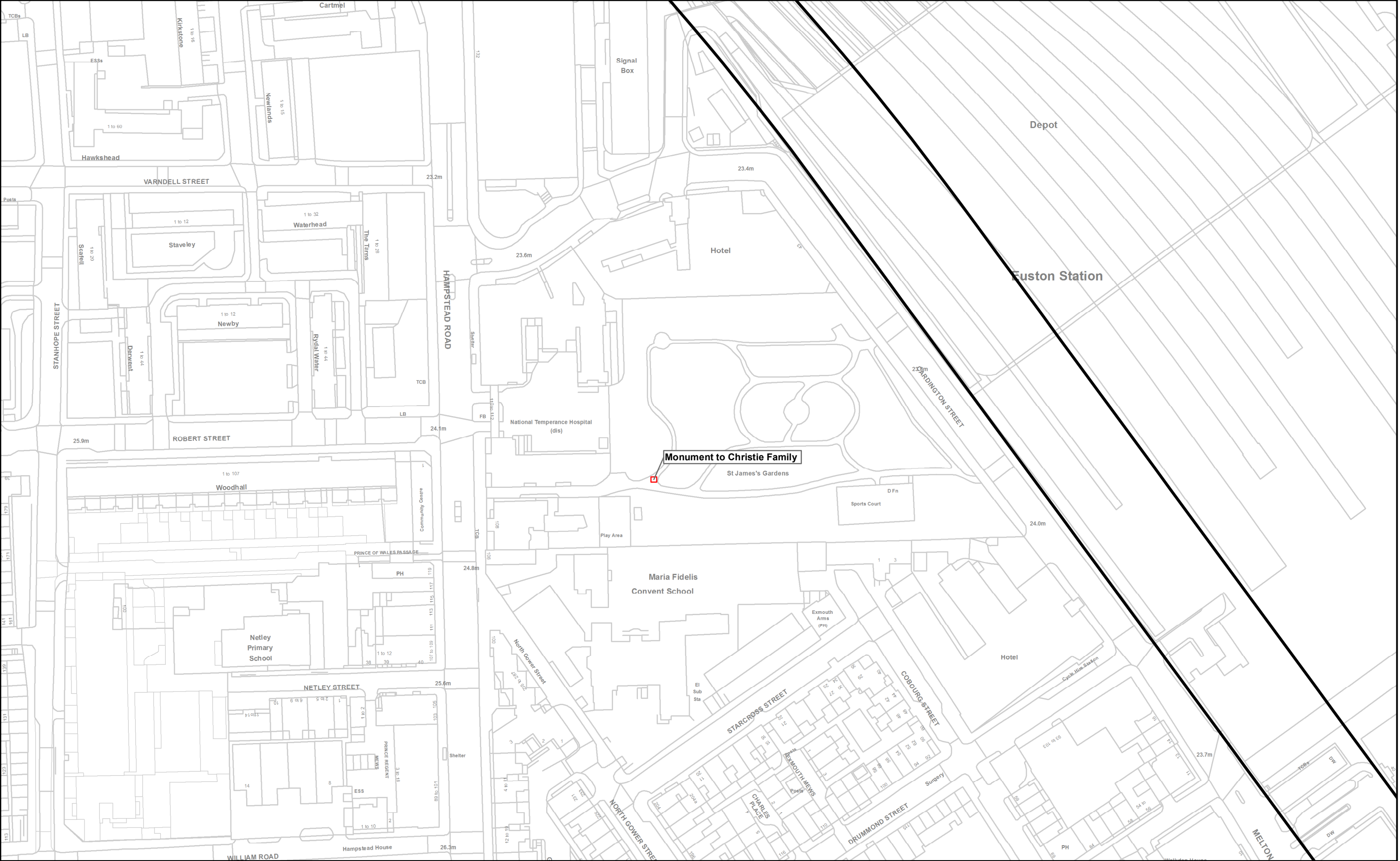
Table 2 Specification for Simple Setting record

| Type of record | Specification for record |
|-----------------|--|
| Photography | <p>Photographs showing principal views of the monument within St James's Gardens. These photographs should illustrate the monument's relation to its wider setting within St James's Gardens and its role in the landscape of the gardens.</p> <p>Photographs showing principal views from the monument along its paths and current and former pedestrian routes. There will be photographs of the principal views within the gardens and out of the gardens which include the monument.</p> |
| Written account | <p>Short description of the history of the monument's setting in St James's Gardens. This should give a brief description of the changes to the burial grounds since the monument was erected, including but not limited to its change into a public garden, changes to surrounding structures such as the chapel and the truncation of the grounds during the construction of Euston Station. It should identify what survives of the historic landscape in the setting of the monument, and it should identify the original location of the monument, if possible.</p> <p>A short summary description and analysis of the contribution of surviving elements of the setting to the significance of the monument. If the original setting of the monument is largely lost, a description should be given of the original elements that would have contributed to the monument's significance.</p> |
| Mapping | <p>Reproduction and description of the key historic maps, indicating how the setting was originally intended and how the setting has changed over time. These should include maps showing the entirety of St James's burial grounds, where the monument was originally located. Any historic maps included should note the date of the map.</p> <p>Production of a current map at a scale of between 1:200 and 1:1,250 scale, showing key views that include the monument. This map should also note the location from which the photographs were taken.</p> |

4.4 Recording constructional details

- 4.4.1 The methodology for the removal of the monument will be the subject of a separate submission under the Heritage Agreement. All parties undertaking works in connection with human remains, monuments and burial grounds shall also comply with Schedule 20 'Burial Grounds' and the associated procedure for implementing the legal requirements of the Schedule, which is not subject to a Heritage Agreement submission. Archaeological investigation and recording required in relation to the removal of the Monument to the Christie Family will be undertaken in accordance with the Project Plan and Location Specific Written Scheme of Investigation for St James's Gardens, as discussed in Section 1.2.7.
- 4.4.2 Any below ground elements of the monument revealed during the lifting operation will be recorded as part of the recording of the monument, as set out in this Heritage Agreement method statement.
- 4.4.3 The level of recording of the constructional details of the monument should be sufficient to enable reinstatement. The recording of constructional details should also aim to identify any defects in the masonry which would require attention prior to reinstatement.
- 4.4.4 For the record of the monument's masonry, written descriptions should accompany any visual records, where the visual record provides incomplete data. For example, joint finishes, mortar types and hardness, fixing types and joint types will all require a brief written description. Written descriptions will take the form of notes to be archived with the record and may also include hand-written annotations on photographs or drawings, provided they are clearly legible.
- 4.4.5 The Contractor shall produce an addendum to the Level 3 and Simple Setting report, which will constitute the record alongside archive material and shall include, depending on the nature of the record:
- **Copies of elevation, section and plan drawings** with corresponding reference numbers of parts of the monument, to aid in reconstruction;
 - **A written description** containing the construction details as specified in Table 3;
 - **Photographs of constructional details**, as specified in Table 3;
 - **Sketches of constructional details**, as specified in Table 3; and
 - **Identification of any constructional details requiring remedial action before reassembly**, as specified in Table 3.

| Type of record | Specification for record |
|-----------------|---|
| Drawings | <p>Where the monument is exposed beneath the ground, the level of the ground will be recorded and the exposed masonry will be drawn at a scale of 1:20, or, if appropriate 1:10, in plan and elevation. If masonry is dismantled, elevation, section or plan drawings (created as part of heritage asset recording requirements) should be used to record the location of joints, ties, mason's marks and other features. Stones or parts of the monument to be dismantled will be numbered and the numbers indicated on the drawings (to be marked appropriately on the corresponding piece of the monument), to aid in reassembly.</p> <p>Elevation, section or plan drawings (created as part of heritage asset recording requirements) should be used to note the location of any detail photographs or sketches.</p> |
| Sketches | <p>A sketched diagram and/or photographs of any internal joint details should be created when the monument is disassembled, to aid in reconstruction.</p> <p>A sketch of joint types (i.e. flush, recessed, or slate-packed) will be required where sections of stone are separated during the disassembly process.</p> |
| Photographs | <p>A photograph of mortar type (i.e. lime mortar, cement mortar or hot-lime mortar) and joint finishes (i.e. brushed, penny-struck or trowelled) will be required where sections of stone are separated during the dismantling process.</p> <p>A photograph of joint width (and depth, if bedding mortar differs from pointing mortar) with a suitable scale included in the frame will be required where sections of stone are separated during the disassembly process.</p> <p>A photograph of the colour of mortar and aggregate, as well aggregate size, shape and type, will be required where dismantling is carried out. Colour cards and scales should be included in the frame where appropriate.</p> <p>A photograph of fixing types and details should be made, particularly noting the relative age and materials of fixings. A sketch may be required if constructional details are complex and not adequately illustrated by photography.</p> <p>A photograph should be made of any visible deterioration caused by existing fixtures, which would require remedial action prior to reinstatement. For example, if ferrous fixings have been used internally, these may require assessment and possible removal prior to re-erection of the monument. They may also have caused cracking to the stones.</p> <p>Photographs and accompanying sketch(es) of foundations should be made, to aid in reconstruction.</p> |
| Written account | Written descriptions should accompany any visual records, where the visual record specified above provides incomplete data. |



HS2 Ltd accept no responsibility for any circumstances, which arise from the reproduction of this map after alteration, amendment or abbreviation or if it issued in part or issued incomplete in any way.

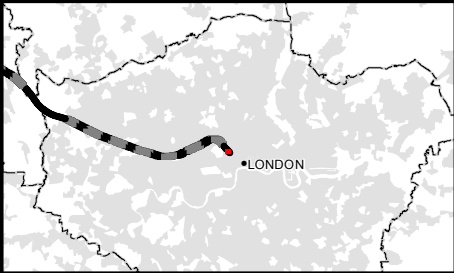
© Crown copyright and database rights 2017.
Ordnance Survey Licence Number 100049190.

© Crown copyright material is reproduced with the permission of Land Registry under delegated authority from the Controller of HMSO.

This material was last updated on April 2017 and may not be copied, distributed, sold or published without the formal permission of Land Registry and Ordnance Survey. Only an official copy of a title plan or register obtained from the Land Registry may be used for legal or other official purposes. © Crown Copyright Ordnance Survey.

Legend

- Route in tunnel
- Route on surface
- Grade II listed Monument to the Christie Family



High Speed Two

APPENDIX A:
LOCATION PLAN FOR GRADE II
LISTED MONUMENT TO THE CHRISTIE
FAMILY IN ST JAMES'S GARDENS

Internal

hs2

Scale at A3: 1:1,250

0 10 20 30 40
Meters

Registered in England. Registration number 06791686.
Registered office: 2 Snowhill, Queensway, Birmingham B4 6QA.

Doc Number: 1D037-EDP-EV-MST-000-000001

Date: 12/07/17