



**Gwynfa Chapel, Rhewl Fawr Road,
Holywell, Flintshire CH8 9HJ
(FUL/000628/22)**

March 2023 V 1.0



Historic Building Record Level 3

Project Code: A0404.1

Report no. 0382

Event PRN: 132822



æon archaeology

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Date: 03/03/2022

Client: Nicola Day

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Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ

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1.0 INTRODUCTION

Comisiynwyd Aeon Archaeology gan Nicola Day, a 'y Cleient' o hyn ymlaen, i wneud Cofnod Adeilad Hanesyddol (lefel 3) o hen Gapel Gwynfa, Rhewl Fawr Road, Treffynnon, Sir y Fflint CH8 9HJ (yn canolbwyntio ar NGR SJ 12846 81799) cyn newid llety preswyl.

Mae'r Cleient wedi gwneud cais am ganiatâd cynllunio llawn (FUL/000628/22) gan Gyngor Sir y Fflint, 'y Cyngor' o hyn ymlaen, ond mae'r cais yn aros i gael ei benderfynu (o 14 Chwefror 2023). Gwnaed yr amod argymelledig canlynol ynghylch archaeoleg a threftadaeth gan yr Developmet Management Archaeologist (DMA) yn Ymddiriedolaeth Archeolegol Clwyd Powys (CPAT) pe bai'r Cyngor yn ystyried rhoi caniatâd cynllunio llawn:

Aeon Archaeology was commissioned by Nicola Day, hereafter 'the Client', carry out a level 3 historic building record of the former Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ (centred on **NGR SJ 12846 81799**) in advance of alteration to residential accommodation.

The Client has applied for full planning permission (**FUL/000628/22**) from Flintshire County Council, hereafter 'the Council', but the application is awaiting determination (as of 14th February 2023). The following recommended condition concerning archaeology and heritage was made by the Development Management Archaeologist (DMA) at the Clwyd Powys Archaeological Trust (CPAT) should the Council be mindful to grant full planning permission:

Regarding the proposed conversion of Gwynfa Welsh Calvinist Chapel at Rhewl-fawr. The building was built in 1905 in the Sub-Classical style with gable entry. The building appears to be in a reasonable condition with internal features such as the pews, timber panelling and pulpit still in place in the plans supplied and is of least local vernacular interest. It would be unfortunate if the chapel is converted without a record of the current form and layout of the structure and a Level 3 Archaeological Building Record is recommended.

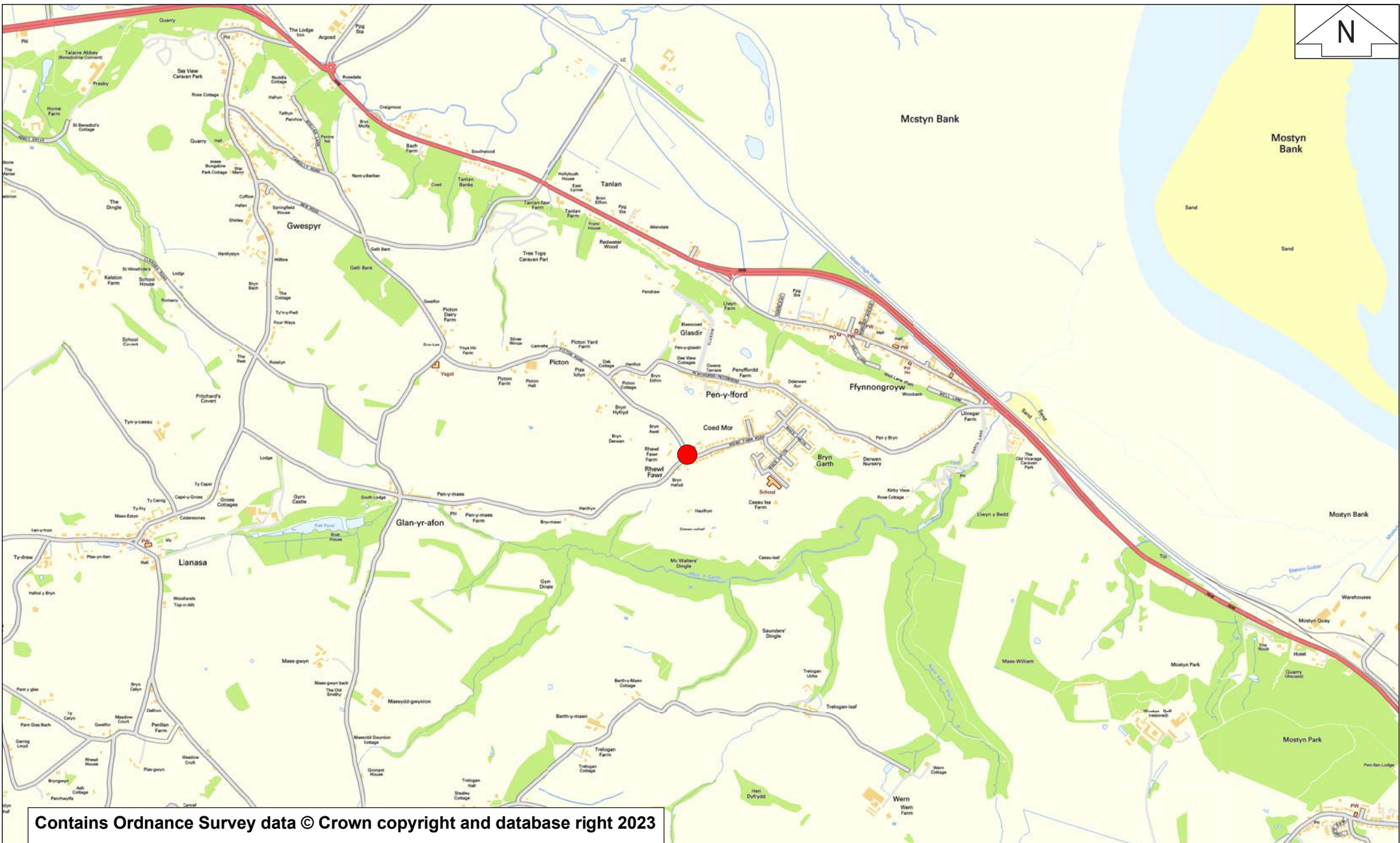
This is to be completed in accordance with the Planning Policy Wales (Feb 2021) and TAN 24 (May 2017) guidance to retain a record of the building in its current historic form prior to the alterations continuing. An appropriate condition is supplied below. The Level 3 survey would include a desk-based assessment of the building's history, a detailed written descriptive survey of the present structure, an annotated architect's plan (or an entirely new survey where the architect's plans are not detailed enough), a detailed photographic survey and phased plans of the building's development over time.

The condition in this case would be: Suggested planning condition to facilitate a programme of historic building recording, the equivalent of an Historic England Level 3 building survey, to allow an adequate analytical record of the building to be made prior to alteration. No development shall take place until a programme of building recording and analysis, equivalent to an Historic England Level 3 building survey, has been secured and implemented, in accordance with a brief issued by the local planning authority and a written

scheme of investigation which has been submitted and approved in writing by the local planning authority.

REASON: To allow an adequate analytical record of the building to be made, before it is converted to ensure that the buildings origins, use and development are understood and the main features, character and state of preservation are recorded.

This design and all subsequent mitigation will conform to the guidelines specified in Historic England's '*Understanding Historic Buildings: a guide to good recording practice*' (2016) & '*Standard and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures*' (Chartered Institute for Archaeologists, 2020).

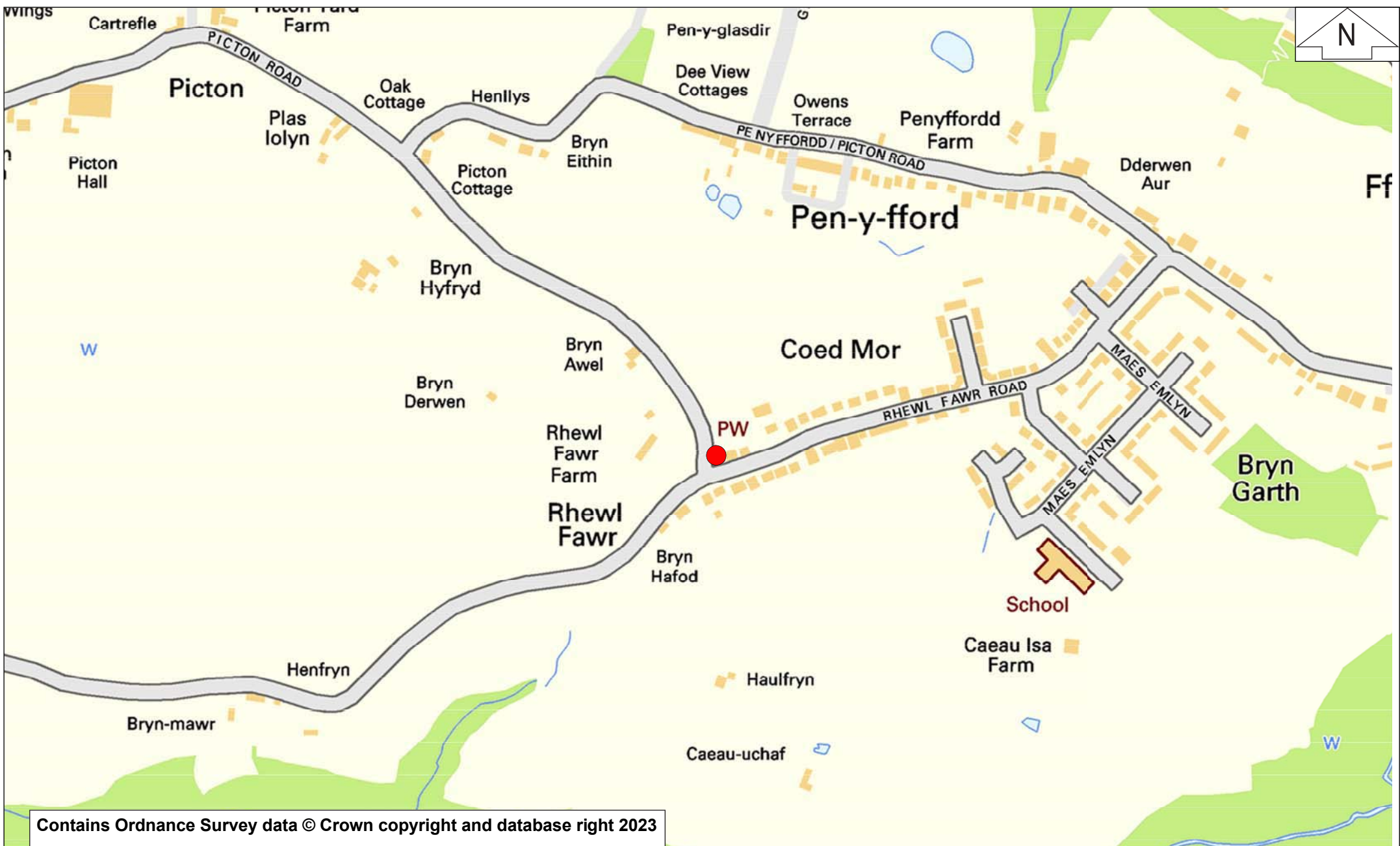


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Figure 01: Location of Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ.
Scale 1:20,000 at A4.

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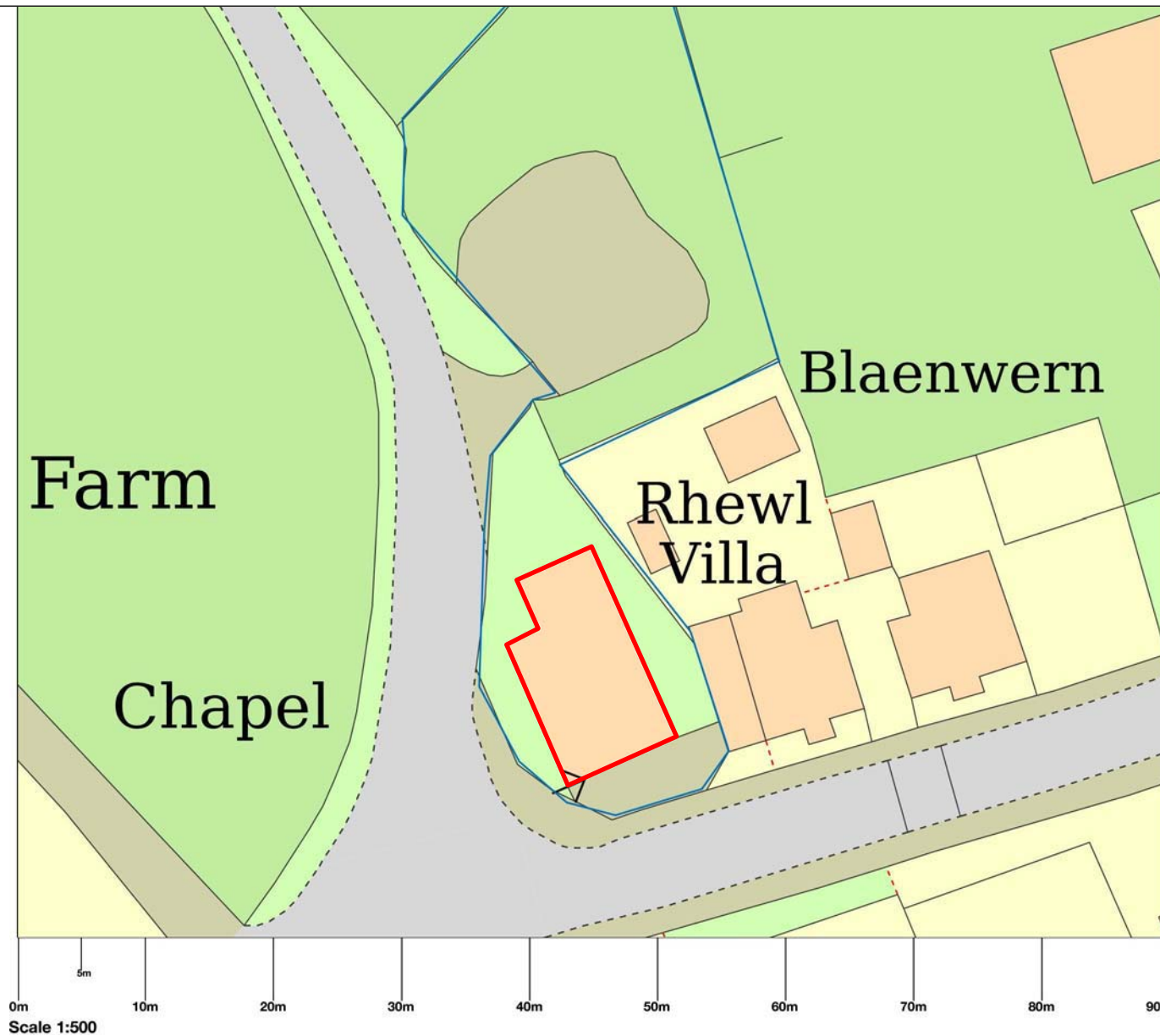


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Figure 02: Location of Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ.
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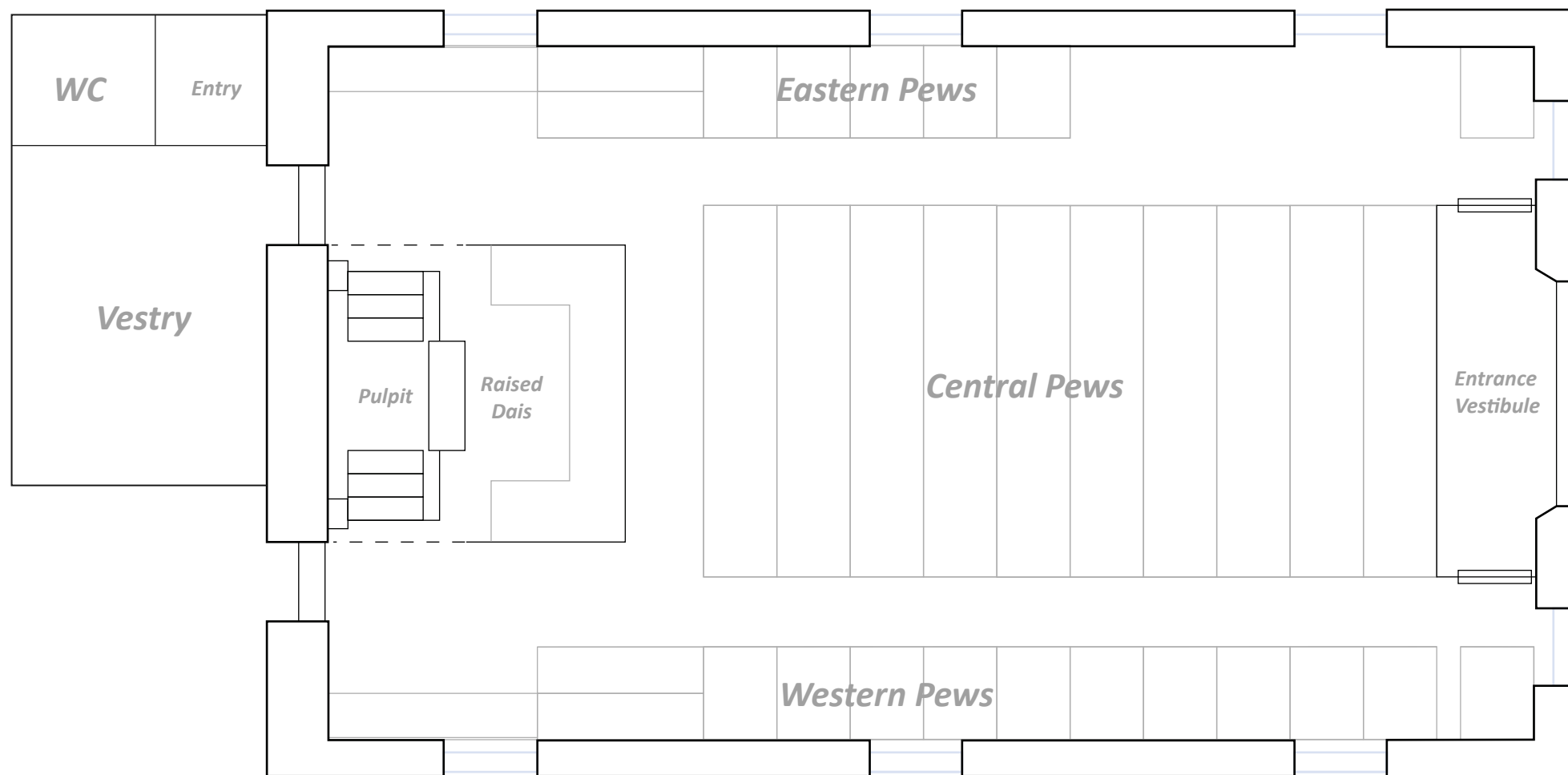


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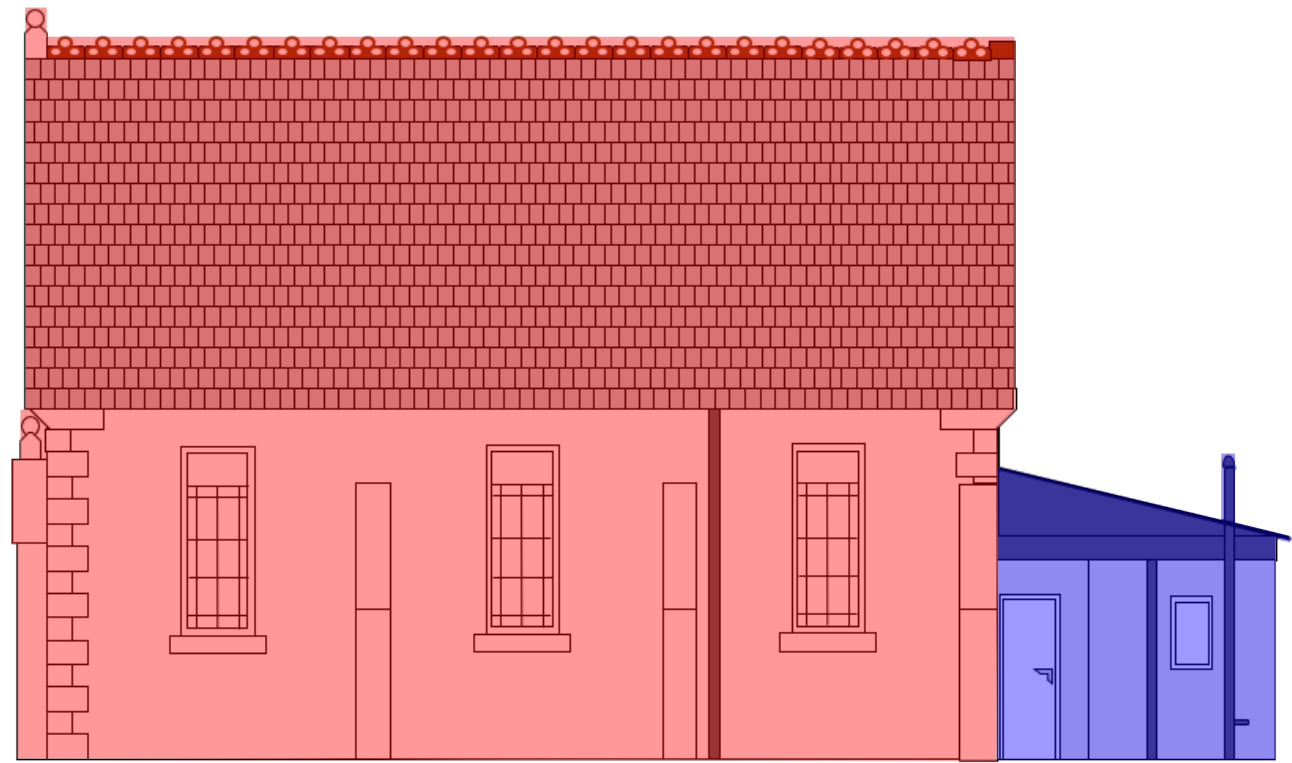
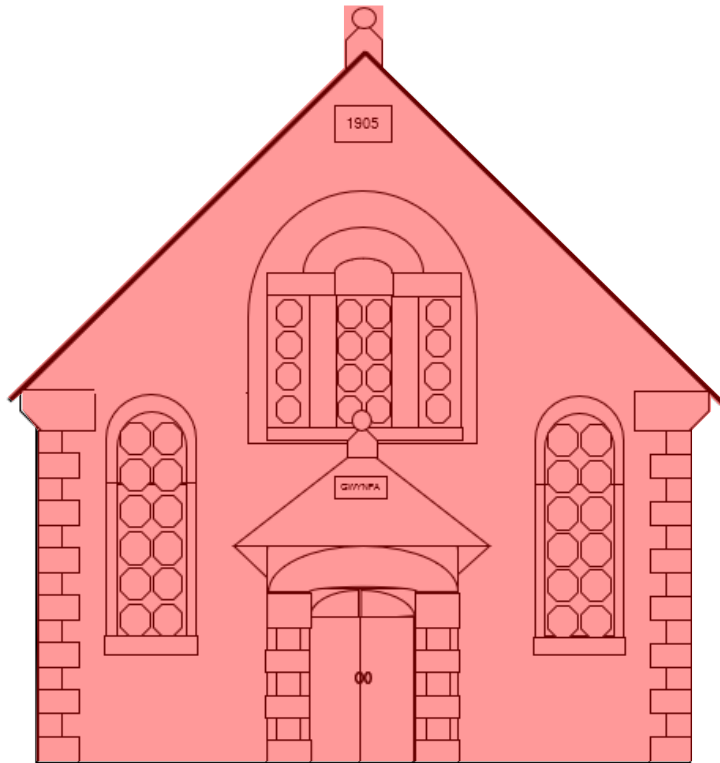
Figure 03: Location of Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ.
Scale 1:500 at A4.

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Southern (Principal) Elevation

Eastern Elevation



FRONT ASPECT (RHEWL FAWR ROAD)

CHAPEL NAVE (NEARSIDE)

EXISTING HALL & WC
EXTENSION



Figure 05: Elevation Plan of chapel showing southern (principal) and eastern elevations (also shown primary construction phase in red, secondary phase in blue) - Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ. Scale 1:200 @ A4.

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Northern Elevation

Western Elevation



Figure 06: Elevation Plan of chapel showing northern and western elevations (also shown primary construction phase in red, secondary phase in blue) - Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ. Scale 1:200 @ A4.

2.0 POLICY CONTEXT

At an international level there are two principal agreements concerning the protection of the cultural heritage and archaeological resource – the UNESCO Convention Concerning the Protection of World Cultural and Natural Heritage and the European Convention on the Protection of the Archaeological Heritage, commonly known as the Valetta Convention. The latter was agreed by the Member States of the Council of Europe in 1992, and also became law in 1992. It has been ratified by the UK, and responsibility for its implementation rests with Department for Culture Media and Sport.

The management and protection of the historic environment in Wales is set out within the following legislation:

- The Planning (Listed Buildings and Conservation Areas) Act 1990 (As amended)
- The Historic Environment (Wales) Act 2016
- The Town and County Planning Act 1990
- The Ancient Monuments and Archaeological Areas Act 1979
- The Town and Country Planning (General Permitted Development Order) 1995 (As amended)

The Historic Environment (Wales) Act is the most recent legislation for the management of the Historic Environment and amends two pieces of UK legislation — the Ancient Monuments and Archaeological Areas Act 1979 and the Planning (Listed Buildings and Conservation Areas) Act 1990. The new Act has three main aims:

- to give more effective protection to listed buildings and scheduled monuments;
- to improve the sustainable management of the historic environment; and
- to introduce greater transparency and accountability into decisions taken on the historic environment.

With respect to the cultural heritage of the built environment the Planning (Conservation Areas and Listed Buildings) Act 1990 applies. The Act sets out the legislative framework within which works and development affecting listed buildings and conservation areas must be considered. This states that: -

“In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses” (s66(1))

Other known sites of cultural heritage/archaeological significance can be entered onto county-based Historic Environment Records under the Town and Country Planning 1995.

Planning Policy Wales sets out the land use planning policies of the Welsh Government. Chapter 6 covers the historic environment and emphasises that the positive management of change in the historic environment is based on a full understanding of the nature and

significance of historic assets and the recognition of the benefits that they can deliver in a vibrant culture and economy.

Various principles and policies related to cultural heritage and archaeology are set out in the Planning Policy Wales which guide local planning authorities with respect to the wider historic environment.

The following paragraphs from Planning Policy Wales are particularly relevant and are quoted in full:

Paragraph 6.1.5 concerns planning applications:

The planning system must take into account the Welsh Government's objectives to protect, conserve, promote and enhance the historic environment as a resource for the general well-being of present and future generations. The historic environment is a finite, non-renewable and shared resource and a vital and integral part of the historical and cultural identity of Wales. It contributes to economic vitality and culture, civic pride, local distinctiveness and the quality of Welsh life. The historic environment can only be maintained as a resource for future generations if the individual historic assets are protected and conserved. Cadw's published Conservation Principles highlights the need to base decisions on an understanding of the impact a proposal may have on the significance of an historic asset.

Planning Policy Wales is supplemented by a series of Technical Advice Notes (TAN). Technical Advice Note 24: The Historic Environment contains detailed guidance on how the planning system considers the historic environment during development plan, preparation and decision making on planning and listed building consent applications. TAN 24 replaces the following Welsh Office Circulars:

- 60/96 Planning and the Historic Environment: Archaeology
- 61/96 Planning and the Historic Environment: Historic Buildings and Conservation Areas
- 1/98 Planning and the Historic Environment: Directions by the Secretary of State for Wales

3.0 HISTORIC BACKGROUND

Location and Area History

The area in which Gwynfa Chapel is located was traditionally known as Rhewl Fawr, a small hamlet which had formed around the crossroads at this location. The hamlet now may be considered part of Pen-y-ffordd which has expanded with residential development over the course of the 20th century. The chapel is located 895m to the southwest of Fynnongroyw, 2.36km to the southeast of Gwespyr, 2.28km east/northeast of Llanasa and 2.25km northwest of Mostyn Hall.

The area has been characterised as an irregular agricultural landscape by CPAT; this includes areas of former strip fields suggesting a medieval date for parts of the field system, with later pre-Parliamentary enclosure (pre 17th century). Later the development of the lead mining industry also had a major impact on the landscape, particularly around Gronant to the west. In general an amalgamation of fields during the 19th century and 20th centuries has resulted in a considerable visual impact on the landscape. The former pattern of strip fields from the medieval period were replaced by larger merged field systems.

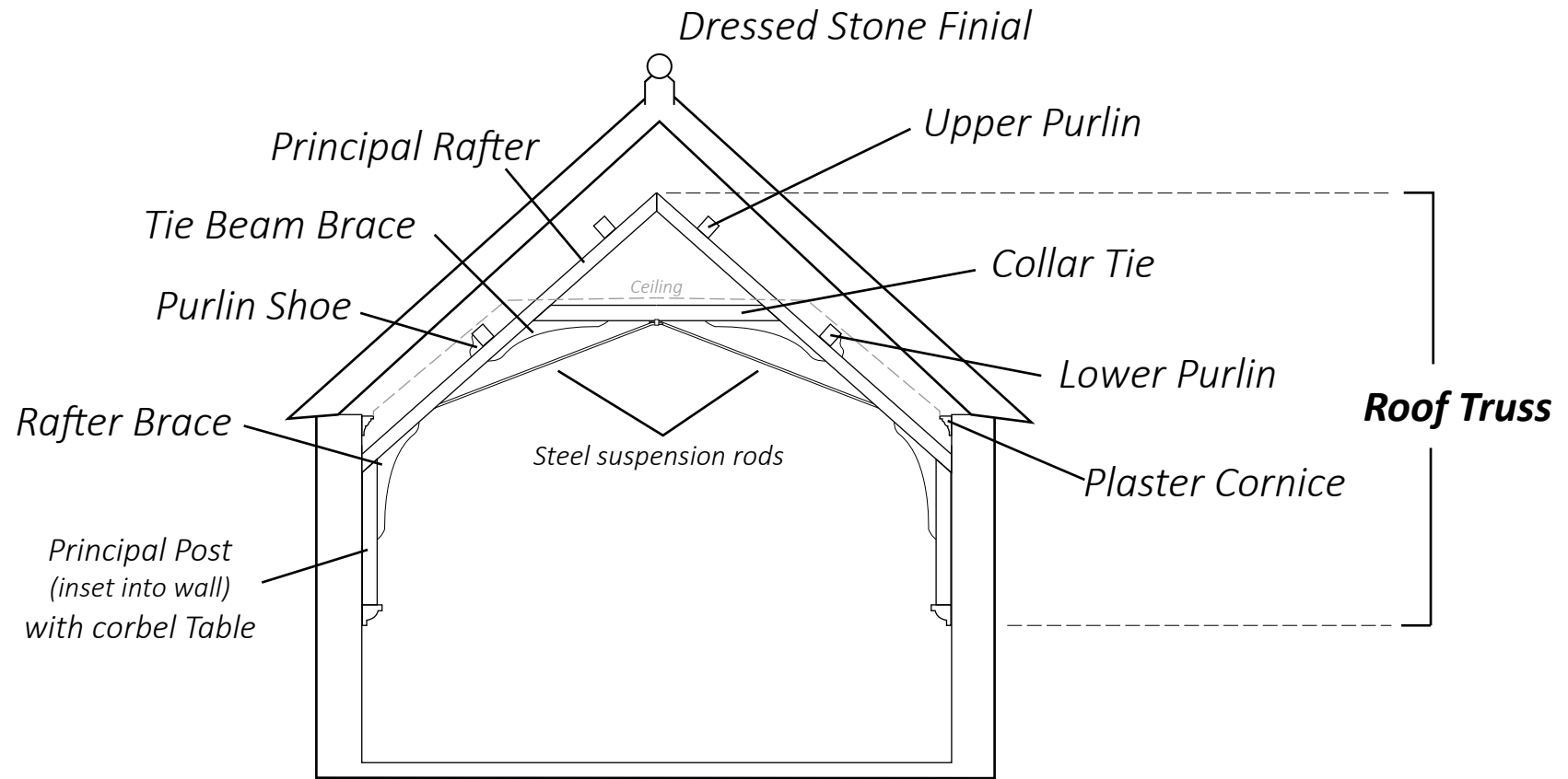
There is some potential evidence in the area for a former Bronze Age barrow – *Mynydd y Garth (PRN 102476)*, this however has not been detected/seen in recent years and records refer to a sighting made 70 years ago. More readily available is specific evidence for medieval cultivation, which takes the form of quillets and lynchets. A quillet is an archaic term derived from the Cornish dialect which means a cultivated strip of land, when observed from above, such as from ariel photography these appear as irregular shaped, narrow fields (or parts of fields) which are markedly smaller than the larger enclosed fields which surround them. A lynchet is a plot of land which is formed on a slope where ploughing with a share has occurred, these manifest as distinctive ripples of material which form informal ledges on a hillside. Quillets can be observed to the southeast (360m) of Gwynfa Chapel towards the farms of Caeau Uchaf & Caeau Isaf (*PRN 89744, PRN 123192, PRN 89801 & PRN 89802*). Whereas there are Lynchets (*PRN 89739*) located to the north of Pen-y-ffordd, on the slope above the settlement of Fynnongroyw.

As part of the desk-based research for this Level 3 Historic Building Record of Gwynfa Chapel, Rhewl Fawr Road, Penyffordd, Holywell, Flintshire, a visit to the Northeast Wales Archives was arranged. Unfortunately, there were no documents of a historical nature pertaining to Gwynfa Chapel. There was a series of correspondence and a plan associated with another chapel called Gwynfa, but this was found to pertain to the chapel of the same name at Groesffordd Marli across the county boundary in Denbighshire. Therefore, the more specific documentary evidence for the chapel is derived from online sources.

General History & Historic Map Regression

The chapel has an entry on the National Monuments Record of Wales (NMRW) *NPRN 8060*, and is recorded as having been constructed in 1905 in the Sub-Classical style and being of the gable entry type. According to the Presbyterian Church of Wales website, the movement at Gwynfa was established in 1898 and that the actor, Emlyn Williams, was the second child to be christened at the Chapel. Furthermore, there were 68 members of the congregation recorded in 1905 (Coflein 2010).

Cross Section showing original roof construction



According to the *Mortgage Indenture* document, kindly provided by the Client, it appears that the land upon which the chapel was to be built was acquired by a consortium for the chapel in 1904. The trustees consisted of a collier, a grocer, a fireman, an insurance agent, a merchant and a farmer, all of which seem to embody the Methodist sentiments of unity and industry. Subsequent to this a further area of ground (1061 sq. yards) located to the north/northeast was purchased by the chapel trustees in 1911 (Pers comm).

Given that the chapel was not built until 1905, only the third edition (1912), 25-inch, Ordnance Survey map actually depicts the chapel. However, a history of the area will be presented in terms of a historic map regression beginning with the Tithe Map (1839). The *Map of the townships of Axton and Trelogan in the parish of Llanasa in the County of Flint made for the commutation of tithes; Map of the townships of Trewaelod, Gronant, Kelston, Gwespyr, Picton and Golden Grove in the parish of Llanasa in the County of Flint made for the commutation of tithes*, shows a plot of land, with a single building, located on the eastern side of the junction of Rhewl Fawr road and Picton Road. There is no number apportionment associated with the plot. However, the fields to the north and west of the plot are in possession of Sir Edward Mostyn Baronet. The Mostyn Barony was created for Sir Edward Lloyd in 1831 who had represented Flintshire and Beaumaris as an MP following inheritance by his wife Elizabeth heiress to the Mostyn Estate (Mostyn Estate 2023).

The first edition (1878), 6-inch, *Flintshire Sheet II County Series Ordnance Survey map* shows that the crossroads and hamlet is named Rhewl Fawr with a scatter of buildings with smaller plots, presumably gardens. There is a larger building located to the west of the crossroads but this is not named, although it has a *well* and driveway marked on the map. Someway to the west there is a shaft associated with an Old Colliery marked on the map. The second edition (1900), 6-inch, Ordnance Survey map (*Flintshire Sheet II.SE*) shows little change or development within the hamlet and the shaft for the colliery is no longer marked – insinuating likely late 18th early 19th century mining activity by the Mostyn Estate. The third edition (1912), 25-inch, Ordnance Survey map (*Flintshire Sheet II.11*) shows in greater detail how the area has developed; Gwynfa Chapel is now present within its triangular plot showing steps accessing the southern entrance from the road. Furthermore, the field to the north of the chapel appears to have been arranged into a number of smaller enclosures, part of which was seemingly acquired by the chapel in 1911.

Welsh Chapels

During the late 19th and early 20th centuries, popular revivals of nonconformist Christian religion became popular once more across Wales. The last of these revivals took place in 1904 promoted by preachers such as Joseph Jenkins, who is said to have brought 100,000 new worshipers to the church between 1904-1905. During this period, the vast majority of the Welsh population (approximately 75%) attended chapel on a regular basis. Consequently, chapels were built in almost every town, village and hamlet to serve the religious needs of the various denominations known as the Baptists, Calvinists, Unitarians, Congregationalists, Methodists and Presbyterians. These chapels became the religious and cultural focal points of their communities and have made a huge contribution to Welsh culture, particularly in relation to music, literature and the preservation of the Welsh language (Jones 1996, Owen 2012).





Figure 09: The 6 inch Ordnance Survey Map (1878) 1st edition (Flintshire Sheet II) showing future location of Gwynfa Chapel - Unbuilt as of 1878. No Scale

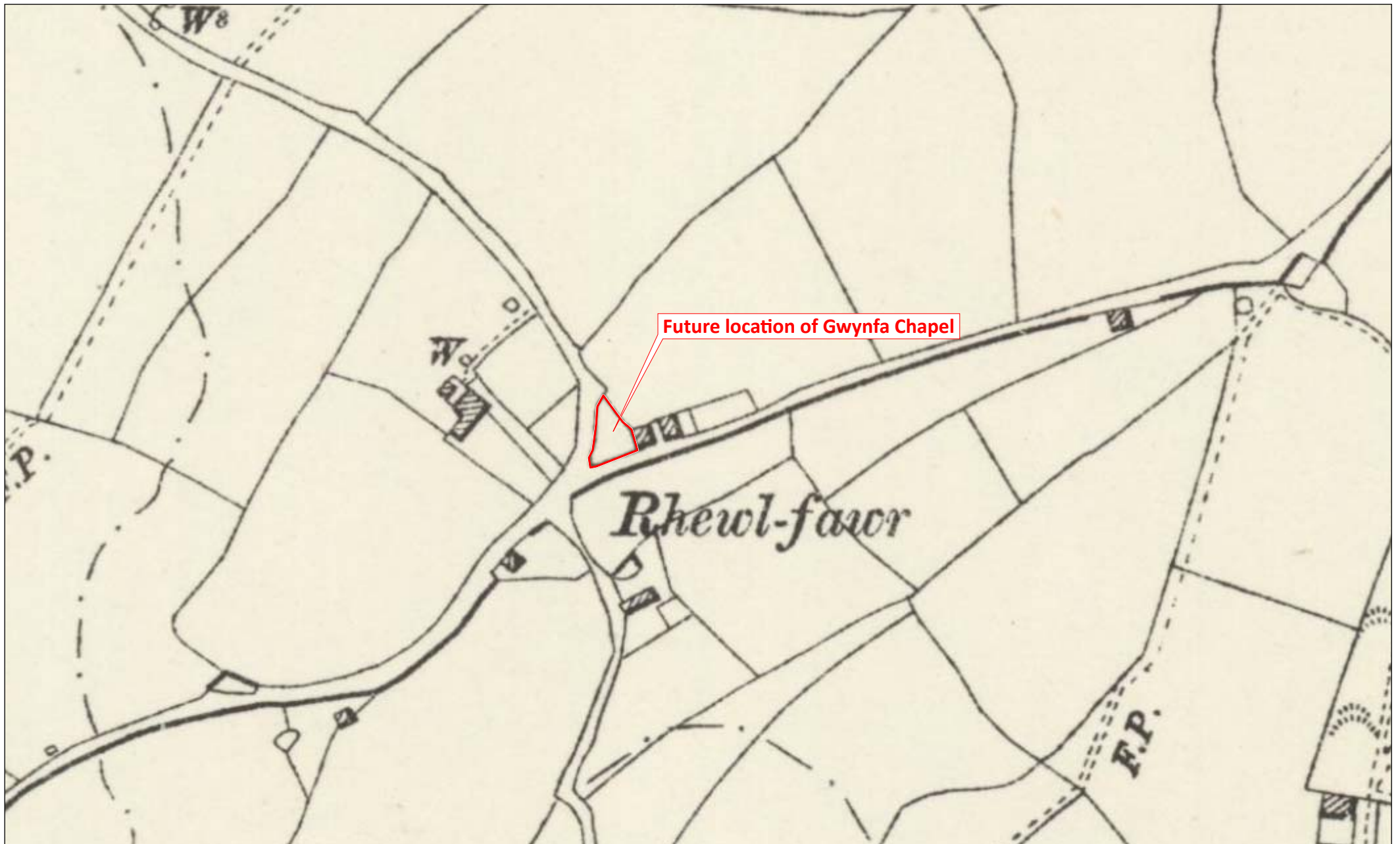


Figure 10: The 6 inch Ordnance Survey Map (1900) 2nd edition (Flintshire Sheet II.SE) showing future location of Gwynfa Chapel - Unbuilt as of 1900. No Scale

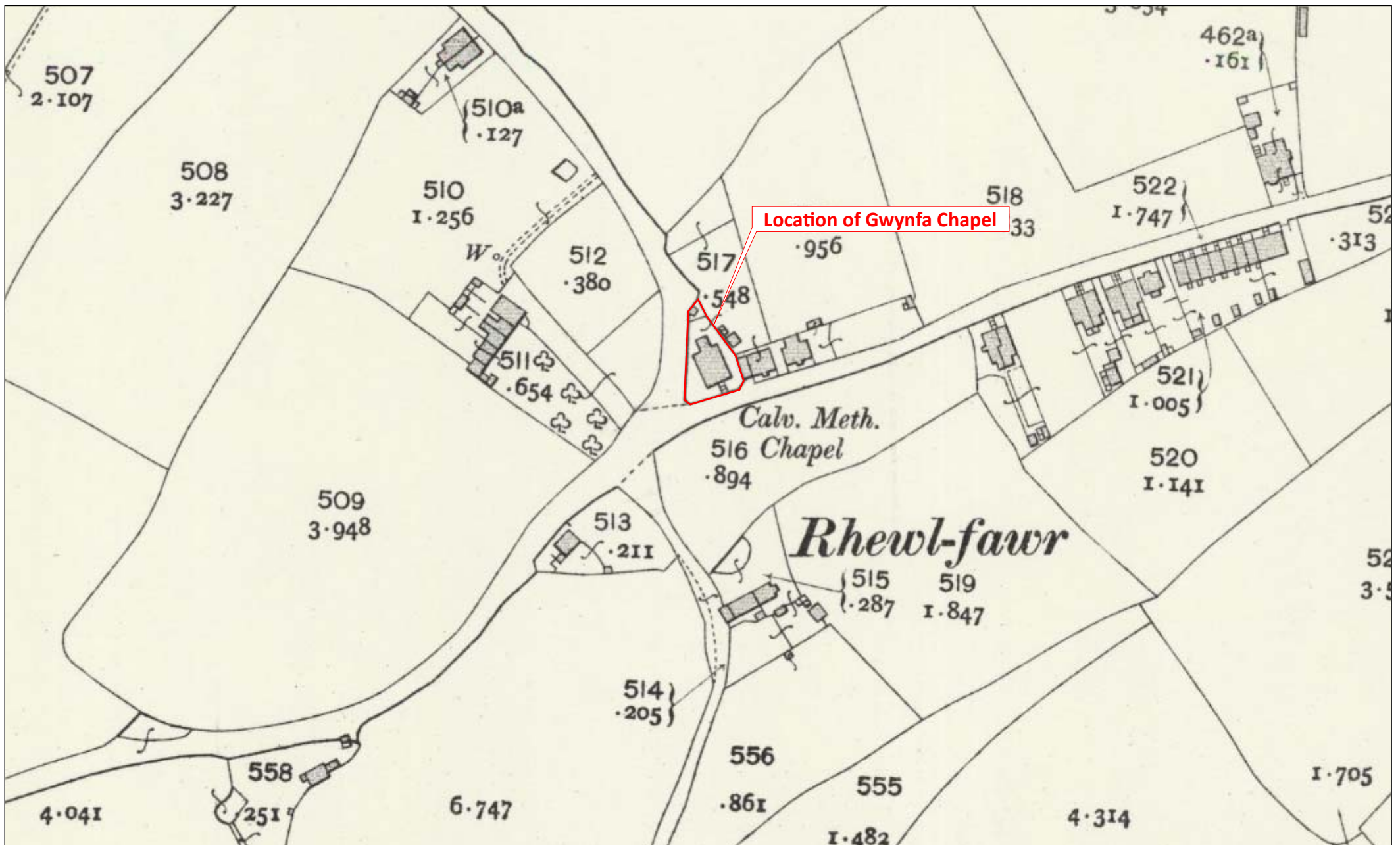


Figure 11: The 25 inch Ordnance Survey Map (1912) 3rd edition (Flintshire Sheet II.11) showing location of Gwynfa Chapel - Built 1905 . No Scale



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In addition, their architectural legacy is of particular importance with regards to Welsh built heritage. These include architectural movements in both the Classic and Gothic revival styles, which took place across the 19th century. However, with regards to the last great spate of chapel building from 1905; which took place in response to the larger congregations of reinvigorated worshipers, the genre of chapel building became less rigid – and this is regarded as the Sub-Classical style. Architects had become enamoured with a greater freedom of expression and in places were less concerned with historical accuracy, but were inclined toward exploitation of specific motifs and styles. For example, the application of the *Trinity Window* became synonymous with chapels at this time. This is often referred to as a Palladian window, and has its origins in 16th century Venetian architecture, but it was reproduced consistently in these post-1905 revival buildings. Furthermore, the use of a large archway, replacing the traditional pediment used on earlier chapels (those of the classical style) became popular. This was once again incorporated from the Italian architectural school but became a constant in Welsh chapel design, becoming known as the *Halo Arch* (Jones 1996). With regards to Gwynfa Chapel both of these elements are present but have been simplified, the *Halo Arch* in particular is represented as a motif in highly dressed stone which frames the Trinity Window as an extension of the windows' lintel. In combination with this, the chapel exhibits decorative stone buttresses, which are a hallmark of the Gothic revival style. This presents the chapel as a hybrid building, in the Sub-Classical style which emulates novel elements from earlier styles, but presents them in easily recognisable forms.

Rechabite Movement

The Independent Order of Rechabites (IOR), also known as the Sons and Daughters of Rechab, was/is an organisation and friendly society founded in England in 1835 as part of the wider temperance movement to promote total abstinence from alcoholic beverages. The Rechabites took its name from the biblical Rechabites. They were the descendants of Rechab, through Jonadab, who forbade the clan to drink wine, and commanded them to lead a nomadic life. Their story is told in the Book of Jeremiah 35:6.

It was the largest and wealthiest of the Temperance Friendly Societies. On a local level the order was organised into "tents" or groups who would gather to parade as faithful worshipers. Banners, such as the one found at Gwynfa Chapel, were often used on marches and unveiled during larger meetings of these organisational "tents".

Originally the banners were made from pure silk woven by Huguenots in London, a banner would be composed of a central canvas panel bearing the motto or name in 'strap lines'. They would often have a vignette on either side. Many designs were taken from the Bible. They were traditionally hung from a horizontal rod supported by two vertical poles.

In the 19th century over three quarters of banners were made by George Tuthill in Chesham, Buckinghamshire, the banner at Gwynfa was also made by Tuthill but appears to have been manufactured at 83 City Road, London. Tuthill's methods grew out of fairground traditions from which he developed the technique of oil painted, double-sided silk banners which continued to be used for 150 years. While few Union banners survive from the 19th century, there are significant numbers of surviving Friendly Society banners. A marching banner would be a valued possession. Expensive to produce, they were very vulnerable to fading and damp (Middleton et al. 2007).

4.0 METHOD STATEMENT

4.1 Level 3 Building Record

The requirements are for an archaeological building record to be taken of Gwynfa Chapel, Rhewl Fawr Road, Penyffordd, Holywell, Flintshire, prior to alteration, however should observations or desk-based research suggest the potential for significant features to be encountered during the demolition works, the archaeological contractor should make arrangements to undertake any appropriate supplementary recording work during the development. The CPAT Development Control Archaeologist has requested that the building record be roughly commensurate with the English Heritage '*Understanding Historic Buildings: a guide to good recording practice*' (2016) **Level 3**.

Level 3 is an analytical record, and will comprise an introductory description followed by a systematic account of the building's origins, development and use. The record will include an account of the evidence on which the analysis has been based, allowing the validity of the record to be re-examined in detail. It will also include all drawn and photographic records that may be required to illustrate the building's appearance and structure and to support an historical analysis.

The information contained in the record will for the most part have been obtained through an examination of the building itself. If documentary sources are used, they are likely to be those most readily accessible, such as historic Ordnance Survey maps, trade directories, and other published sources. The record will not normally discuss the building's broader stylistic or historical context and importance at any length.

The detailed photographic record will consist of English Heritage '*Understanding Historic Buildings: a guide to good recording practice*' (2006) elements:

- written account: 1-3, 6-9, 11-13, 22
- drawings: 2
- photographs: 1-9

4.1.1 Written Account

The written account will include:

- The building's precise location as a National Grid Reference and address form;
- A note of any statutory designation and non-statutory designation;
- The date of the record, name(s) of the recorder(s) and archive location;
- A summary of the building's form, function, date, and sequence of development.
- An introduction, setting out the circumstances in which the record was made, its objectives, methods, scope and limitations, and any constraints which limited the achievement of objectives.
- Acknowledgements to all those who made significant contributions.

- A discussion of published sources relating to the building and its setting, an account of its history as given in published sources, an analysis of historic map evidence and a critical evaluation of previous records of the building, where they exist.
- An account of the building's overall form and its successive phases of development, together with the evidence supporting this analysis.
- An account of the past and present uses of the building and its parts, with the evidence for these interpretations.
- Any evidence for the former existence of demolished structures or removed plant associated with the building.
- Full bibliographic and other references.

4.1.2 Photographs

The photographic record will include:

- A general view or views of the building;
- The building's external appearance. Typically a series of oblique views will show all external elevations of the building and give an impression of its size and shape;
- The overall appearance of the rooms to be altered.
- Any internal or external detail.
- Any machinery or other plant, or evidence for its former existence.
- Any dates or other inscriptions.
- Any building contents or ephemera which have a significant bearing on the building's history.
- Copies of maps, drawings, views and photographs present in the building and illustrating its development or that of its site.

A Digital SLR (Canon 600D) set to maximum resolution will be used throughout.

4.1.3 Drawings

The drawn record will include:

- A measured site plan showing the location and orientation of photographs. This will label all room spaces and indicate any architectural features of note.
- Measured elevation drawings of all external elevations.

4.2 Processing data, illustration, report and archiving

Following completion of the record as outlined above, a report will be produced incorporating the following:

- A copy of the design brief and agreed specification
- A site location plan
- A plan illustrating the location and direction of photographs
- Basic background and relevant historical, descriptive or analytical detail
- A full bibliography of sources consulted

- Illustrations, including plans and photographs, will be incorporated within the report.

5.0 DIGITAL DATA MANAGEMENT PLAN

5.1 Type of study

A level 3 historic building record of the former Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ (centred on **NGR SJ 12846 81799**) in advance of alteration to residential accommodation.

5.2 Types of data

Photographs, measured plans, context sheets, context register, photographic register, trench sheets.

5.3 Format and scale of the data

Photographs taken in *RAW* format and later converted to *TIF* format for long term archiving and *JPEG* format for use in the digital report, converted using *Adobe Photoshop*. All photographs renamed using *AF5* freeware with the prefix (*project code_frame number*) and a photographic metadata created using Microsoft Excel (*.xlsx*) or Access (*.accdb*).

5.4 Methodologies for data collection / generation

Digital data will be collected / generated in line with recommendations made in the Chartered Institute for Archaeologists (CIfA) *Standard and Guidance for the Creation, Compilation, Transfer and Deposition of Archaeological Archives* (2020). Sections 3.3.1 and 3.3.3 are relevant:

3.3.1 Project specifications, research designs or similar documents should include a project specific Selection Strategy and a Data Management Plan.

3.3.3 Project designs or schedules of works etc should outline the methodology used in recording all information, in order to demonstrate that all aspects of archive creation will ensure consistency; for instance in terminologies and the application of codes in digital data sets, highlighting relevant data standards where appropriate

5.5 Data quality and standards

Consistency and quality of data collection / generation shall be controlled and documented through the use of standardised procedure as outlined in the WSI. This will include the use of standardised data capture file formats, digital proformas, data entry validation, peer review, and use of controlled vocabularies.

5.6 Managing, storing and curating data.

All digital data will be organised into Aeon Archaeology proformae project file systems and backed up to the cloud using *Digital River's Crashplan* with additional copies made to external physical hard drive.

5.7 Metadata standards and data documentation

Digital metadata created using Microsoft Excel (.xlsx) or Access (.accdb) of all photographic plates.

Paper metadata created from Aeon Archaeology proformas for contexts, artefacts, environmental samples, watching brief day sheets, trench sheets, and basic record sheets and then scanned to create digital .PDF copies.

5.8 Data preservation strategy and standards

Long term data storage will be through the submission of digital (.PDF) reports to the regional Historic Environment Record (HER); submission of digital (.PDF) reports and a project completion form to the Royal Commission on the Ancient and Historical Monuments of Wales (RCAHMW); submission of the scanned (.PDF) archive, photographic plates (.TIF), and metadata (.xlsx) (.accdb) to the Archaeology Data Service (ADS); and retention of copies of all digital files at Aeon Archaeology on physical external hard drive and uploaded to the cloud.

5.9 Suitability for sharing

All digital data will be placed within the public realm (through the channels in 6.8) except for where project confidentiality restricts the sharing of data. All data sets will be selected / discriminated by the Senior Archaeologist at Aeon Archaeology and written permission will be sought from all project specific Clients prior to the sharing of data.

5.10 Discovery by potential users of the research data

Potential users of the generated digital data (outside of the organisation) will be able to source the data and identify whether it could be suitable for their research purposes through access granted via the RCAHMW website. Requests can also be made for data through the regional HER's and directly to Aeon Archaeology (info@aeonarchaeology.co.uk).

5.11 Governance of access

The decision to supply research data to potential new users will be via the associated website request (RCAHMW) or via the Senior Archaeologist when made directly to Aeon Archaeology.

5.12 The study team's exclusive use of the data

Aeon Archaeology's requirement is for timely data sharing, with the understanding that a limited, defined period of exclusive use of data for primary research is reasonable according to the nature and value of the data, and that this restriction on sharing should be based on simple, clear principles. This time period is expected to be six months from completion of the project however Aeon Archaeology reserves the right to extend this period without notice if primary data research dictates.

5.13 Restrictions or delays to sharing, with planned actions to limit such restrictions

Restriction to data sharing may be due to participant confidentiality or consent agreements. Strategies to limit restrictions will include data being anonymised or aggregated; gaining participant consent for data sharing; and gaining copyright permissions. For prospective studies, consent procedures will include provision for data sharing to maximise the value of the data for wider research use, while providing adequate safeguards for participants.

5.14 Regulation of responsibilities of users

External users of the data will be bound by data sharing agreements provided by the relevant organisation or directly through Aeon Archaeology.

5.15 Responsibilities

Responsibility for study-wide data management, metadata creation, data security and quality assurance of data will be through the Senior Archaeologist (Richard Cooke BA MA MCifA) at Aeon Archaeology when concerning data generation and early/mid-term storage. Upon deposition with digital depositories the study-wide data management, metadata creation, data security and quality assurance of data will be the responsibility of the specific organisations' themselves.

5.16 Organisational policies on data sharing and data security

The following Aeon Archaeology policies are relevant:

- Aeon Archaeology Archive Deposition Policy 2019
- Aeon Archaeology Quality Assurance Policy 2019
- Aeon Archaeology Conflict of Interest Policy 2019
- Aeon Archaeology Outreach Policy 2019
- Aeon Archaeology Digital Management Plan 2020

6.0 LEVEL 3 HISTORIC BUILDING SURVEY

A0404.1 Gwynfa Chapel, Pen-y-ffordd.

(Figures 1-16: Plates 1-60)

External Descriptions

General Description

This is a tall (two and a half-storey), rectangular building orientated north/northeast to south/southwest (simplified from henceforth as north-south) and which measures 13.62m in length by 8.12m in width. The roof is of blue slate with red terracotta ridge tiles. At the northern end of the roof, there is a dressed stone finial which takes the form of a block with sphere/orb fixed on top. On the apex of the northern gable, there is a red-brick, former chimney construction. Both the northern and southern gables, are finished along the ridgeline with, carved and corniced dressed stone. The masonry of the southern (principal) elevation takes the form of Ashlar masonry, whereas the coursing is not as consistent on the other elevations although the masonry is still of good quality. At each of the corners there are well-dressed stone quoins, the uppermost stone of the quoins to the left and right of the elevation form decorative scrolled corbel tables, which support the aforementioned projecting ridge stone detailing.

Furthermore, the building is surrounded to the north and west by a boundary wall. To the south (the entrance) there is a well-dressed low sandstone wall, surmounted by cast iron railings. This has a centralised cast-iron gate, flanked by two dressed sandstone columns with pyramidal capitals, these are also present at the eastern and western limits of the entrance boundary wall. Beyond the entrance and running up to the front door, there is a cast iron railing which flanks the path to the chapel door; the entrance to the chapel is accessed via three cemented steps. When viewed from the south, the doorway is flanked by two mature *Japanese Spindle Trees*. To the west, there is a roughly dressed stone rubble boundary wall, which is surmounted by roughly dressed, curved coping stones.

Southern Elevation (Principal)

The southern elevation forms the principal façade and entrance way to the chapel. As mentioned, the stonework here is of superior quality (the blocks have been carved to emulate tight ashlar masonry joints) compared with the other elevations. The principal elevation uses the *Trinity Window* theme, whilst also referencing the *Halo Arch* motif, which is employed on many earlier examples of nonconformist chapels found all over Wales. However, *Gwynfa Chapel* was likely constructed following the 1904–1905 revival of the Church in Wales, led by Joseph Jenkins who toured North Wales in 1904. Therefore, the chapel can be said to have been constructed in the sub-classical style, with a simple and unadorned gable entrance, but which still references the more traditional classical style.

As previously mentioned, there is a dressed stone finial at the apex of the roof ridge, and the ridge is finished with dressed stone, formed from elongated, corniced blocks. Also just below the finial, and within the eaves of the elevation is a date stone which is inscribed thusly; “CAPEL ~ METHODISTIAIG CALFINAIDD 1905”.



Plate 01: External oblique south & east elevations of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southeast - 2.00m scale



Plate 02: External southern elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 03: External oblique south & west elevations of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southwest - 2.00m scale



Plate 04: External western elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the west - 2.00m scale



Plate 05: External western (left) elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the west - 2.00m scale



Plate 06: External oblique west & north elevations of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest - 2.00m scale



Plate 07: External northern elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - 2.00m scale



Plate 08: External northern elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - 2.00m scale



Plate 09: External eastern elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northeast - 2.00m scale



Plate 10: External eastern elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southeast - 2.00m scale

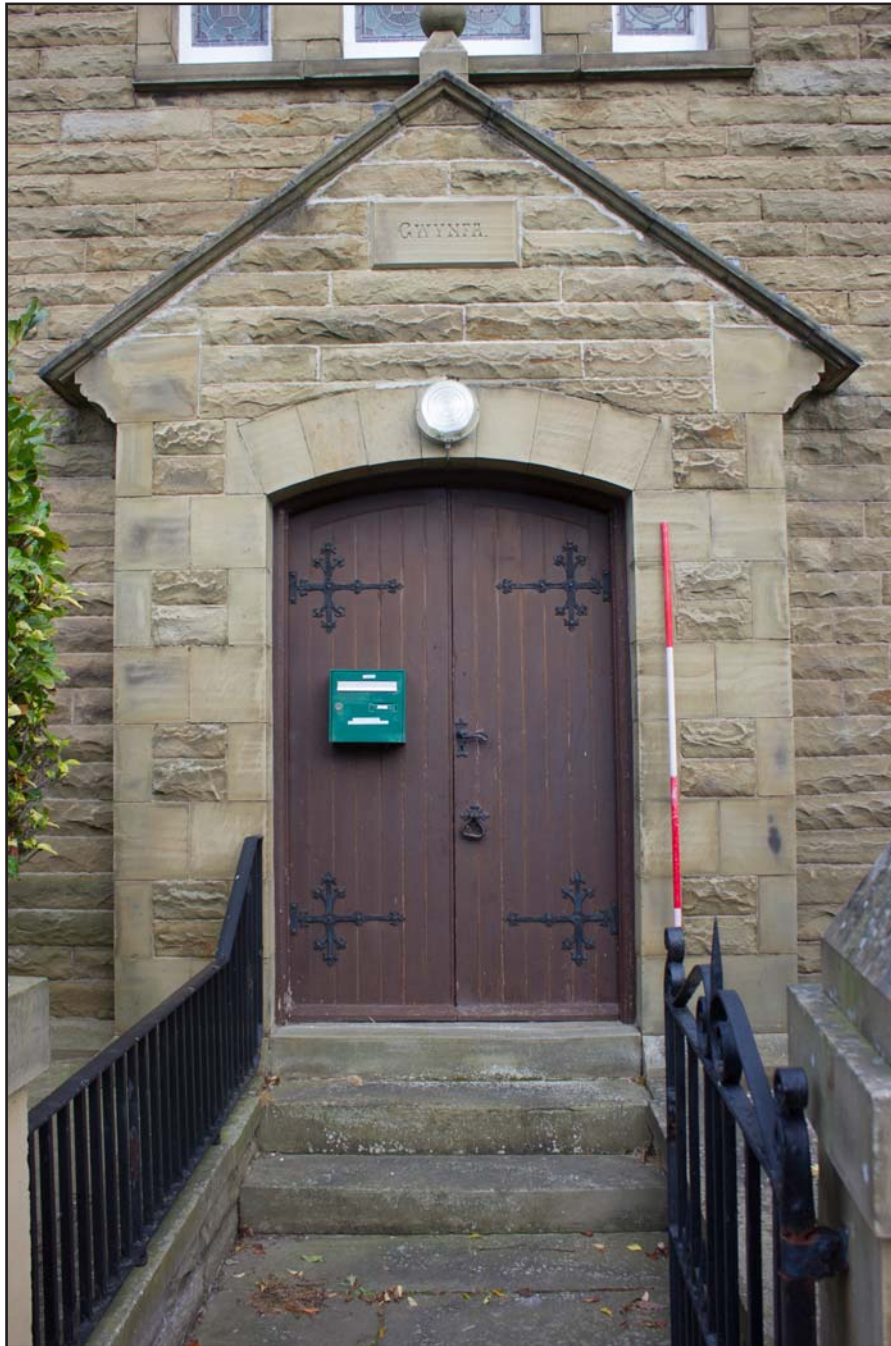


Plate 11: Main entrance doorway, southern elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 12: Name stone, southern elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - no scale



Plate 13: Finial & date stone, southern elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - no scale



Plate 14: First storey window, southern elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - no scale



Plate 15: Ground floor window, southern elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south- no scale



Plate 16: Ground floor window, western elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the west - no scale



Plate 17: North gable ridge, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southwest - no scale



Plate 18: South gable ridge, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest - no scale

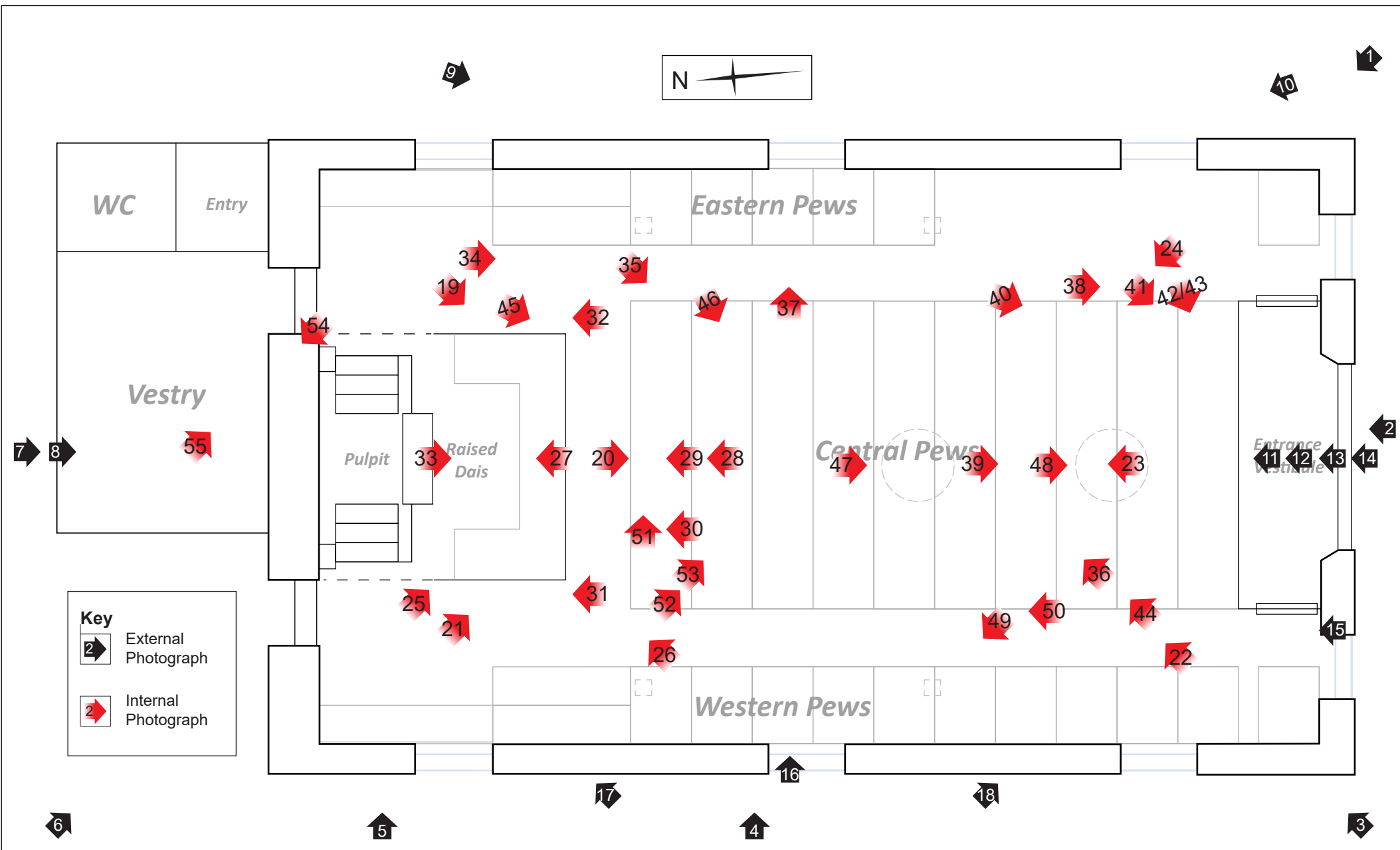


Figure 12: Plan of chapel layout showing location of archaeological plates - Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire CH8 9HJ. Scale 1:200 @ A4.

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... conveyance Oct 1881 And further that a Declaration
by such meeting shall be sufficient evidence of such resolution
...
10

1881
1305

DRAKE, DRIVER & LEAVER.
LIMITED.
Law Stationers, &c.
ROSEBERY AVENUE,
LONDON, E.C.

Chris Indenture

made the Tenth day of
May One thousand

nine hundred and eleven Between William Charles James of Fern
Cottage Ffynnongroew in the parish of Llanasa in the County of Flint Contractor
of the first part Frederick Parry of Rhewl Vella Ffynnongroew aforesaid
Coal Miner of the second part and Thomas Jones Pownall of Plas Derwen
Ffynnongroew aforesaid Merchant William Davies of Ffynnongroew aforesaid
broker Thomas Jones of The Marsh Ffynnongroew aforesaid Fireman
Thomas Roberts of Penysffordd Ffynnongroew aforesaid Insurance Agent
Jacob Roberts of Maes William Ffynnongroew aforesaid Farmer and
John Brooks of Bryn Mawr in the parish of Llanasa aforesaid Farmer



Figure 13: Mortgage Indenture document provided by client demonstrating the purchase of land to north of Gwynfa Chapel. No Scale



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REFERRED TO —

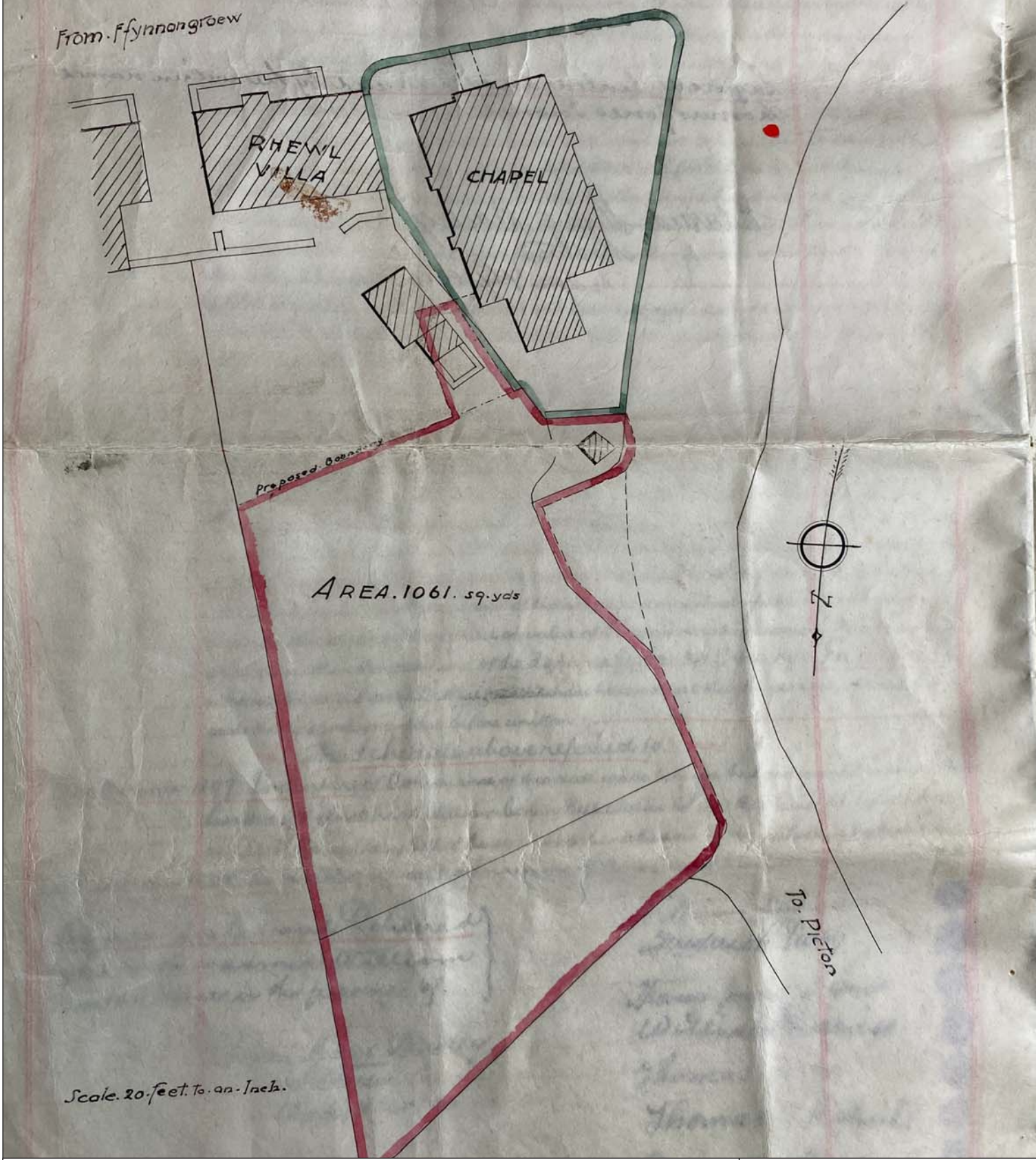
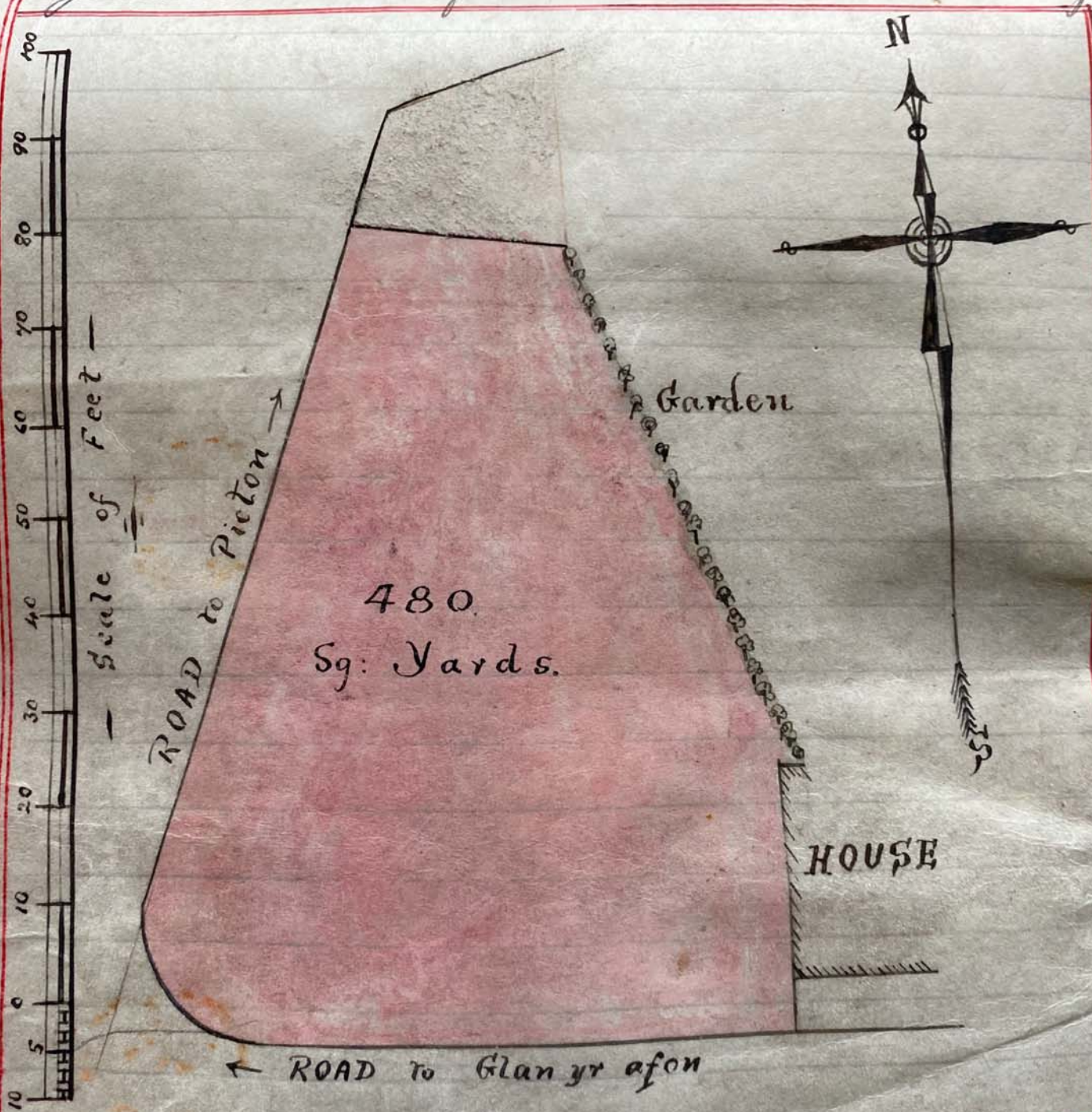


Figure 14: Location plan showing land purchased in 1911 by the chapel trustees Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire. No Scale.

Said Trustees at the price of Twenty
these presents in manner hereinafter
Pounds to the said Frederick Parry paid by
by the direction of the said Frederick Parry



a Trustee of this Deed And also
cease to be a member in full communion

Figure 15: Location plan of land purchased in 1904 by the chapel trustees
Gwynfa Chapel, Rhewl Fawr Road, Holywell, Flintshire. No Scale.

At the centre of the elevation on the ground floor, there is a centralised double doorway opening which permits access to the interior of the chapel. This is a heavy wooden board door with cast iron finishings including; decorative strap hinges, door handle with lock and knocker handle. This doorway is framed by a dressed sandstone surround which stands proud from the elevation by approximately 0.40m, this consists of; a combination of well-dressed and roughly dressed, sandstone blocks. The ridgeline of the porch surround mimics the corniced blocks found on the ridge of the building. It also has a dressed stone finial consisting of a dressed block and orb at its apex. Situated above the door and carved into a single piece of dressed stone is the name of the chapel “GWYNFA”.

The windows of the elevation, as alluded to earlier follow the *Trinity Window* theme; common to many non-conformist chapels; there is a centralised, first-floor window arrangement which is formed from three separate lights, finished by decorative sandstone lintels, surrounds, mullions, and an arch-fan decorative lintel (mimicking the *Halo Arch* – from the classical style). The central light within this arrangement, is the largest and is glazed with a geometric pattern, consisting of eight identical, circular designs, above this there is a single clear, semi-circular light. To either side of this, and separated by a vertical sandstone mullion, are two further slender window lights which exhibit the same design, although only four circular motifs are present. Each of these are set within white painted wooden frames.

Flanking the entrance-way to the left and right and raised up above ground floor level on the southern elevation are two further windows. These are round-topped lancet windows, which contain fourteen of the circular/geometric glazed designs. These are set within white painted wooden frames and the windows have well-dressed sandstone sills, surrounds and arched lintels.

Eastern Elevation

The eastern elevation consists of a squared, stone rubble construction, bonded by Portland cement (this appears to have been repointed). A black PVC gutter runs along the eaves with a single black PVC downpipe at the right-hand side of the elevation. There are dressed sandstone quoins, the uppermost of which at either end, form decorative scrolled corbel tables. Running along the base of the elevation are chamfered sandstone footers/sills.

Notable along the elevation are three decorative buttresses which are formed from the same, squared stone-rubble, bonded by cement and with dressed sandstone chamfered footers. These present the elevation as three, equally sized separate bays.

Within each of these bays is a single large, rectangular window (numbering three in total), and each of these has a well-dressed sandstone lintel and sill. The following description adequately describes all three windows, with the exception of the upper light of the central window (this will be discussed at the end of the paragraph). Each of the windows is formed from 21 individual glass panes, the central six being larger surrounded by 15 smaller glass panes with a single large pane above, all glazed with modesty glass of various types. All are finished in white painted, wooden frames. However, the central window differs in its upper most glass pane; this is distinct from the rest of the windows and may represent an original feature. There are 24 square glass panes in a variety of colours which have been fixed with

lead and have many smaller elements of glass surrounding them to create a decorative window.

At the right-hand end of the elevation, there is a pebble dashed wall, possessing of a much lower height profile. This appears to be a small addition to the pre-existing vestry. It has a single doorway opening permitting access to the interior of the vestry, via a wooden board door in white painted wooden frames, and to the right of this there is a single two pane window in white PVC. The doorway is accessed via a sloping concrete ramp, and appears to have been built using modern engineering-brick.

Northern Elevation

When viewed from the north, the elevation of the chapel proper is obscured by the vestry. To the left of the vestry is a modern brick-built addition rendered with pebble dash. The vestry is contemporary with the chapel, with only the addition to the left repointed in pebble dash render (when viewed from the northwest the chapel and the vestry, appear to be keyed into one another).

The elevation of the chapel is constructed from square dressed sandstone rubble bonded by lime mortar. At the apex of the roof, there is a red brick chimney construction, which presumably once serviced a former fireplace in the vestry. The ridgeline consists of dressed/corniced sandstone, with the corners of the building consisting of very well-dressed sandstone quoins. The eaves are complemented by decorative scrolled corbel tables. At the base of the elevation, there is a chamfered footer/sill.

The vestry to both the north and south is constructed from the same, squared sandstone rubble bonded by lime mortar and has a cat slide roof consisting of blue slate. The western elevation of the vestry is featureless. Whereas, the northern elevation has a single centralised white PVC window with well-dressed sandstone sill. Below this, and accessed via a set of descending steps is the former undercroft/boiler room, this access is surrounded by a red brick wall construction.

Western Elevation

The western elevation is symmetrical with the eastern elevation and consists of a wide expanse of blue slate roof, surrounded by terracotta ridge tiles, with each of the gables being finished with decorative sloping sandstone. At the right-hand end (south), there is a decorative stone finial.

The elevation is constructed from the same, squared sandstone rubble bonded by lime mortar, and is separated into three bays by two decorative sandstone buttresses. There are three equally spaced rectangular windows which consist of 21 glass panes (in an identical arrangement to those seen on the eastern elevation), which are set within white painted wooden frames with well-dressed sandstone lintels and sills.

At the left-hand end the featureless western elevation of the vestry is visible, set back some way from the main body of the chapel. The curtilage of the chapel is bounded to the west by a stone rubble wall, with a gateway entrance at the left-hand end and beyond this is the Picton Road.

Internal Descriptions

The main chapel body is a rectangular room, orientated, north/northwest to south/southeast (simplified to north-south). This space measures 12.39m in length by 7.92m in width. The room is arranged with the main entrance at the southern gable of the building, this is accessed via a wooden panelled, pitch pine vestibule. At the northern end of the room is the raised pulpit and dais.

The ceiling of the chapel is supported by two, large roof trusses which have been situated on timber corbel tables and principal upright posts, which have been inset within the eastern and western elevations. These are decorated with scrolled rafter and collar braces. The upright posts also have chamfer detailing. Each roof truss is reinforced with two steel tension bars which link the principal rafters with the collar tie of the truss. These roof trusses in turn support two (visible) sawn timber purlins, which are reinforced as they pass into the northern elevation with a cast iron bracket. It is possible that this is the original roof construction and that a new roof is facilitated by further stud-work above the height of the ceiling.

Above the roof truss arrangement, the ceiling has been painted sage green and has been trimmed with an ornate, white painted cornice detail. Furthermore, there are two ceiling roses present; one at the southern end (with a loft hatch, access nearby) and one in the centre. These ceiling roses are identical and consist of white and sage plaster moulding, which takes the form of a spoked design with gold gilded, fig or acanthus leaf details.

The walls of the chapel have all been plastered and painted white, with a false ashlar detail etched onto the surface. The lower third of the wall has been covered with a pitch pine panelling consisting of vertical boards which appear to be tongue and groove, topped by a decorative pitch pine dado.

As previously mentioned, the northern end of the chapel is dominated by a raised dais constructed from pitch pine; this has four substantial Newell posts, which form the corners of a seated area in front of the pulpit. The posts are united by a pitch pine banister with rails, and with panelling below. In the centre is a small pitch pine lectern with a pulpit cover, consisting of a dark blue felt/corduroy trimmed in gold with a golden crucifix motif. The floor of this area has been carpeted in a dark blue carpet.

Further to the north is the raised pulpit which is also constructed from pitch pine. It is accessed via two sets of a lighting steps to the east and west (four steps to each side). The pulpit is constructed from a geometric design of panelling with Newell posts and rails to either side. The pulpit has an electric light fitting, which would have illuminated the lectern, upon which still sits a copy of "Y BIBL". The pulpit has been carpeted with a blue carpet and has a blue padded seat against the northern elevation.

Within the chapel body, there is a wide centralised area of seating consisting of nine pews (previously 10), to either side of this are two narrow aisles and the eastern and western elevations are fitted with more narrow pews. To the immediate left and right of the dais and pulpit, the pews change orientation, and are aligned north to south with the building, and face the pulpit. Each of the pews have been numbered with gold stencilling and ascend in numbers from the northeast corner around the chapel to the northwest.



Plate 19: Main Chapel body, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - 2.00m scale



Plate 20: Main Chapel body, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest - 2.00m scale



Plate 21: Main Chapel body, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southwest - 2.00m scale



Plate 22: Main Chapel body, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 23: Main Chapel body, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southeast - 2.00m scale



Plate 24: Main Chapel body, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northeast - 2.00m scale



Plate 25: Raised Dais area within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest- 1.00m scale

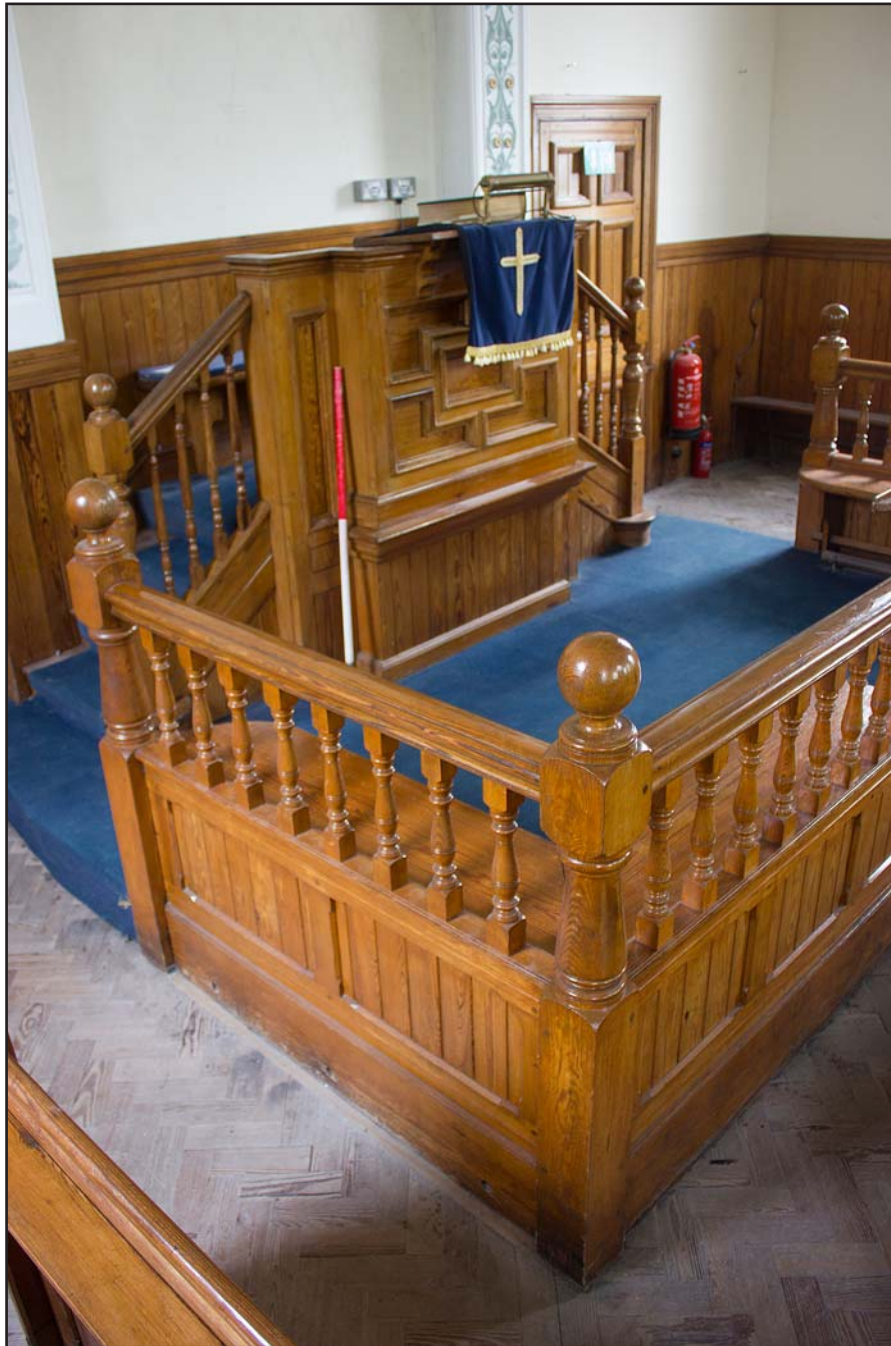


Plate 26: Raised Dais area within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southwest - 1.00m scale



Plate 27: Pulpit within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south- 2.00m scale



Plate 28: Arch to rear of Pulpit within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 29: “Neb ond Iesu” painted on wall above the Pulpit at Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 30: Detail of arch within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale

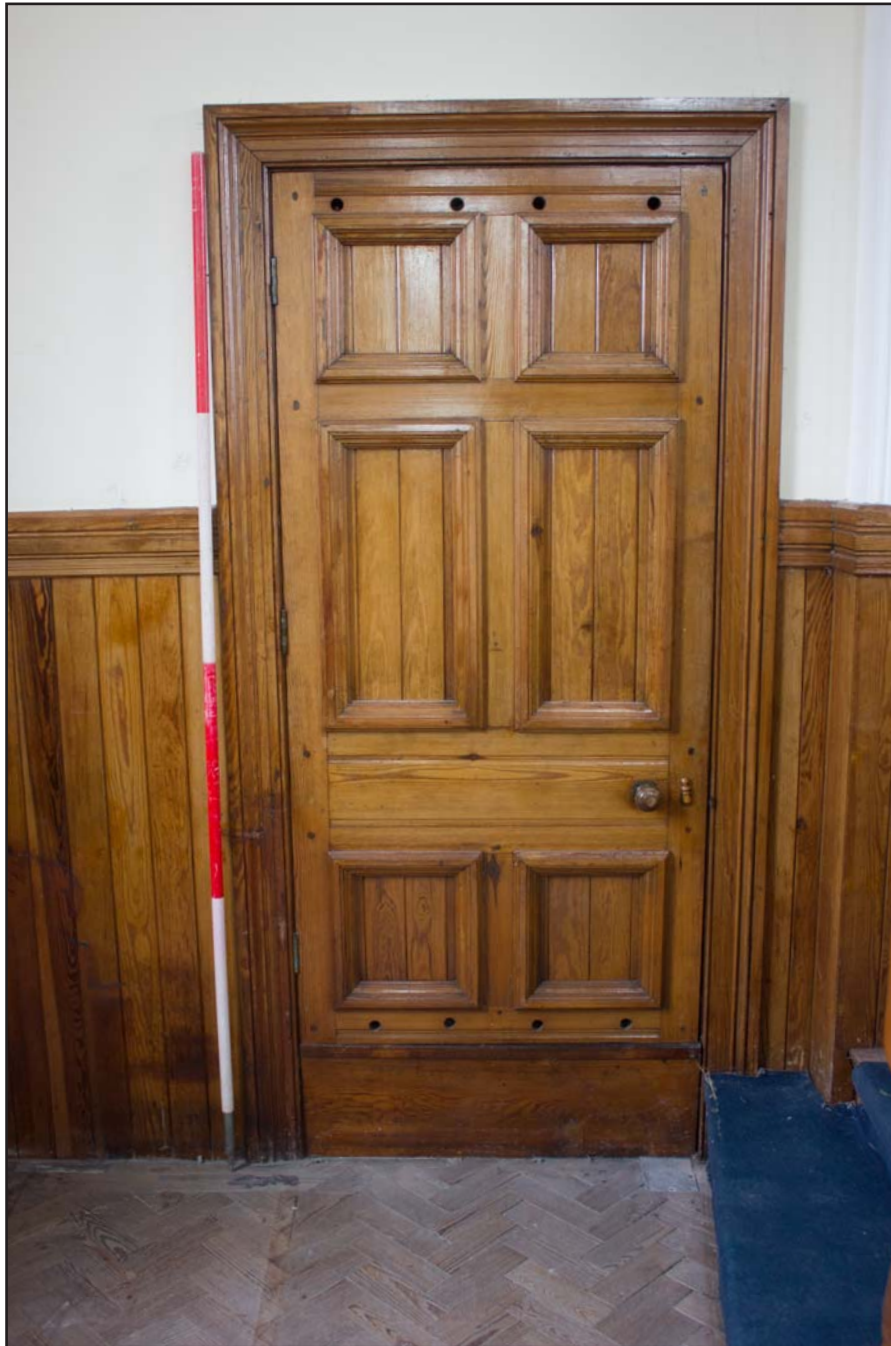


Plate 31: Left door on northern elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 32: Right door on northern elevation, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 33: View from pulpit within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - 2.00m scale



Plate 34: Pews on eastern side of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - 1.00m scale



Plate 35: Oblique shot of rear pews Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northeast - no scale



Plate 36: Oblique shot of rear pews Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southwest - no scale

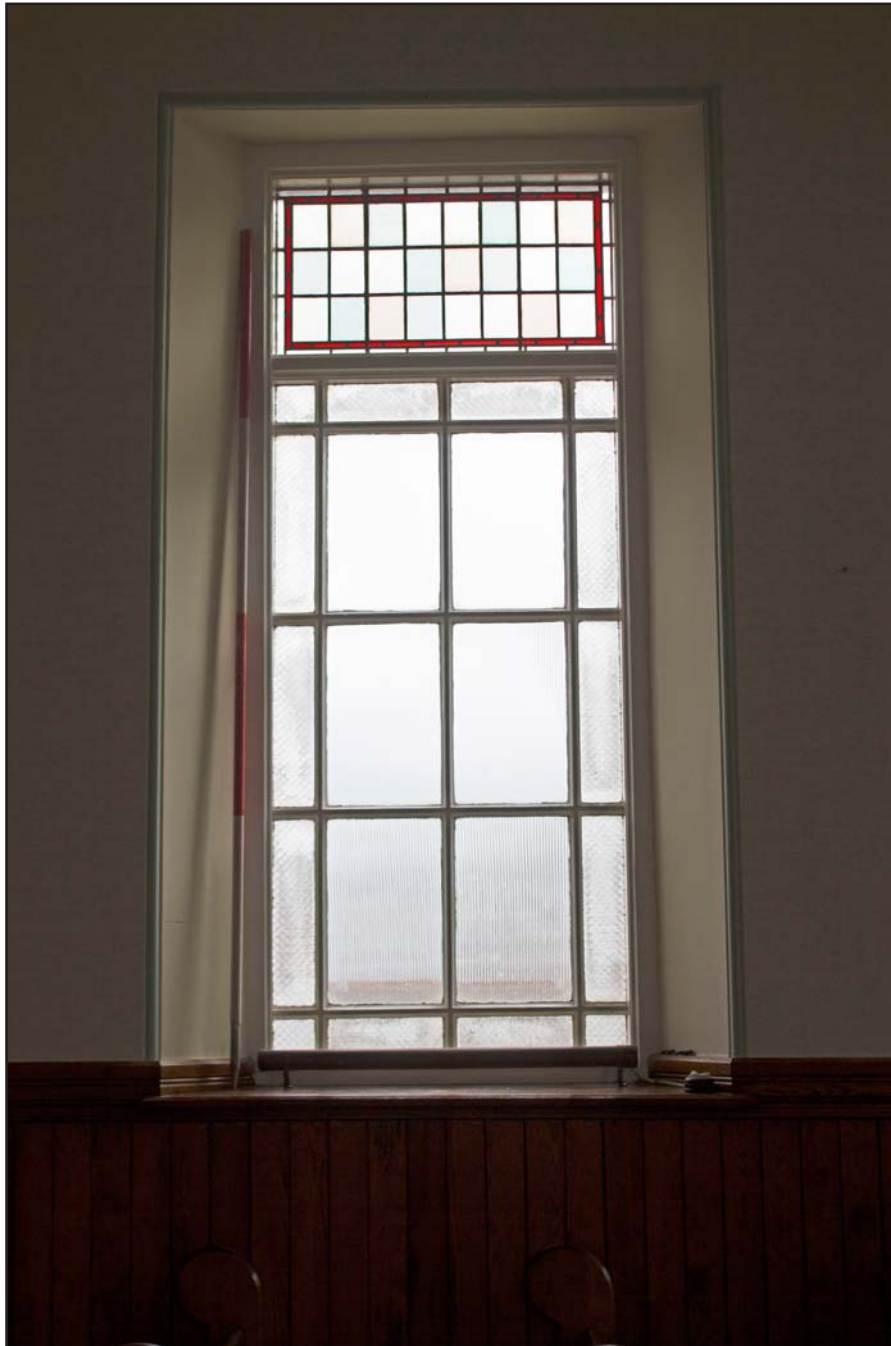


Plate 37: Window in the eastern elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the west - 2.00m scale

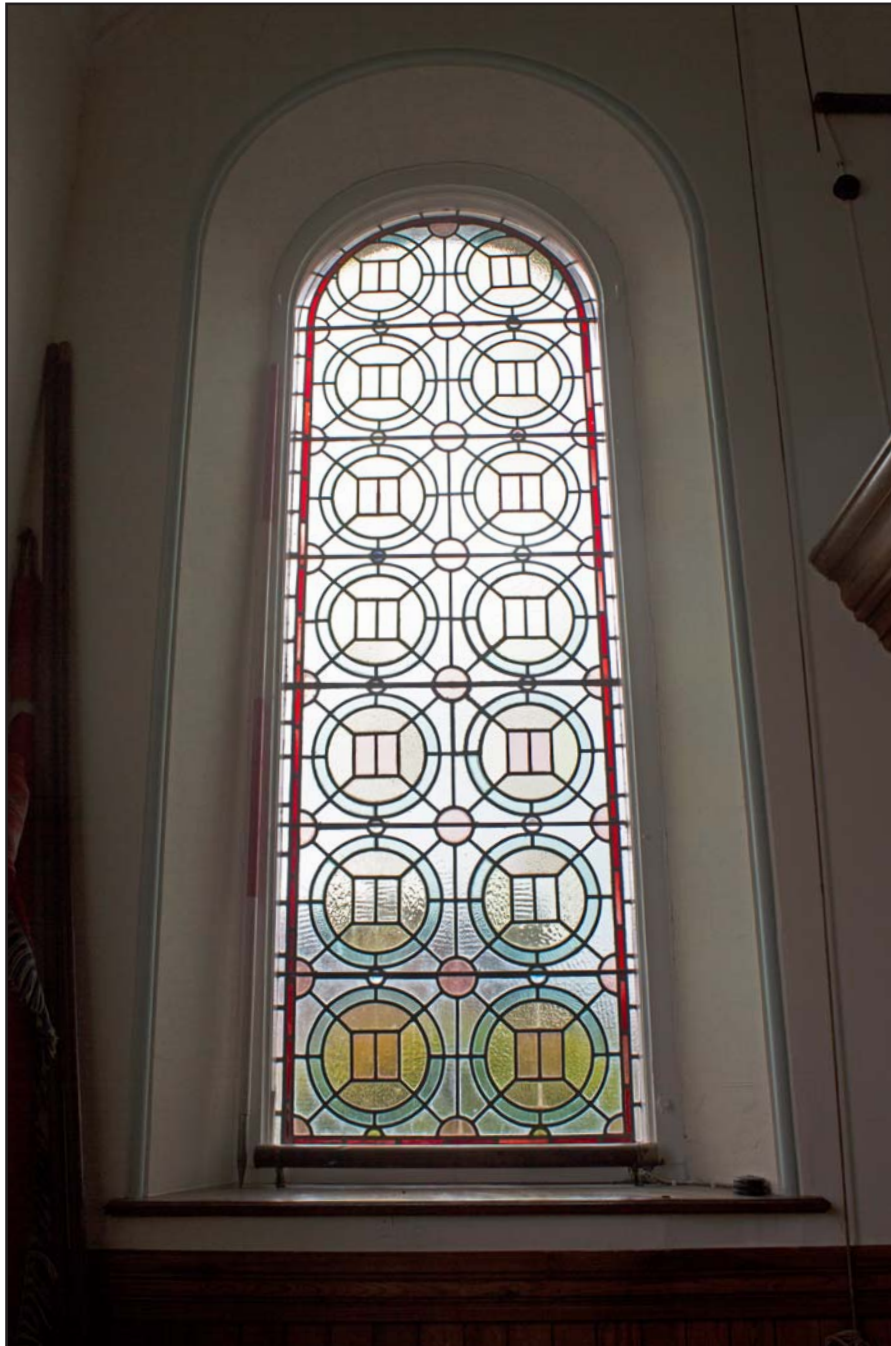


Plate 38: Window in the southern elevation of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - 2.00m scale



Plate 39: Entrance vestibule of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - 2.00m scale



Plate 40: Entrance vestibule of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northeast - 2.00m scale

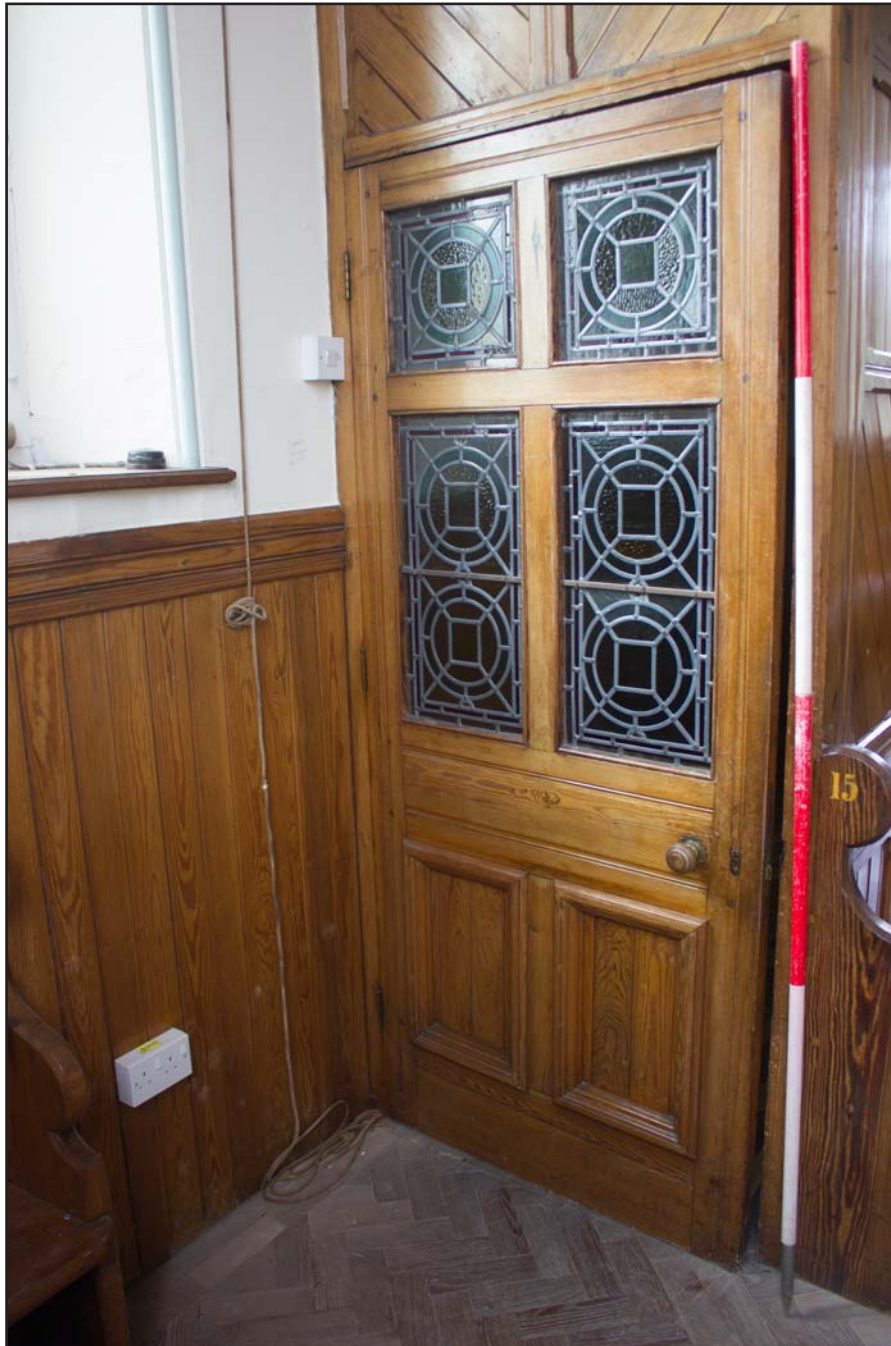


Plate 41: Entrance vestibule, east door in Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northeast - 2.00m scale



Plate 42: Interior of vestibule at Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the east - 2.00m scale

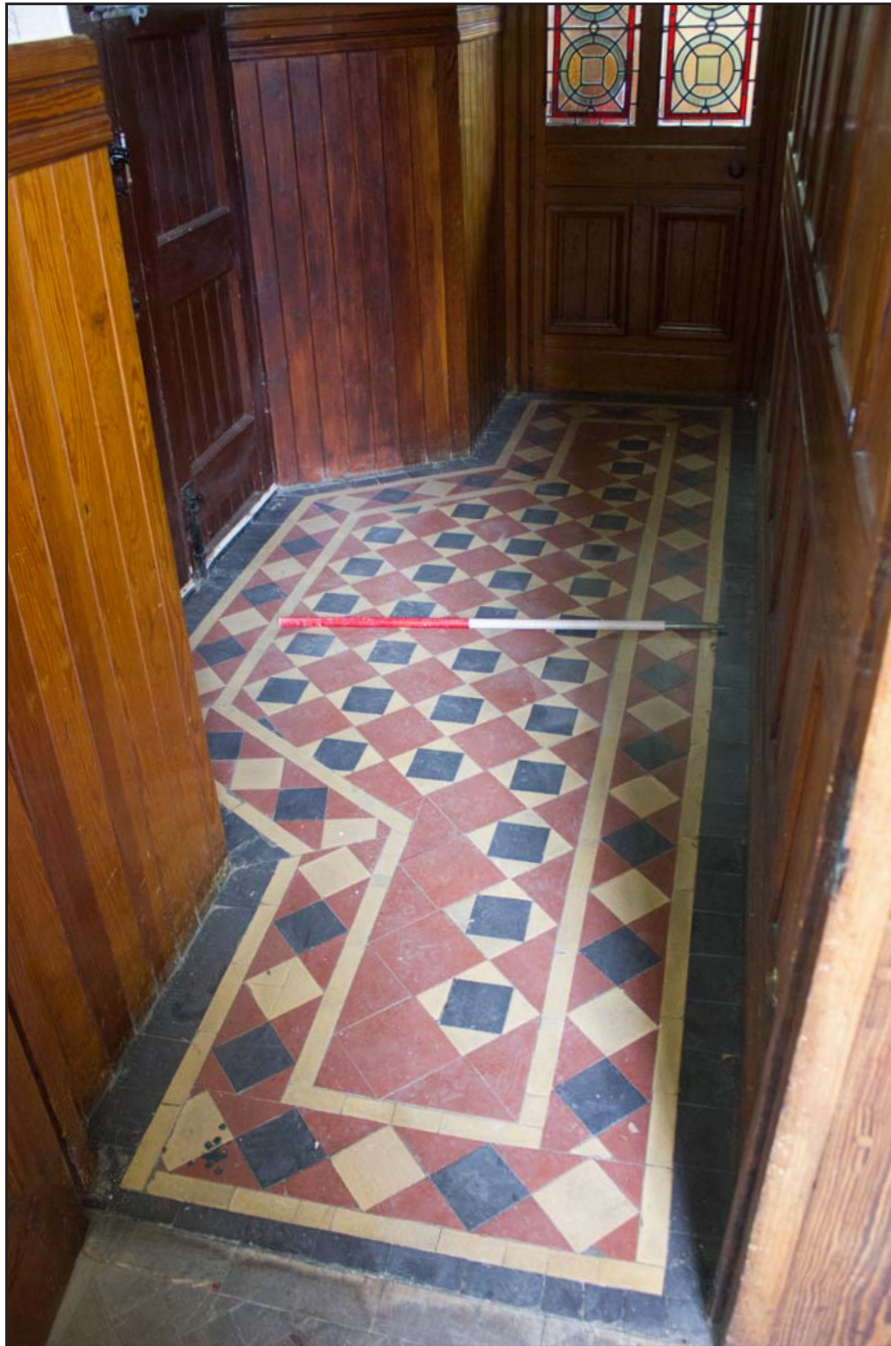


Plate 43: Floor of vestibule at Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the east - 1.00m scale



Plate 44: Oblique shot of the ceiling of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southwest - no scale



Plate 45: Oblique shot of the ceiling of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northeast - no scale



Plate 46: Light fitting hanging from the ceiling of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the east - no scale



Plate 47: Central ceiling rose within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - no scale



Plate 48: Southern ceiling rose within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - no scale



Plate 49: Roof truss support corbel within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southeast - no scale



Plate 50: Parquet floor of eastern aisle within Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the south - 2.00m scale



Plate 51: Parquet floor in centre of Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the west - 2.00m scale



Plate 52: Under pew heater, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest - 2.00m scale



Plate 53: Under pew heater, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest - no scale



Plate 54: Vestry, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the southeast - no scale



Plate 55: Vestry, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest - no scale



Plate 56: Boiler room, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the northwest - no scale



Plate 57: Rechabite Banner (obverse), Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - no scale



Plate 58: Rechabite Banner (title), Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - no scale



Plate 59: Reclaimite Banner (reverse), Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - from the north - no scale



Plate 60: Brass tag on Rechabite Banner, Gwynfa Chapel, Pen-y-ffordd, Holywell, Flintshire - no scale

As mentioned previously, at the southern end of the chapel is a pitch pine vestibule, which has been constructed from panelling alternating between vertical boards and diagonal boards. On the eastern and western sides of the vestibule are two pitch pine doors which are identical; each has been stained a dark brown, but maintains the wood pattern and the upper portion is formed into frames by stop chamfered mullions; they have two small square panes in the upper portion and two larger rectangular panes in the centre, these exhibit the same circular/geometric designs seen in the southern window elevations, with yellow, blue/green and red glass being implemented with lead.

Within the entrance-way vestibule and located on the southern elevation, is a heavy wooden board, double door constructed from pitch pine, which has been painted brown. This door is recessed from the elevation, with its wall cheeks plastered on a 45° angle, and are panelled in pitch pine to dado height as elsewhere in the chapel. The ceiling and the northern elevation of the vestibule are in pitch pine panelling, and the eastern and western access to the chapel body is achieved by either of the two doors (as previously described). The floor is of a geometric design, consisting of red yellow and black quarry tiles.

The northern elevation of the chapel is located the rear of the pulpit and is dominated by a large decorative wooden arch with plaster detailing; (the following describes one side of the arch), this takes the form of a decorative urn, from which twisted vines and acanthus leaves appear to grow, and these have been painted sage, and are studded with gold painted flowers, above this is a composite column capital (square, with a large gold painted acanthus leaf), above this and before the arch crosses over there is a continuation of the vegetation design in sage paint, with a large gold painted rose in the centre. This design is symmetrical on the other side of the arch.

Flanking the arch and pulpit to the left and right are two heavy pitch pine panelled doors with wooden handles and lock covers. The door on the left is a false door and only provides access to a set of shelves for storage. The door on the right provides access to the vestry beyond.

The eastern elevation has three equally spaced windows, each consisting of 21 glass panes (modesty glass of various types) set within white painted wooden frames, set before these are small electric heaters. The only exception to this design is with the central window where its upper most light appears to represent an original feature window, consisting of 24 glass panes which are red, yellow, green, and white surrounded by a dark red border.

In the corner of the room, there is a rolled-up silk and canvas banner, this has two designs; on its obverse side, two women (presumably angels), the woman on the right holds a scroll which reads "*Thrift & Temperance*". The angels flank a crest which contains various images. These images include a *beehive, the all-seeing eye of God, a wheatsheaf, the lamb of God, a row of three tents, two doves and a rope*. The title on the obverse reads: "*independent order of rechabites llusern gymru tent no2525*". On the reverse side two men (a blacksmith and a stonemason) shake hands whilst an angel hovers above holding a banner which reads "*ALL MEN ARE BRETHEREN*". In addition other images of industry can be seen, *a manufactory, an anvil, another beehive* and assorted tools including a *plane and compass*.

The southern elevation is dominated by the vestibule entrance with stained glass doors. However, above this, there is a series of three window lights, consisting of a large rounded

lancet window with a central pane flanked by two small, rectangular panes – this is the *Trinity Window* theme. These all demonstrate the geometric design previously described. Flanking the entrance vestibule to the left and right, are two large round headed lancet windows, which each have 14 individual panes of stained glass in a geometric design as previously described.

The western elevation is symmetrical with the eastern elevation, in that it has three equally spaced windows. Each consisting of 21 glass panes set within white painted wooden frames (all with modesty glass). The floor of the chapel consists of parquet flooring.

The Vestry

The vestry is a rectangular room orientated east to west. The ceiling has been plaster-boarded and painted white, and all of the elevations have been plaster-boarded and painted white. The floor is of modern boarding. The room now houses, a modern fridge and shelving units. The chapel is accessed via a heavy pitch pine door on the left-hand side of the southern elevation and a small modern extension with WC and porch is accessed via a dark painted wooden board door on the eastern elevation.

Boiler room

The ceiling has recently been repaired with modern sawn, timber and breezeblock supports. All of the elevations are constructed from squared stone rubble bonded by lime mortar and in the southern elevation there is a flue for a former boiler. The floor is of poured concrete. Within the northern elevation, there is a low doorway opening, permitting access to a set of alighting steps which provide access to the exterior of the chapel.

7.0 SOURCES

Maps.

Flintshire Sheet II, II.SE, II.11

County Series Ordnance Survey map of 1878, 1:2,500 scale.

County Series Ordnance Survey map of 1900, 1:2,500 scale.

County Series Ordnance Survey map of 1912, 1:2,500 scale.

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