

Church of St James Pontypool

Level 3 Historic Building Record



Richard Hayman

for

Richard Hayward Properties

September 2023

Crynodeb

Ym mis Medi 2023, comisiynwyd Richard Hayman i ymgymryd â chofnod adeilad hanesyddol o gyn Eglwys Sant Iago, Pont-y-pŵl. Mae'r adeilad yn rhestredig gradd II, fel pileri'r clwydi a'r glwyd sy'n sownd i'r adeilad, a restrir ar wahân. Roedd yr adeilad yn wag adeg yr arolwg, ac nid yw wedi cael ei ddefnyddio ers 1998. Cyn i gais am newid defnydd yr adeilad gael ei gyflwyno, cynhyrchwyd cofnod adeilad hanesyddol sy'n gyfystyr â Lefel 3 Historic England.

Adeiladwyd Eglwys Sant Iago'n wreiddiol yn 1821 fel capel anwes ym mhlwyf Trefddyn Catwg, ar dir a roddwyd gan Capel Hanbury Leigh. Y pensaer oedd Watkin George, a oedd wedi sefydlu'i enw da fel peiriannydd yn niwydiant haearn De Cymru. Y bwriad oedd darparu addoldy Anglicanaidd mewn rhanbarth ble roedd yr enwadau anghydfurfiol eisoes wedi hen sefydlu. Ychwanegwyd cangell at yr eglwys yn 1854, dan gynllun T.H. Wyatt, ac yn 1877, ehangwyd yr eglwys, yn bennaf drwy ychwanegu alai ddeheuol, gan bensaer lleol, Ernest Deacon. I ddathlu canmlwyddiant yr eglwys, adnewyddwyd y tu mewn, a phrif elfennau hynny yw'r ffenestri lliw yng nghorff yr eglwys a chyfoethogi'r gangell. Rhoddwyd statws plwyf llawn i eglwys Sant Iago yn 1915, ond caeodd fel man addoli yn 1998.

Mae'r adroddiad yn disgrifio hanes yr eglwys ac mae'n rhoi cyfrif deongliadol llawn o'r adeilad, sy'n esbonio'r cyfnodau adeiladu gwahanol. Mae hefyd yn rhoi rhestr lawn o'r eiddo, gosodiadau a'r celfi sy'n parhau yno. Daw'r adroddiad i ben gyda datganiad arwyddocâd, sy'n tynnu sylw at ei bwysigrwydd yn hanes cymdeithasol a chrefyddol Pont-y-pŵl y bedwaredd ganrif ar bymtheg, a'i gyfraniad esthetig i gasgliad o adeiladau cyhoeddus a ddatblygodd ar Heol Hanbury yn y bedwaredd ganrif ar bymtheg a dechrau'r ugeinfed ganrif.

Summary

In September 2023 Richard Hayman was commissioned to undertake a historic building record of the former Church of St James, Pontypool. The building is listed grade II, as are the gate piers and gate attached to the building, which are listed separately. The building was unoccupied at the time of survey and has been disused since 1998. In advance of an application for change of use of the building a historic building record has been produced equivalent to Historic England's Level 3.

Originally built as a chapel-of-ease in the parish of Trevethin, the Church of St James was built in 1821, on land donated by Capel Hanbury Leigh. Its architect was Watkin George, who had established his reputation as an engineer in the iron industry of South Wales. It was intended to provide an Anglican place of worship in a region where the nonconformist denominations were already well established. A chancel was added to the church in 1854, to the design of T.H. Wyatt, and in 1877 the church was enlarged, chiefly by the addition of a south aisle, by a local architect, Ernest Deacon. To celebrate the centenary of the church the interior was renovated, the chief elements of which are the stained-glass windows in the nave and enrichment of the chancel. St James achieved full parish status in 1915 but closed for worship in 1998.

The report describes the history of the church and provides a full interpretive account of the building that explains the different phases of construction. It also provides a full inventory of the surviving fixtures, fittings and furnishings. The report concludes with a statement of significance which highlights its importance in the social and religious history of nineteenth-century Pontypool, and its aesthetic contribution to a group of public buildings that developed on Hanbury Road in the nineteenth and early-twentieth centuries.

Church of St James
Pontypool

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I Introduction

The former Church of St James stands on the south-west side of Hanbury Road in Pontypool, at SO 2825 0078 (fig 1). It is sited just south-east of the town's civic centre. The church is listed at grade II (Cadw reference I8825), as are the entrance gates to Hanbury Road on the north side of the building (Cadw reference I8826). Both are within Pontypool Conservation Area.

A historic building record equivalent to Historic England's Level 3 has been commissioned by Richard Hayward Properties. It is required to support planning and listed-building consent applications for change of use to form a café/eatery and a multi-use cultural facility and function rooms (Torfaen CBC planning refs 23/P/0296/LBC, 23/P/0105/FUL).

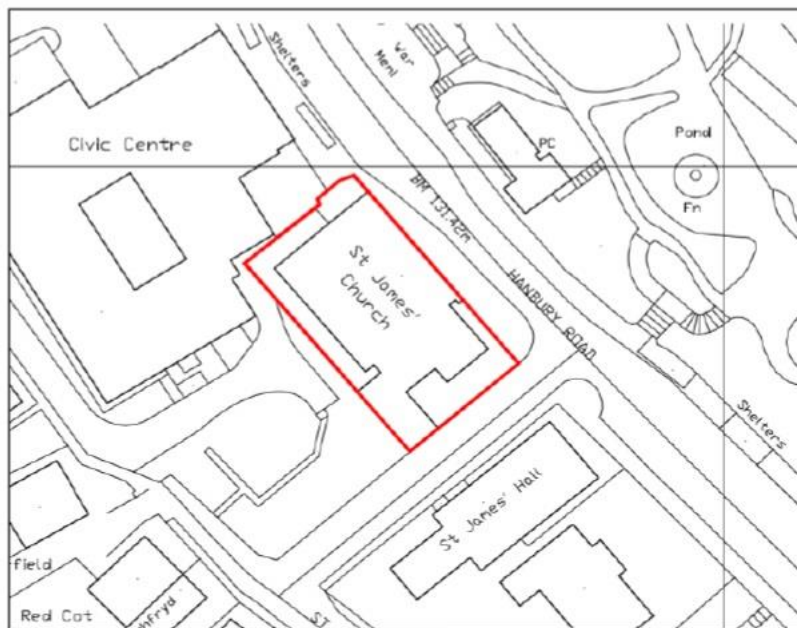


Figure 1. Location plan.

The building was visited on 13 September 2023, at which time it had been unoccupied for some 25 years.

There has been some previous work on the building. This report builds on the information provided in a Statement of Significance and Heritage Impact Statement produced by Holland Heritage in May 2023. There is an entry in the National Monuments Record (reference I2975) that repeats the account of the building in *The Buildings of Wales* (Newman 2000, 477).

2 Aims and Objectives

The purpose of the historic building record is to provide a written, drawn, and photographic record of the building before any alterations are made to it. As a Level 3 'analytical' record, it takes the form of a systematic account of the building's origins, development and use. The

record includes 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 also includes the drawn and photographic records required to illustrate the building's appearance and structure and to support an historical analysis. The report then measures the significance of the building against established criteria for the significance of historic buildings.

3 Methodology and Standards

The work has followed the Chartered Institute for Archaeologists (CIfA) Code of Conduct and adheres to their *Standard and Guidance for Archaeological Investigation and Recording of Standing Buildings or Structures* (CIfA 2016).

Historic England's guidelines, *Understanding Historic Buildings: A guide to good recording practice* (2016), have been used as a basis for defining levels of recording. The Historic Building Record for this project is at Level 3.

The measured survey was undertaken by Graham Frecknall Architects. The text covering historical background is drawn from earlier reports by Holland Heritage, referred to above, whereas the remainder of the text and photographs were undertaken by Richard Hayman. Access was possible to all of the building's interior, but there are parts of the exterior that are densely overgrown and to which access was not possible. This includes the chancel, the east side of the organ chamber, the vestry and the east side of the south aisle. However, openings in these areas are all visible from the interior, so the ability to interpret the building was not impeded.

4 Historical Background

Pontypool developed as a settlement as a result of the iron forges founded close by in the fifteenth century. By the early-eighteenth century Pontypool was a pioneering centre of the tinsplate industry and the japanning trade, led by John Hanbury, member of a family that dominated the town's industrial history from the sixteenth to the nineteenth century.

Capel Hanbury Leigh, of Pontypool Park, provided the land on which St James was founded as a chapel-of-ease in the parish of Trevethin in 1821. One of the benefactors of the chapel was Miss Anne Evans, who donated £200 to the building programme and who died in 1823 (her memorial tablet is in the north wall of the nave). It was built south-east of the town centre in what then was a rural setting, as shown on the 1844 Tithe map (fig 2). The map also shows that the chapel never had an adjoining burial ground. It was intended to provide a place of worship for English-speaking settlers and had the added aim of competing with the proliferation of nonconformist chapels in the area. The religious census taken in 1851 recorded a congregation of 160 for the morning service and 320 for Evensong.

The design of the church is attributed to Watkin George (1759-1822), an engineer who rose to prominence working for Richard Crawshay at the Cyfarthfa Ironworks in Merthyr Tydfil. In 1807 Watkin George entered a partnership with Capel Hanbury Leigh and Robert

Smith, subsequently remodelling the iron and tinplate works in Pontypool. George's church appears to have been a single-cell structure, in tune with the low-church approach to worship of the period in which the chancel was of minimal importance. Its simple Gothic was likewise characteristic of the period in honouring the nation's Gothic heritage but without Catholic overtones.



Figure 2. Extract of Trevethin Tithe map, 1844.

A chancel was added in 1854 by T.H. Wyatt (1807-1880), who was responsible for much church work in Monmouthshire in the 1840s through his connection with the Duke of Beaufort. (The date 1845 is given in *The Buildings of Wales*, and the work attributed to T.H. Wyatt and David Brandon – Brandon remained a partner of Wyatt's until 1851.) The contractor was J. Williams. The organ chamber was probably also added at this time. It has an east window, unnecessary for its use housing the organ, suggesting that it was the original vestry.

In response to the growing population of Pontypool the church was enlarged in 1876-77 by a local architect, Ernest Deacon (1844-1878). Deacon added the south aisle, and a new taller nave roof was constructed to accommodate the gallery. Deacon is commemorated on a tablet in the north wall of the nave (fig 3). The total cost of this work was £2,500. The large-scale Ordnance Survey map of 1881 shows the south aisle and gives the seating capacity for the church as 450 (fig 4). The 1901 Ordnance Survey map shows, on the south-west side of the church, where the vestry was later built, a Sunday School (fig 5). This had been taken down and replaced by the Church Hall on the opposite side of St James Field by the time of the 1922 map (which was revised in 1917). The vestry was therefore added in

the twentieth century, but the precise date is not known and it is not shown on the 6-inch county-series maps.

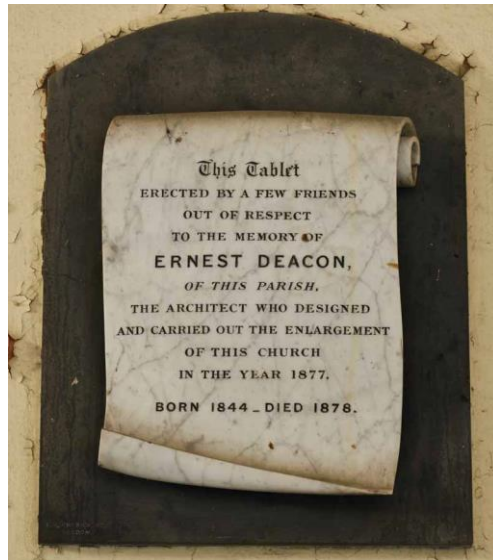


Figure 3. Memorial tablet to Ernest Deacon in the nave.



Figure 4. Detail of Ordnance Survey map, 1881.



Figure 5. Detail of Ordnance Survey map, 1901.

Full parish status was granted in 1915 and in 1921-2 the interior was renovated, which included the installation of stained-glass windows, a new floor and the addition of a chancel screen and chancel reredos. The church was closed for worship in 1998 and the building has been disused since that time.

5 Building Description

The church stands at the junction of Hanbury Road and St James Field. The building faces directly on to Hanbury Road, but is set back at the south-east end, where there is a metal fence to St James Field. The fence returns along Hanbury Road as far as the angle with the nave. The ground rises steeply to the south west, where there is only a narrow passage between the aisle and vestry and the modern retaining wall to the rising ground. On the north-west side is a modern boundary wall, probably erected when the adjacent town hall was enlarged 1989-90 to provide offices for Torfaen Borough Council.

5.1 Exterior

The church does not face east, but south-east, determined by the alignment of Hanbury Road. In the description that follows liturgical orientations are used rather than compass orientations. It comprises a nave with south aisle, a chancel, organ chamber and vestry (fig 6).

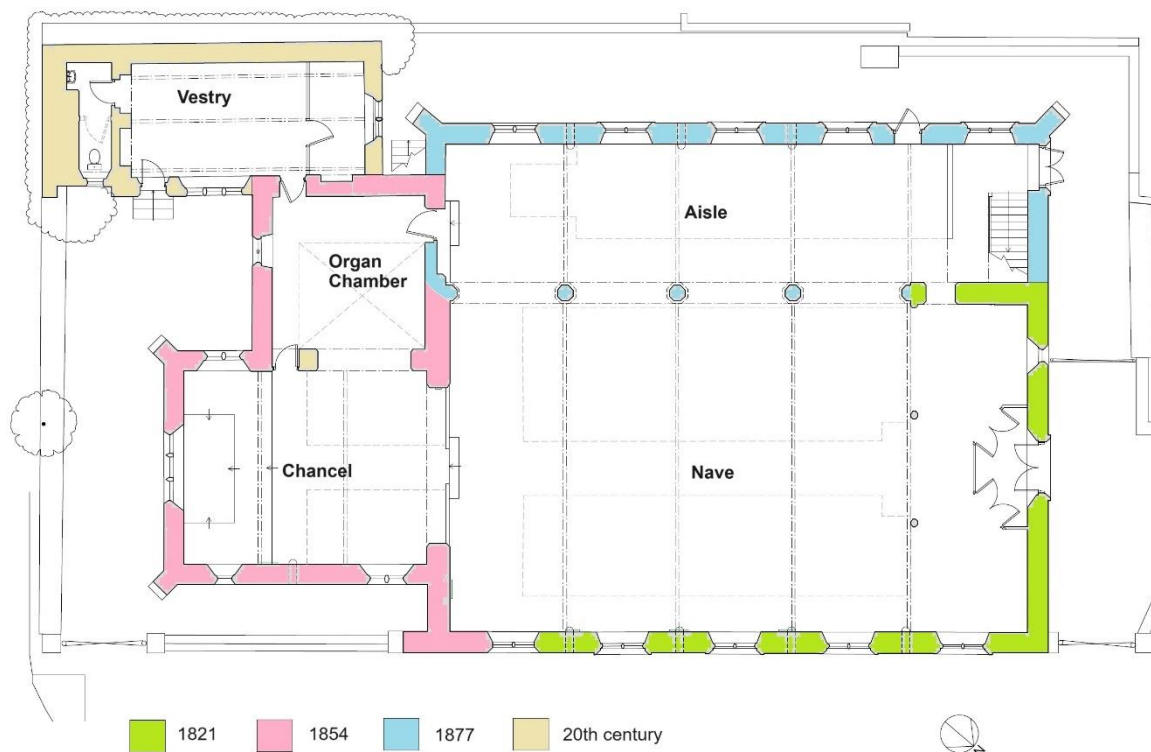


Figure 6. Ground plan showing the phases of construction.

The church is built in a simple Gothic style, of limestone laid in regular courses in the nave, but as snecked stone in other parts of the building, with Bath stone dressings, under a steep slate roof behind coped gables. There is a bellcote (overgrown with vegetation at the time of survey) over the west end of the nave, finial over the east end of the nave, and an ornate cast iron ridge vent on the chancel roof. The aisle is under an outshut roof. The roof has been partly weatherproofed using a bituminous coating.

The nave west wall has a Tudor-arched doorway under a deep but damaged hood mould. It was boarded up at the time of survey and the original door removed. This was the original entrance to the church. On the right side of the doorway is a single-light cusped window. Above the doorway is a three-light Perpendicular window and a cusped round window beneath the apex. Both of these windows were obscured from the outside by vegetation at the time of survey. Further right the south aisle has a pointed west doorway under a hood mould with large stops in the form of blocks intended for carving but which were left blank. This doorway was boarded up and, from the outside, was almost completely obscured by vegetation at the time of survey. It opens to a vestibule with the gallery stairs.

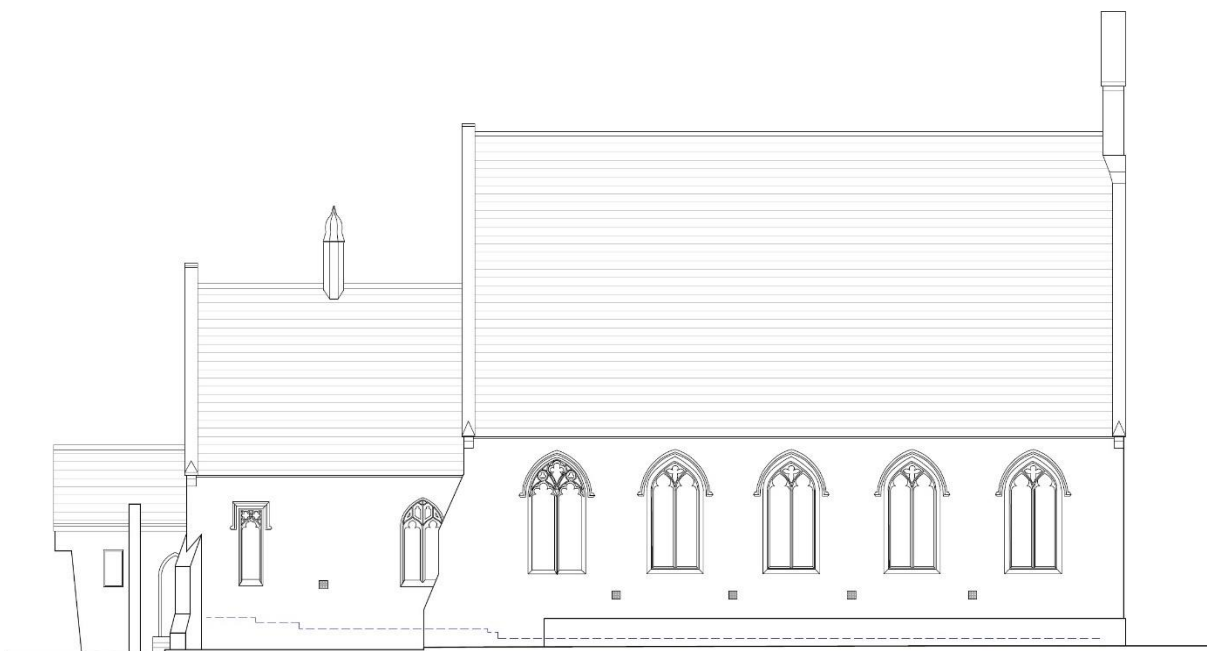


Figure 7. Nave and chancel elevation to Hanbury Road.

The five-bay nave has a north wall to Hanbury Road with two-light windows (fig 7). Of these, bay five (at the east end) is slightly shorter and has more ornate cusped tracery than the other windows, which have simpler Y-tracery. There is a shallow plinth beneath the windows that terminates beneath bay 5. It suggests, therefore, that the east end of the nave was extended slightly, or perhaps just rebuilt, when the chancel was added in 1854, although there is no vertical joint in the wall that would show it unequivocally. The north-east angle of the nave has an angle buttress.

The south aisle has diagonal buttresses, and pointed two-light windows, all but one of them boarded up (fig 8). Here, like the north side of the nave, the easternmost window in bay five is more ornate than the remainder, with Decorated tracery rather than the simpler cusped Y-tracery (fig 9). There is a segmental-headed doorway between bays one and two, retaining a single leaf of the original double doors, but now concealed by a roller shutter. There are steps to a cellar against the east wall of the aisle, but this area was inaccessible at the time of survey.



Figure 8. Elevation showing the south aisle and vestry.



Figure 9. Ornate Decorated tracery in the easternmost window of the south aisle.

The chancel is lower and narrower than the nave. In its north wall are a two-light Perpendicular window on the right-hand side, and a single square-headed light on the left-hand side, which has ornate cusping and a hood mould. The three-light east window has Perpendicular tracery, but not in a form that was known in the medieval period (fig 10). The window has a hood mould and sill band.



Figure 10. East end of the chancel.

Attached to the south side of the chancel are the gabled organ chamber and vestry. In the east wall of the organ chamber is a two-light square-headed window offset to the left, and a trefoil window below the apex. The vestry projects eastwards of the organ chamber and the line of the chancel. It has openings in the north wall which were covered by vegetation at the time of survey (but see interior description below). The east wall is integral with a retaining wall to St James Field. The vestry also has a two-light west window.

The entrance from Hanbury Road is through gates at the west end (fig 11). The tapering gate piers are decorated with a key pattern in Greek Revival style, and are probably of the 1820s, although slightly incongruous in the setting of a Gothic church (brought from elsewhere?). The one surviving cast-iron gate looks later, of the mid-late nineteenth century.



Figure 11. Gate piers and gates facing Hanbury Road.

5.2 Interior

The nave has a terrazzo floor and suspended wooden floors that mark the position of the former pews. There is a nave arcade in Decorated style, of four bays with octagonal piers, moulded capitals, two-centred double-chamfered arches and a continuous hood mould (fig 12). In the closed first (western) bay there is no visible evidence of a former window.



Figure 12. The nave arcade, looking south-west.

The nave roof was added in 1877 and is higher than the original in order to accommodate the west gallery. Its design was probably based on the chancel roof described below. It has short hammerbeams on corbelled brackets, and pointed arched braces with scissor-bracing above collar-beam level (fig 13). The plaster ceiling is behind the four thin purlins.



Figure 13. The nave roof.

In the south aisle is an asymmetrical coupled roof on corbels similar to the nave. The bay at the west end is closed off from the remainder of the aisle by a full-height panelled screen. It is reached from the west door of the south aisle and through a narrow pointed doorway in the first (western) bay of the nave, and houses an entrance vestibule with gallery stairs. The steep and straight stairs have a moulded square newel, ornate cusping to the tread ends, handrail, but there are no balusters. A cupboard is contained beneath the stairs.

Wyatt's two-centred, double-chamfered chancel arch rests on moulded corbels to the inner order, and has a hood mould with head stops. There are two steps up into the chancel and a further step up to the sanctuary. In the south wall is a wide Tudor arch, cut through the existing chancel wall to make an opening to house the organ, to the left of which is an original pointed doorway leading to the vestry (fig 14). The impost between these openings is constructed of brick, not stone. The wide arch and the brick impost are probably a twentieth-century insertion, to judge by the size of the organ and the fact that a new vestry was constructed after 1900. The chancel has a three-bay roof with similar detail to the nave roof, except that the arched-braces are round and there is a line of posts above the collar beam.



Figure 14. South wall of the chancel, with a wide arch to accommodate the organ.



Figure 15. Three-light window and doorway in the north wall of the vestry.

From inside the vestry it is possible to see the pointed doorway and square-headed three-light window in the north wall (fig 15). The window is boarded up, the glass is gone and one of the mullions is missing, but the lead glazing bars have survived in the tracery lights. The north door is strengthened with robust battens on its inner side. There is an arched recess in the east wall and a pointed doorway into a small chamber latterly used as a toilet. This

room has a single-light north window. The vestry has a small inner room on the west side, separated from the main room by a panelled screen incorporating a door. Against the south wall was a continuous wardrobe for vestments, in which the wooden boarding has survived for the most part, but where the brick inner face of the wall is visible.

5.3 Fixtures and Fittings

The west gallery of 1877 rests on moulded wooden posts and has a front with pierced quatrefoil panels (fig 16). The raked seating has been removed. It is reached through double doors at the top of the stairs from the south aisle. Beneath the gallery is a faceted wooden screen enclosing an entrance lobby, which has open pointed lights over a panelled dado.

The chancel screen is dated 1922 on the top rail of the dado (fig 17). The screen has blind Gothic panels in the dado, above which it is open beneath ornate cusped arches with quatrefoils in the spandrels. Above the top rail is a single order of brattishing.



Figure 16. The west gallery and entrance lobby in the nave.

In the chancel the east window has a rere arch with head stops, similar to those on the chancel arch. Beneath the window is a reredos with blind Gothic panels, raised in the centre where the altar stood, which is more extravagantly decorated with crenellations and pinnacles (fig 18). The panelling returns on the north side, where it incorporates an aumbry, beneath and beyond the easternmost of the north windows. An inscription explains that the screen was given by his mother in memory of George Widowfield, who died in the first Battle of Mons in 1915. Although the communion rail has been removed, steel uprights remain in place, part of the additions made in 1922. The organ is substantially intact, of an impressive scale typical of places of worship in South Wales in the early decades of the twentieth century, but the keyboard, front panels and pipes have been removed. There is no

longer a maker's name *in situ*. In the wall between the organ and the chancel arch is panelling similar to the reredos described above (fig 14).

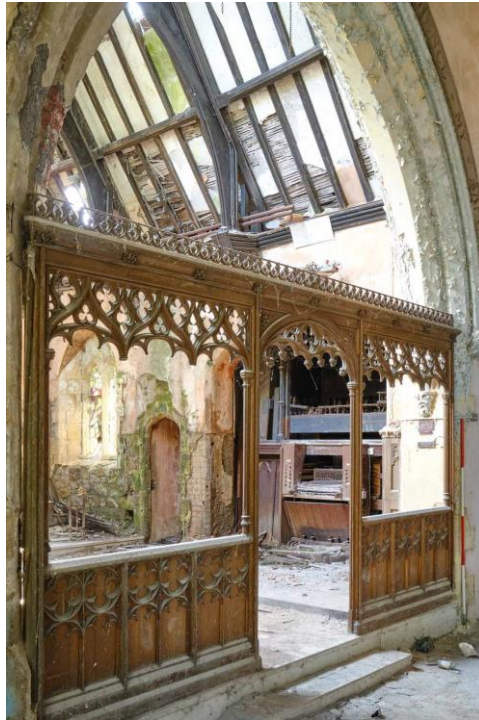


Figure 17. The chancel screen.



Figure 18. The reredos in the chancel.

The other main fixture is a screen added to the opening from south aisle to the organ chamber. It consists of four gabled bays with cusped trefoils in the gables and panelling to the left side, doorway to the right.

The interior walls are painted white, with inscriptions around the east and west windows and the chancel arch. The banner around the chancel arch reads 'Ye Shall Keep My Sabbaths and Reverence My Sanctuary' (Leviticus 26.2) and the banner around the chancel east window, above the altar, reads 'Glory to God in the Highest'. The banner around the west nave window reads 'To Him that Overcometh Will I give to eat of the Tree of Life' (Revelation 2.7). Around the building are fluted cast iron conical vents in the walls, manufactured by E.H. Shorland & Brothers of Manchester, who patented a system of ventilation that was widely used in public buildings (fig 19).



Figure 19. Cast iron ventilator in the nave wall.

Several of the windows have stained glass of 1922. They have been attributed to J. Wippel & Co of Exeter but none of them is signed (Newman 2000, 477). This excludes the south aisle, where the window glass is plain, whereas windows in the chancel and the west wall of the nave, are in very poor condition and are no longer decipherable. The windows in the nave north wall are among the best preserved, but even here there are small panes missing. In bay 1 the window is bisected by the gallery, and there are simple diamond and rectangular quarries, with a lily motif, and abstract floral designs in the tracery lights. In bay 2 is a representation of 'Suffer Little Children', a common subject of Victorian and later glass painting, referring to a passage in Matthew 19.14 (fig 20). Bay 3 is a war memorial window on the theme of the Good and Faithful Servant (Matthew 25.23). Bay 4 depicts the Good Samaritan (Luke 10.25) and Bay 5 shows St Oswald and St James, dated 1922 and erected by the Church of England Men's Society to celebrate the centenary of the church (fig 21).

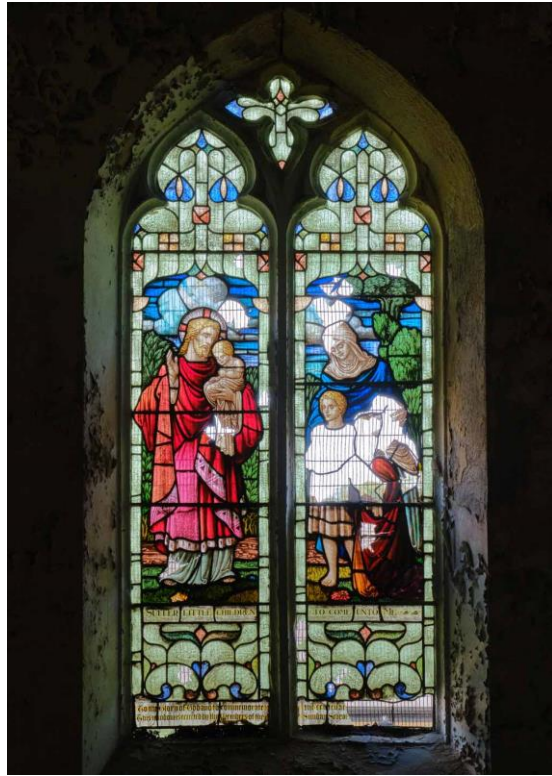


Figure 20. Stained glass in the nave north wall: 'Suffer Little Children', 1922.



Figure 21. Stained glass in the nave north wall: St Oswald and St James, 1922.

In the west and east walls of the nave the cusped round windows below the apex both have patterned coloured glass. The glass in the chancel east window probably dates from 1854 (fig 22). It is brightly-coloured glass in geometrical patterns and, in the tracery lights, various Christian symbols such as Alpha and Omega, HIS (the first three letters of the Greek spelling of Jesus), and a dove.

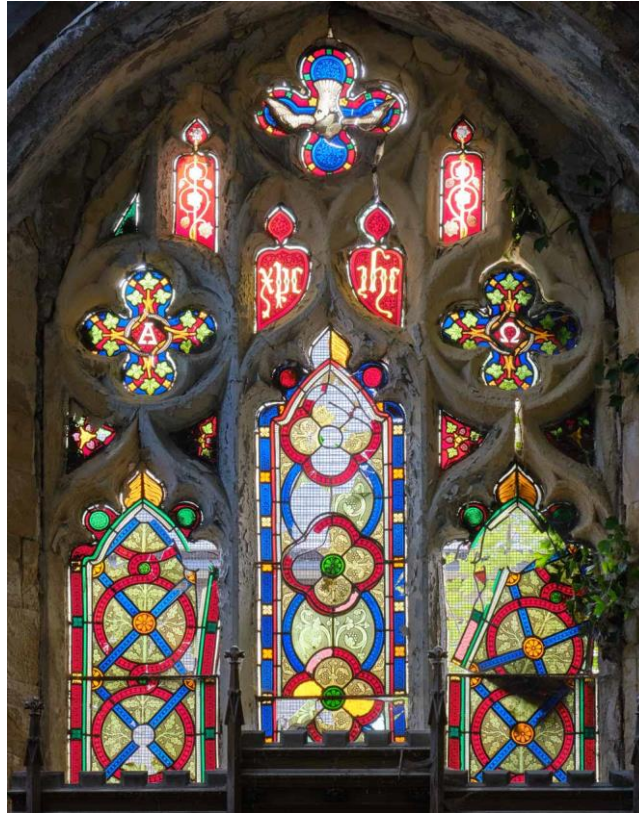


Figure 22. Stained glass in the chancel east window.

The memorial tablet in the north wall of the chancel has weathered badly but is just legible enough to decipher the inscription, which reads: ‘Sacred to the memory of Rachel the Beloved and Lamented Wife of Edmund Butler Edwards Esq of this town Obit May 8 1860’.

In the north wall of the nave are two memorial tablets. An alabaster scroll against a black background commemorates Ernest Deacon (1844-1878) as the architect who enlarged the church in 1877 (fig 3). A simpler square alabaster tablet, against a square slate background, commemorates Anne Evans (died 1823), a benefactor instrumental in erecting the original and who is buried in the parish churchyard of Trevethin. A metal plaque on a wooden board has been removed from the wall and has been left among the discarded pews. It commemorates a former churchwarden, Albert Cecil Bartlett (died 1946), and was on the north wall of the nave early in 2023 (Holland 2023, 17). A blank tablet is on the east wall of the nave. There are two small plaques beneath the south respond of the chancel arch. One commemorates three ‘faithful choristers’ – Ernest Bullock, Lewis Langley and Isobel Wilding – but is undated. The other acknowledges the gift of a public address system in 1984 by Ethel Tiley and her sister Olive Vaux.

Most of the furnishings have been removed. Raised floors mark the position of the former nave pews. The choir stalls, altar and communion rail have all be removed (although the uprights supporting the communion rail survive, as described above). There are six pews remaining in the aisle, which have shaped ends and are numbered 57 to 62 (fig 23). The dismantled pulpit is also stored (upturned) in the aisle, but the steps are missing (fig 24). Likewise the unadorned octagonal font has been stored in the aisle (fig 25). Its original position is marked by the font base at the west end of the nave.



Figure 23. Numbered pews in the south aisle.



Figure 24. Upturned pulpit stored in the south aisle.



Figure 25. Font stored in the south aisle.

6 Statement of Significance

The significance of heritage assets is measured against agreed heritage values, as set out in Conservation Principles published by Cadw (2011):

- **Evidential value:** This derives from those elements of an historic asset that can provide evidence about past human activity, including its physical remains or historic fabric.
- **Historical value:** An historic asset might illustrate a particular aspect of past life or it might be associated with a notable family, person, event or movement.
- **Aesthetic value:** This derives from the way in which people draw sensory and intellectual stimulation from an historic asset. This might include the form of an historic asset, its external appearance and how it lies within its setting.
- **Communal value:** This derives from the meanings that an historic asset has for the people who relate to it, or for whom it figures in their collective experience or memory. It is closely linked to historical and aesthetic values but tends to have additional or specific aspects.

The Church of St James has high evidential value. Its fabric represents three main building phases – the original church of 1820, the addition of the chancel in 1854 and the enlargement in 1877. Each of these phases is well-preserved within the building. The interior additions of 1922, , principally the stained glass but also the chancel enrichment and terrazzo floor, represent a further phase of significant investment in the church.

St James is the oldest of the line of fine buildings on Hanbury Road, and is thus a key element in the expansion of Pontypool in the nineteenth century.

The church contributes to the social and religious history of Pontypool. It was built as a chapel-of-ease at a significant moment in the history of the Anglican church, facing

competition from the growth of non-conformist congregations. (This was an issue of national importance. In 1818 the British government voted for £1 million to be made available as grants for the building of new Anglican places of worship, although no grant was provided for St James.) Donation by Capel Hanbury Leigh of the land on which the chapel was built reflects the feeling of social responsibility among the contemporary elite and the desire to provide an English-speaking place of worship. The original building was a late-Georgian church in which a pulpit, not the altar, would have been the principal focus. This had changed by the mid-century when there was a renewed focus on the sacramental aspects of worship. The addition of the chancel in 1854 reflects this contemporary shift, while the expansion of the church in 1877 was a direct consequence of the growing population of Pontypool.

The aesthetic value of the building has been diminished by the deteriorating condition of the interior, including damage to the stained glass, and more so by the removal of most of its furnishings. The stained-glass windows in the north wall of the nave nevertheless remain one of the most important aesthetic qualities of the building, while the chancel screen and chancel reredos are typical of the period. The original building, designed in a simple Gothic style, well represents late-Georgian ecclesiastical architecture, which honoured Britain's medieval Gothic heritage without being Catholic.

The church of St James is the earliest of the group of nineteenth- and early-twentieth century buildings lining Hanbury Road. It is therefore an integral part of a very fine group of public buildings including the Town Hall, Library, war memorial, Glantorfaen House (formerly offices of Pontypool Urban District Council), Church Hall and Vicarage.

The church of St James has high communal as a building that served the local community from 1821 to 1998. It is known to many people living in Pontypool and beyond as a venue for major life events such as marriages and funerals.

7 References

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8 Archive

Written Scheme of Investigation (WSI)

Report (pdf)

69 digital photographs (tif)

Catalogue of photographs (Excel)

10 survey drawings (pdf)

Appendix I: Listed Building Descriptions

Full Report for Listed Buildings



Summary Description of a Listed Buildings

Reference Number	Building Number	Grade	Status	Date of Designation	Date of Amendment
18825		II	Designated	28/08/1997	28/08/1997

Name of Property	Address
St. James's Church	

Location

Unitary Authority	Community	Town	Locality	Easting	Northing
Torfaen	Pontymoile	Pontypool	Pontypool	328253	200781

Street Side	Location
SW	In Pontypool town centre, next to the Town Hall

Description

Broad Class	Period
Religious, Ritual and Funerary	

History

This church was built in 1821 to provide a home for the English speaking congregation of Pontypool, who were then having to attend Welsh speaking services at St.Cadoc's, Trevechin. The increase in the local population meant that it soon needed enlarging and this was done by the addition of aisle, chancel and vestry in 1854, possibly designed by the Monmouth Diocesan architect, T.H.Wyatt, who had earlier enlarged St.Cadoc's. Two histories of the churches in Monmouthshire (see References) suggest later dates of 1871 and 1877 for the alterations, but their appearance supports a date of 1854.

Exterior

A late Georgian hall church transformed into a Victorian Gothic Revival church through considerable alteration and extension approximately fifty years after first building. Built of coursed squared limestone with the later work very similar to, but slightly neater than, the original; Welsh slate roofs which have been rubberised and this coating is now peeling off and the slates slipping (11/1996). Nave, north aisle, chancel and south-west vestry.

The present nave is the original church, and the changes in the stonework and the alteration of the windows can clearly be seen in the walls. The north-east wall has 4 two light Decorated windows with cusped lights and drip moulds over.

The south-west wall was taken out by the added south-west aisle. The north-east wall is gabled and has a three centre arch doorway which may be from the original build. This has a hoodmould over, and plank double doors. Also from the original build may be the single light window with cusped tracery to the right; also to the right of this again another door into the aisle but of the same type as above. Above the door is a large three light Perpendicular window which has had the head rebuilt and above this an octofoil roundel, above again a gable bellcote. The south-east wall has corner buttresses and an octofoil roundel above the ridge line of the added chancel.

The chancel has a large three light Decorated window in the gable end, and two small windows on the side wall, one with a square head and one with pointed head, both with hood moulds. Coped gable, ventilator in centre of ridge.

The vestry behind the chancel has a door and a two light window, and an independent gabled roof with copied gables.

The south-west aisle has a roof of differing pitch from the nave making a catslide. Low rear wall with two light windows with quatrefoil heads.

Interior

Four bay nave with arcade of octagonal columns and pointed arches. Open roof with hammerbeams supporting cranked collars with kingpost over. The hammerbeam spandrel is pierced by a quatrefoil and the foot is carried on a large stone corbel. The main windows have coloured glass. Wall monument to Anne Evans, died 1823 who 'liberally endowed this chapel'. Interesting fluted iron vents for original hot air heating system.

Reason for designation

A worthy Victorian Gothic Revival church, but also historically interesting as a thoroughgoing development of a Georgian church of 1821, and of interest as part of a good group of public buildings.

Full Report for Listed Buildings



Summary Description of a Listed Buildings

Reference Number	Building Number	Grade	Status	Date of Designation	Date of Amendment
18826		II	Designated	28/08/1997	28/08/1997

Name of Property	Address
Entrance gateway to St.James's Church	

Location

Unitary Authority	Community	Town	Locality	Easting	Northing
Torfaen	Pontymoile	Pontypool	Pontypool	328250	200798

Street Side	Location
SW	In Pontypool town centre next to the Town Hall.

Description

Broad Class	Period
Religious, Ritual and Funerary	

History

This gateway may date from the 1840's, before the rebuilding of the church in 1854, or may be contemporary with that; but the use of Greek Revival detail is more likely before the rebuilding when a consistent Gothic Revival would have been required.

Exterior

Limestone ashlar piers with cast-iron gates (one missing (11/1996)). Greek Revival piers with block bases, pylon incised shafts and plain cornice and caps. The incised ornament echoes the decoration on the pilasters in the Council Chamber in the next door Town Hall. Decorative gate with row of quatrefoils at bottom and two larger ones in centre of gate.

Interior**Reason for designation**

An attractively detailed mid C19 gateway which has important group value with the adjoining church and Town Hall.

Appendix 2: Digital photographs



StJamesPontypool23_001.tif



StJamesPontypool23_002.tif



StJamesPontypool23_003.tif



StJamesPontypool23_004.tif



StJamesPontypool23_005.tif



StJamesPontypool23_006.tif



StJamesPontypool23_007.tif



StJamesPontypool23_008.tif



StJamesPontypool23_009.tif



StJamesPontypool23_010.tif



StJamesPontypool23_011.tif



StJamesPontypool23_012.tif



StJamesPontypool23_013.tif



StJamesPontypool23_014.tif



StJamesPontypool23_015.tif



StJamesPontypool23_016.tif



StJamesPontypool23_017.tif



StJamesPontypool23_018.tif



StJamesPontypool23_019.tif



StJamesPontypool23_020.tif



StJamesPontypool23_021.tif



StJamesPontypool23_022.tif



StJamesPontypool23_023.tif



StJamesPontypool23_024.tif



StJamesPontypool23_025.tif



StJamesPontypool23_026.tif



StJamesPontypool23_027.tif



StJamesPontypool23_028.tif



StJamesPontypool23_029.tif



StJamesPontypool23_030.tif



StJamesPontypool23_031.tif



StJamesPontypool23_032.tif



StJamesPontypool23_033.tif



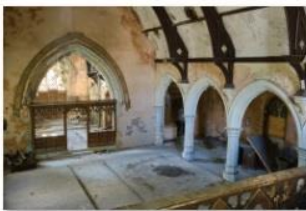
StJamesPontypool23_034.tif



StJamesPontypool23_035.tif



StJamesPontypool23_036.tif



StJamesPontypool23_037.tif



StJamesPontypool23_038.tif



StJamesPontypool23_039.tif



StJamesPontypool23_040.tif



StJamesPontypool23_041.tif



StJamesPontypool23_042.tif



StJamesPontypool23_043.tif



StJamesPontypool23_044.tif



StJamesPontypool23_045.tif



StJamesPontypool23_046.tif



StJamesPontypool23_047.tif



StJamesPontypool23_048.tif



StJamesPontypool23_049.tif



StJamesPontypool23_050.tif



StJamesPontypool23_051.tif



StJamesPontypool23_052.tif



StJamesPontypool23_053.tif



StJamesPontypool23_054.tif



StJamesPontypool23_061.tif



StJamesPontypool23_062.tif



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StJamesPontypool23_066.tif



StJamesPontypool23_067.tif



StJamesPontypool23_068.tif



StJamesPontypool23_069.tif

StJamesPontypool23_001	Exterior looking NW on Hanbury Road
StJamesPontypool23_002	Exterior looking NW on Hanbury Road
StJamesPontypool23_003	Exterior looking NW on Hanbury Road
StJamesPontypool23_004	Nave 'North' wall looking NW
StJamesPontypool23_005	Nave 'North' wall looking S
StJamesPontypool23_006	Nave 'West' wall looking S
StJamesPontypool23_007	detail of nave 'West' wall, showing doorway and window, looking S
StJamesPontypool23_008	nave 'West' wall, doorway looking S
StJamesPontypool23_009	East' end of chancel looking NW
StJamesPontypool23_010	South' wall of aisle, looking SE
StJamesPontypool23_011	'South' wall of aisle, looking SE
StJamesPontypool23_012	Window tracery in S Aisle bay 5, looking NE
StJamesPontypool23_013	Door of S aisle, looking NE
StJamesPontypool23_014	Outshut roof of aisle, and bellcote, looking N
StJamesPontypool23_015	gate piers and gate looking S

StJamesPontypool23_016	gate pier and gate looking S
StJamesPontypool23_017	gate pier and gate looking E
	<i>Interior photographs are oriented using liturgical, not compass, directions</i>
StJamesPontypool23_018	nave arcade looking SW
StJamesPontypool23_019	nave arcade looking SE
StJamesPontypool23_020	nave roof looking W
StJamesPontypool23_021	nave looking W
StJamesPontypool23_022	chancel screen looking SE
StJamesPontypool23_023	Aisle S windows looking S
StJamesPontypool23_024	Aisle S windows looking S
StJamesPontypool23_025	South aisle looking E to organ chamber
StJamesPontypool23_026	chancel, with reredos, looking E
StJamesPontypool23_027	chancel N wall
StJamesPontypool23_028	chancel N wall looking NW
StJamesPontypool23_029	chancel screen looking W from chancel
StJamesPontypool23_030	organ chamber in chancel S wall, looking SW
StJamesPontypool23_031	chancel S wall looking S
StJamesPontypool23_032	chancel roof looking SW
StJamesPontypool23_033	S aisle roof looking W
StJamesPontypool23_034	screen at W end of aisle, looking SW through nave arcade
StJamesPontypool23_035	gallery stair looking SW
StJamesPontypool23_036	nave viewed looking E from gallery
StJamesPontypool23_037	nave viewed looking SE from gallery
StJamesPontypool23_038	gallery, looking S
StJamesPontypool23_039	head stop, chancel arch N side
StJamesPontypool23_040	head stop, chancel arch S side
StJamesPontypool23_041	painted decoration above W window
StJamesPontypool23_042	painted decoration above chancel arch and E window
StJamesPontypool23_043	Stained glass, nave N wall, bay 1
StJamesPontypool23_044	Stained glass, nave N wall, bay 1
StJamesPontypool23_045	Stained glass, nave N wall, bay 2
StJamesPontypool23_046	Stained glass, nave N wall, bay 3
StJamesPontypool23_047	Stained glass, nave N wall, bay 4
StJamesPontypool23_048	Stained glass, nave N wall, bay 5
StJamesPontypool23_049	West window in nave with damaged glass
StJamesPontypool23_050	Stained glass in E window
StJamesPontypool23_051	Stained glass in E window
StJamesPontypool23_052	Stained glass in round light above chancel arch
StJamesPontypool23_053	Ernest Deacon memorial tablet, nave N wall
StJamesPontypool23_054	Anne Evans memorial tablet, nave N wall
StJamesPontypool23_055	Rachel Edwards memorial tablet, chancel N wall
StJamesPontypool23_056	Albert Bartlett memorial plaque
StJamesPontypool23_057	Blank wooden plaque nave E wall
StJamesPontypool23_058	plaques below chancel arch impost, S side
StJamesPontypool23_059	memorial inscription on chancel reredos

StJamesPontypool23_060	Screen to nave W entrance lobby, and font base, looking W
StJamesPontypool23_061	upturned pulpit in N aisle
StJamesPontypool23_062	font moved to N aisle
StJamesPontypool23_063	pews in N aisle looking SE
StJamesPontypool23_064	cast iron vent, nave N wall
StJamesPontypool23_065	terrazzo floor, nave
StJamesPontypool23_066	space behind organ in organ chamber, looking E
StJamesPontypool23_067	vestry N wall with 3-light window and doorway, looking NE
StJamesPontypool23_068	vestry looking E
StJamesPontypool23_069	vestry looking W

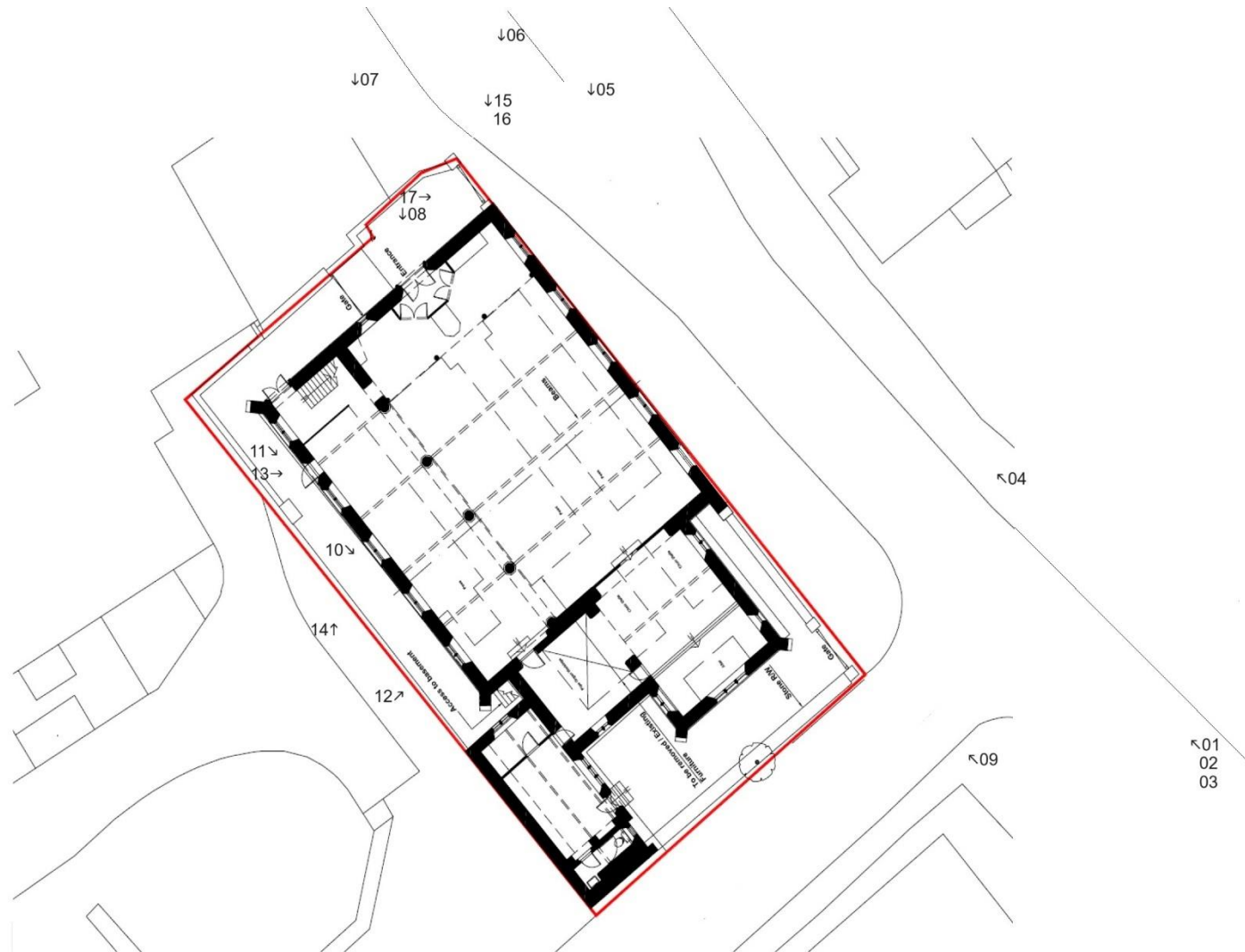


Figure 26. Direction of exterior photographs.

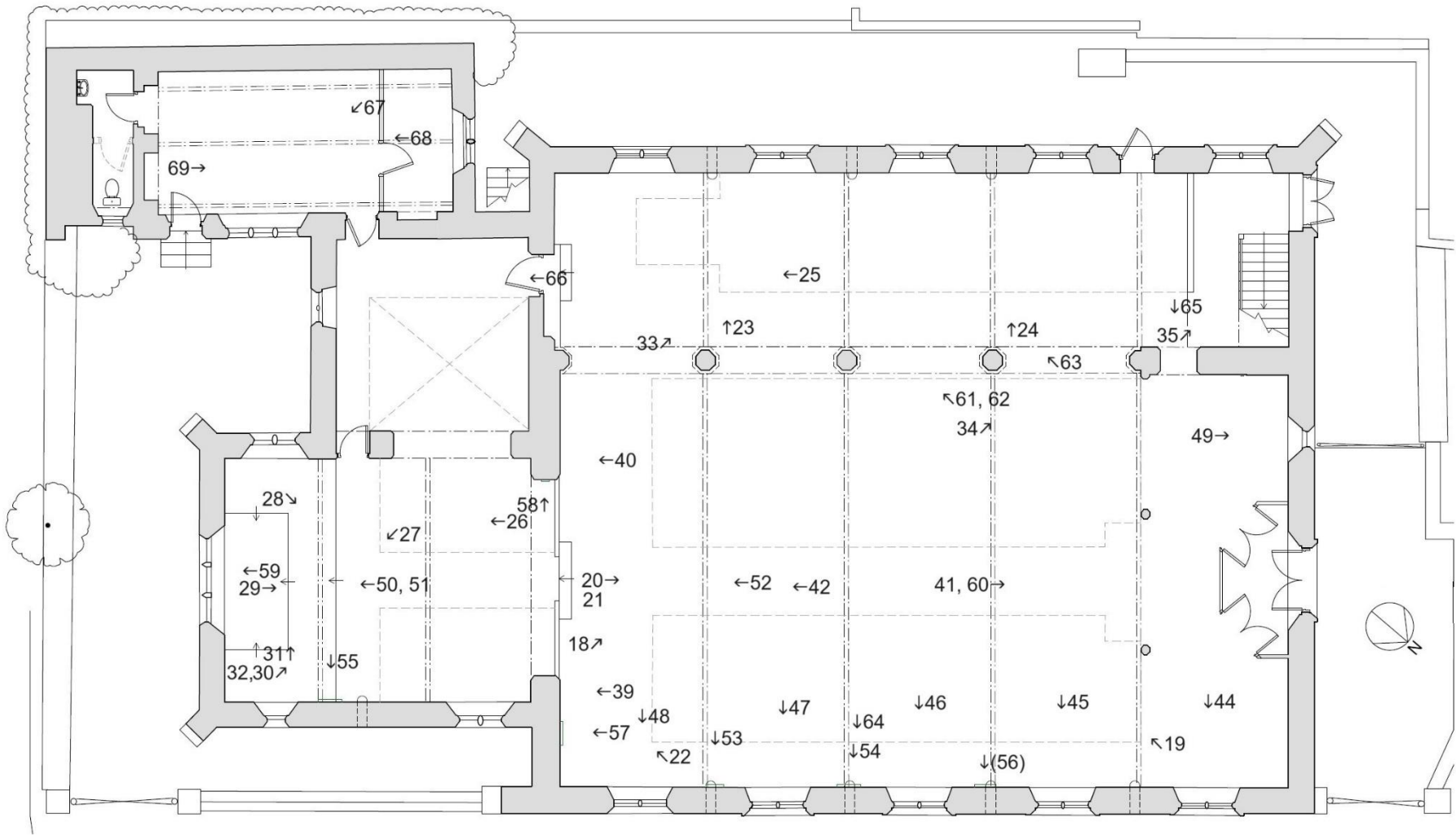


Figure 27. Direction of interior photographs.

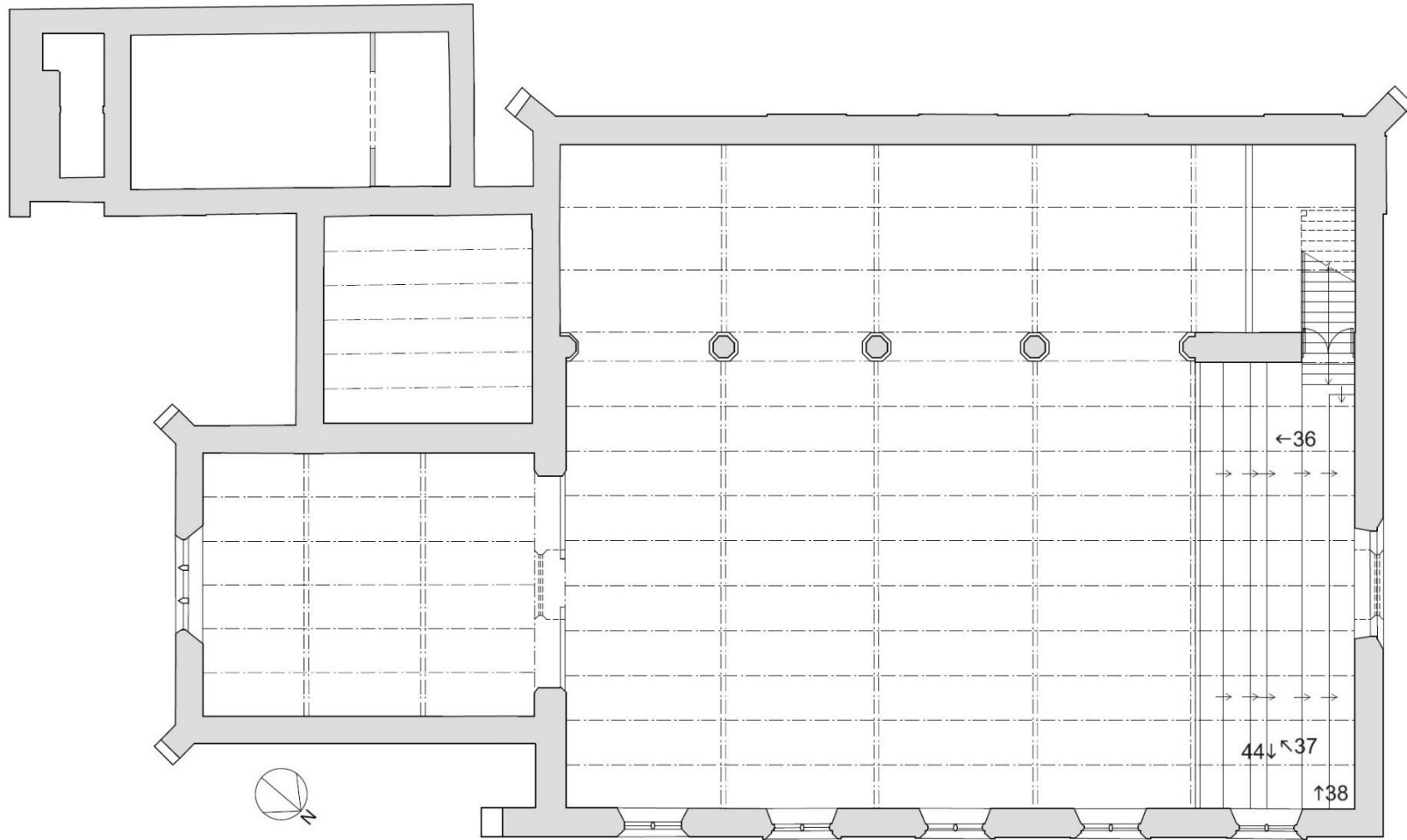


Figure 28. Direction of photographs taken from the gallery.

Appendix 3: Survey Drawings

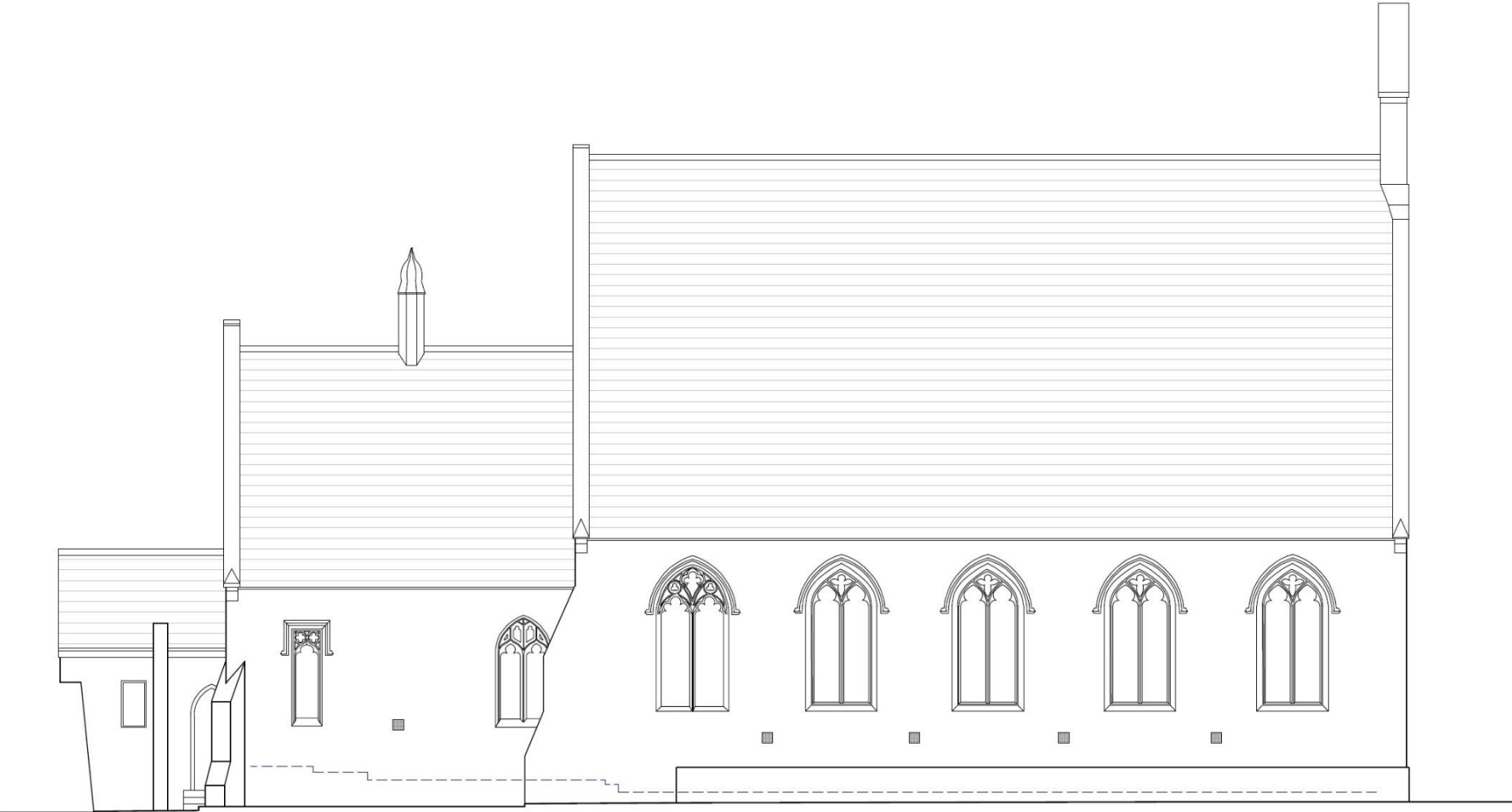


Figure 29. North-east elevation to Hanbury Road.



Figure 30. South-east elevation to St James Field.



Figure 31. South-west elevation.

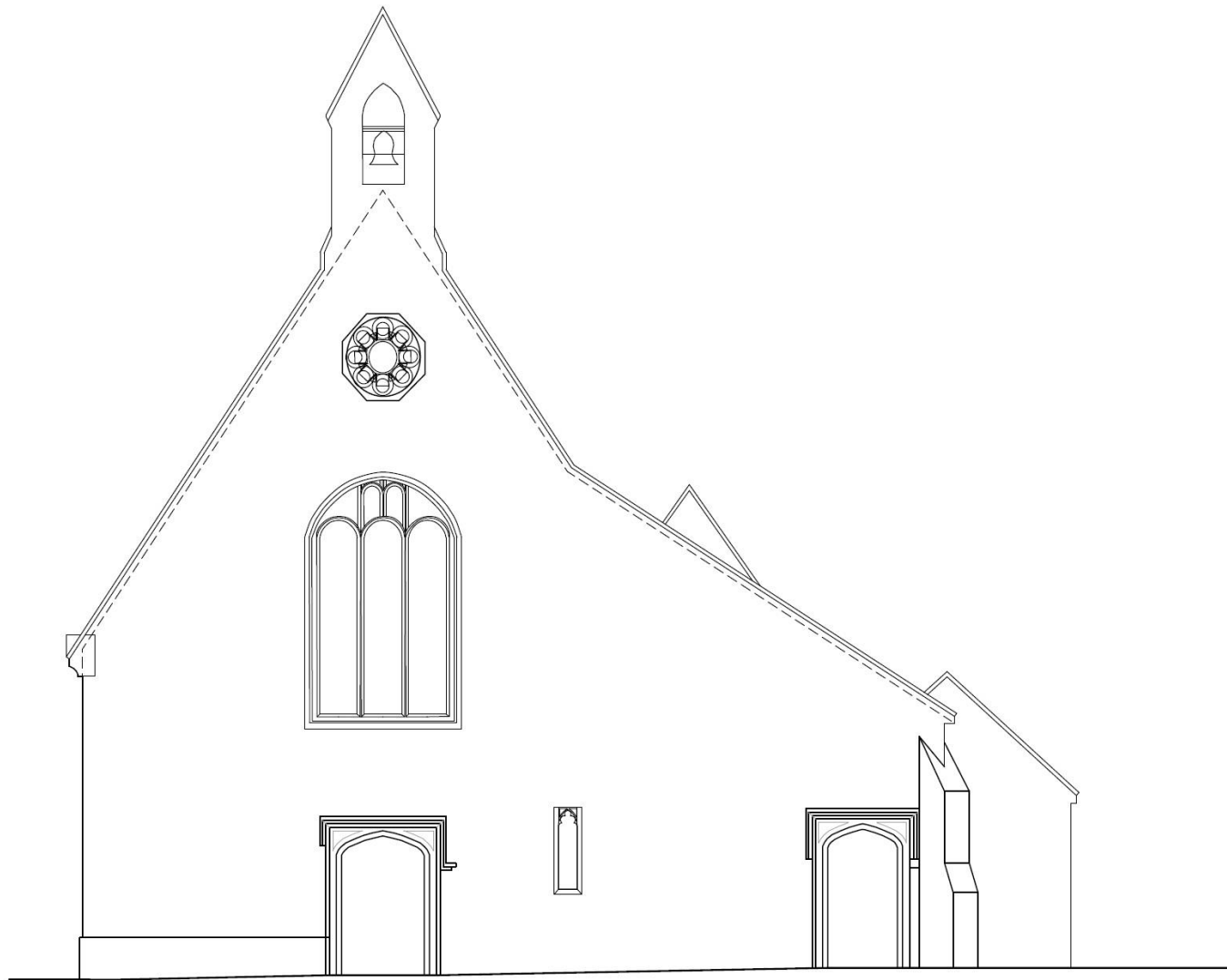


Figure 32. North-west elevation.

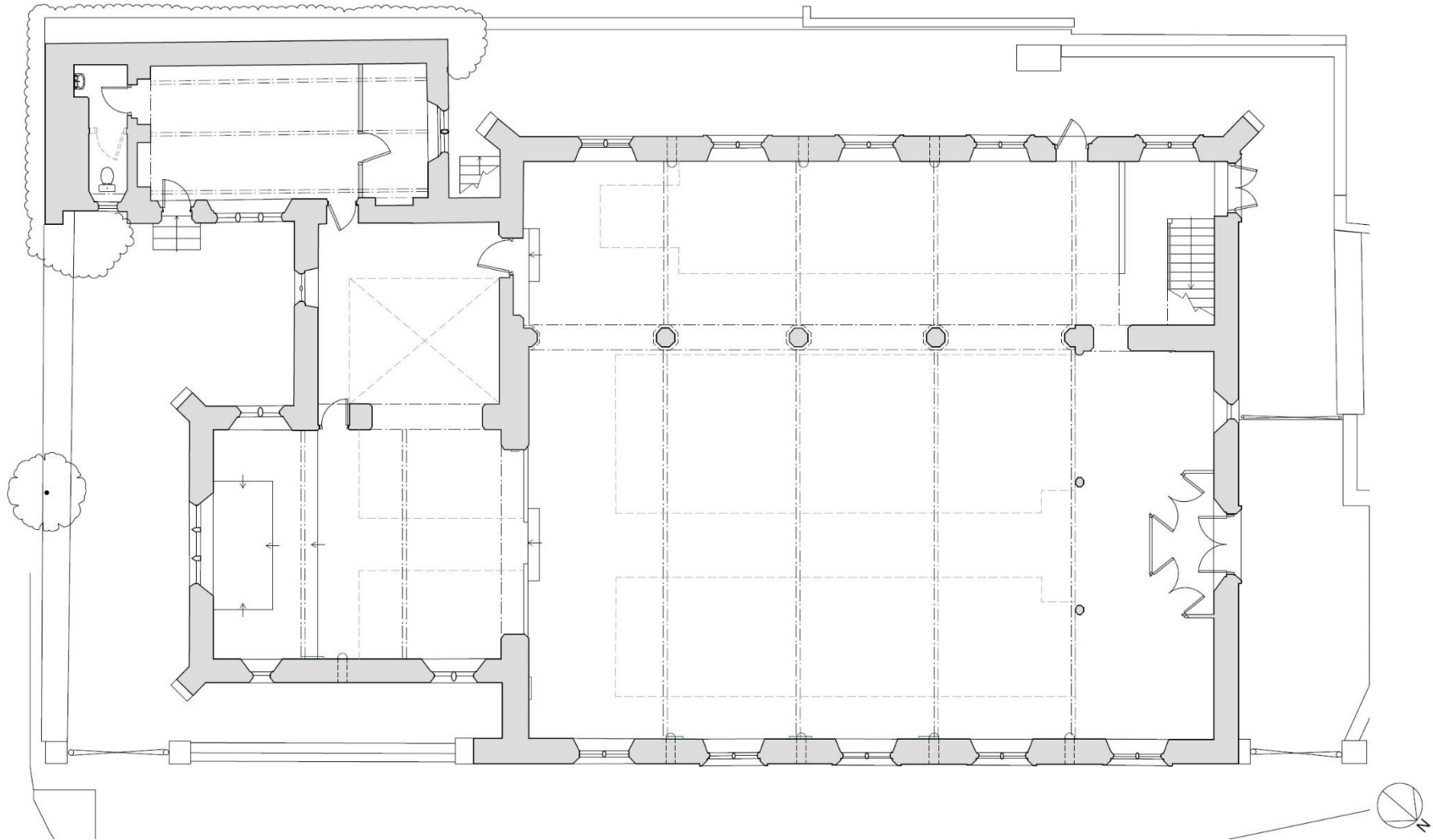


Figure 33. Ground plan.

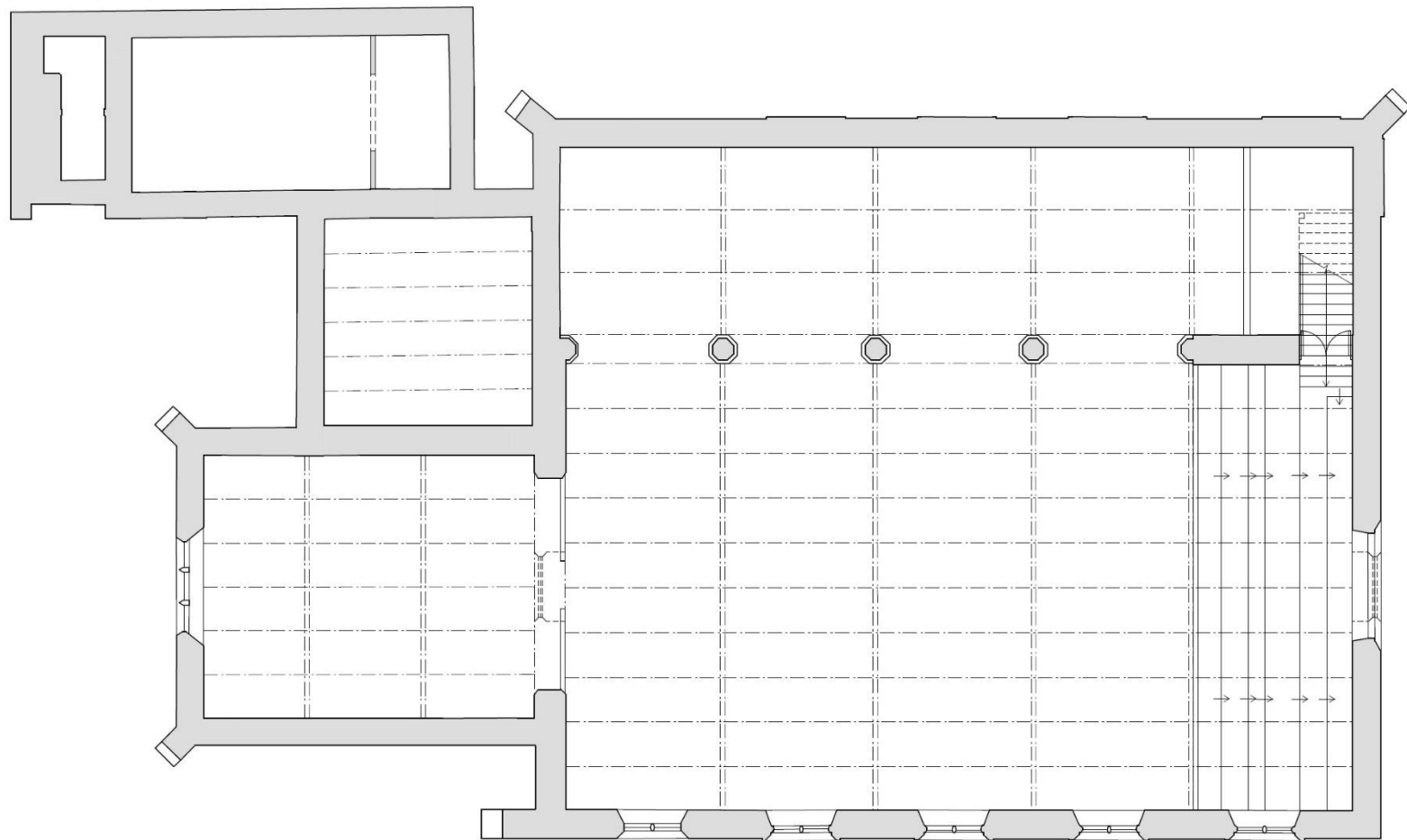


Figure 34. Gallery plan.

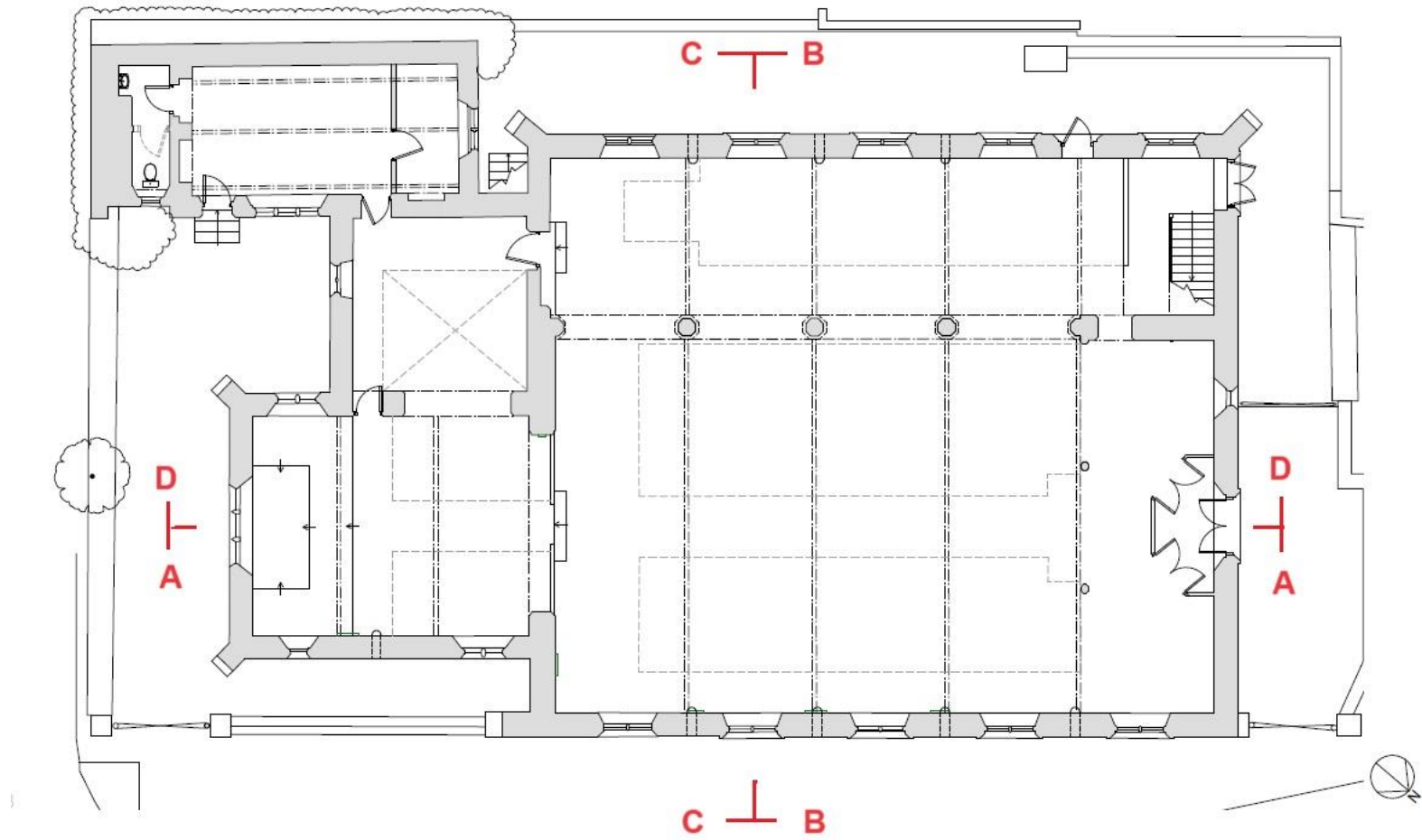


Figure 35. Key to section drawings.

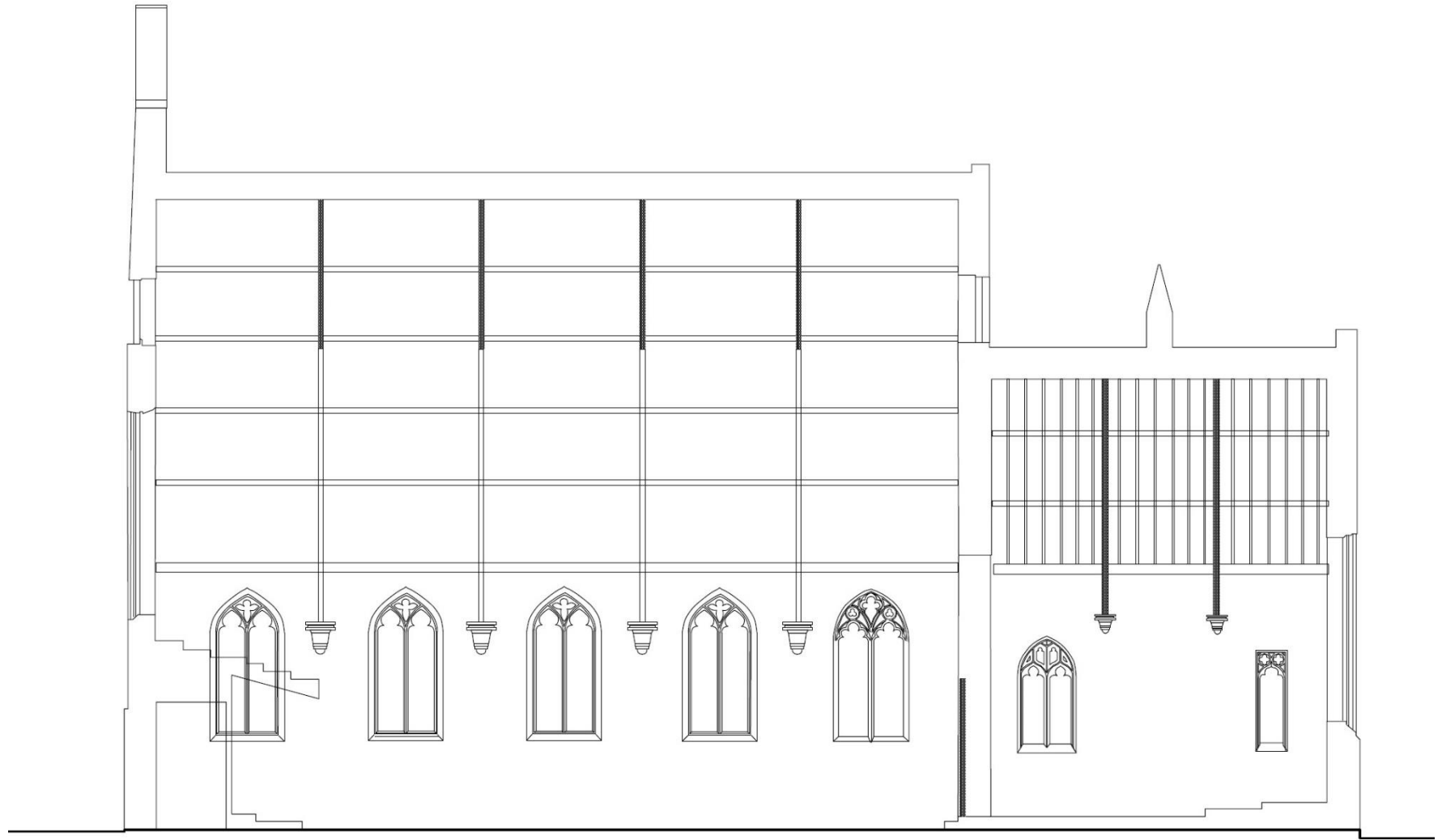


Figure 36. Section AA.

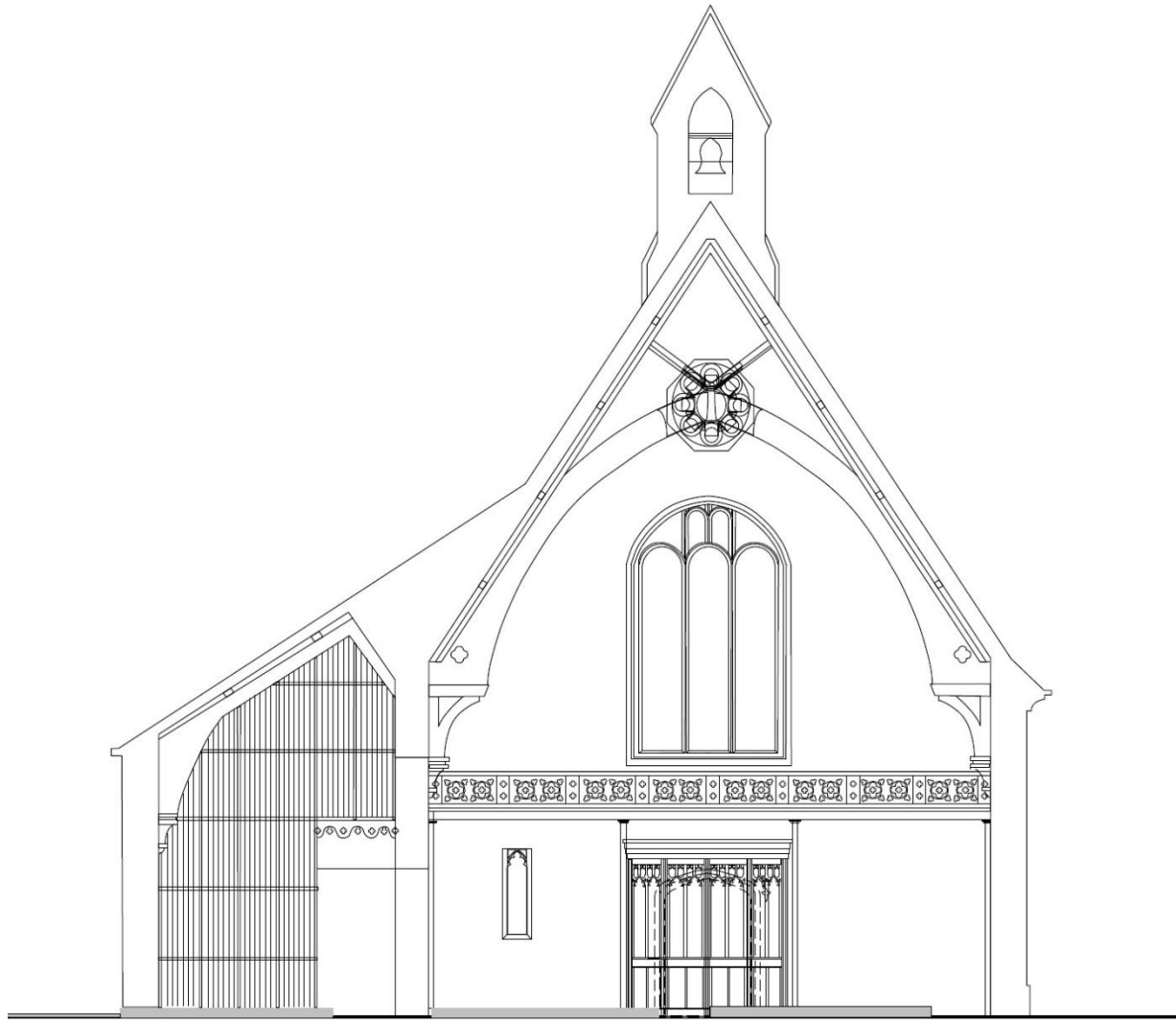


Figure 37. Section BB.



Figure 38. Section CC.



Figure 39. Section DD.