

MANORBIER CONSERVATION AREA



APPRAISAL AND MANAGEMENT PLAN

Supplementary Planning Guidance

**Pembrokeshire Coast National Park Local Development
Plan 2**

**Approval Date for Consultation: 15th September 2021
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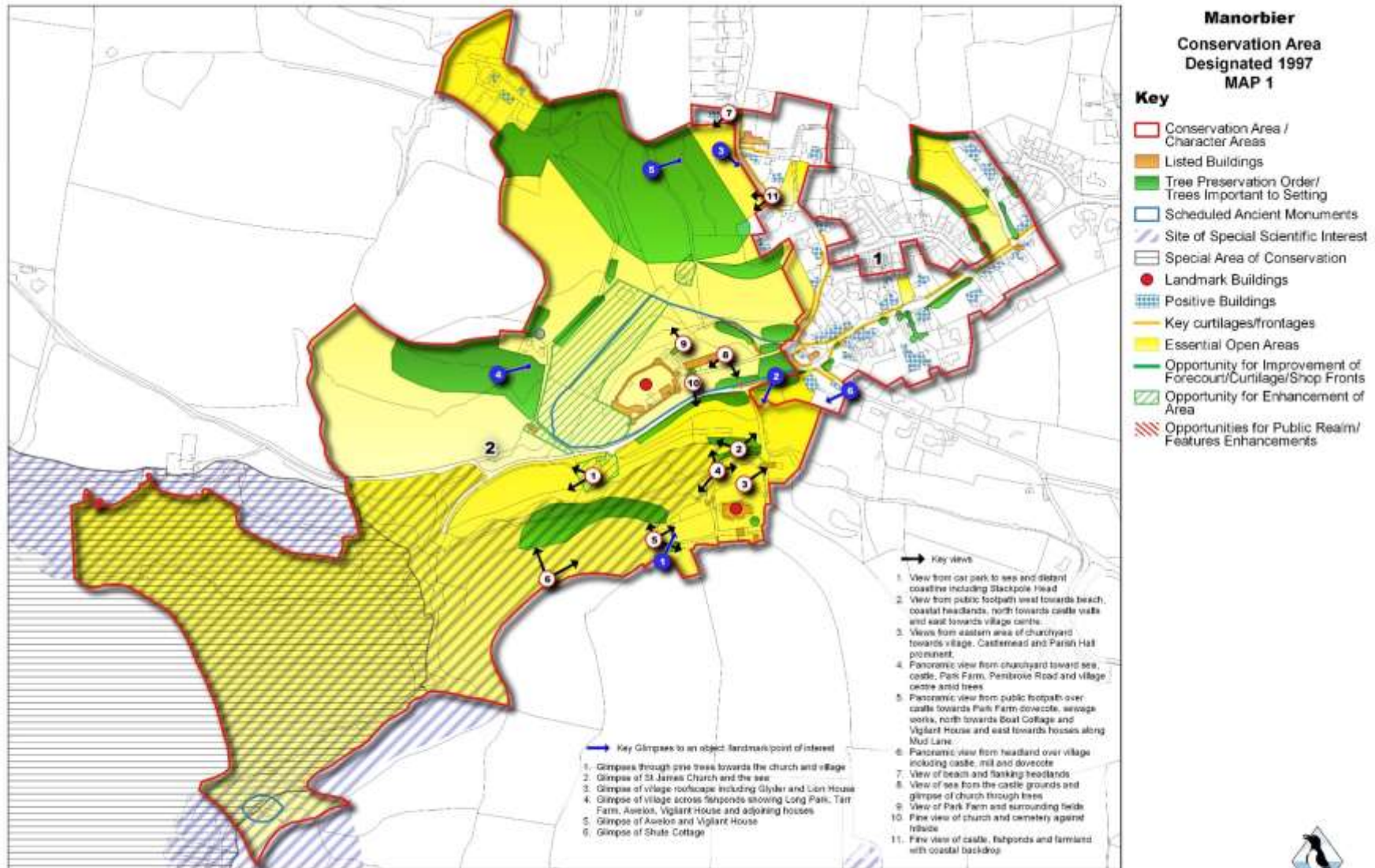
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Introduction

1. The introduction of Conservation Areas resulted from the growing awareness that as well as individual buildings and trees, whole areas could be of interest and value. They were introduced in 1967 and now fall under the 1990 Planning (Listed Buildings and Conservation Areas) Act, Local Authorities being required to determine and designate 'areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance' as Conservation Areas.
2. The majority of Manorbier village was designated a Conservation Area in 1998. Once designated, Local Authorities have a duty to protect Conservation Areas from harmful development, as reflected in the policies contained within the National Park's Local Development Plan. They also have a duty to review boundaries and identify potential measures for enhancing and protecting the Conservation Area.

See map 1 overleaf

3. Over and above the general restrictions on permitted development across the National Park, the consequences of Conservation Area designation include the requirement for consent to demolish certain buildings/boundary features and the requirement to notify the Authority of proposals affecting certain trees.
4. The purpose of a Conservation Area appraisal is to define the qualities of the area that make it worthy of Conservation Area status. This will provide a sound basis for development control decisions and for improvement/enhancement initiatives. It will also enable the development of a robust policy framework for the future management of the area, on which planning and applications and other proposals for change may be considered.
5. Modest changes to properties within Conservation Areas can cumulatively erode their character. In some Conservation Areas of the Pembrokeshire Coast National Park, there are extra planning controls over changes to the fronts of houses facing highways and essential open areas. These controls are known as Article 4(2) directions, and planning permission is needed to make certain changes.
6. This document serves as:-
 - An appraisal of the various features which give Manorbier Conservation Area its special architectural and historic interest, the presumption being that they be preserved or enhanced as required by legislation.
 - A management plan setting out proposals which can enhance the character and appearance of Manorbier Conservation Area.
7. The relevant stakeholders are drawn from the private and public sectors and this document is intended for use by both.



The Planning Policy Context

8. Appendix A to this Guidance sets out a summary of the national legislation, policy and guidance. Policy 8 Special Qualities of the Local Development Plan 2 provides for the protection of the special qualities of the National Park. This guidance is prepared in support of that policy in particular criterion b) which seeks to ensure the identity and character of towns and villages is not lost.

Historic Development and Archaeology

9. The place-name derives from *Maenor-byr*, generally taken to refer to the territory of the sixth-century St Pyr, the first recorded Abbot of Caldey. The area was of high importance during the early Christian period, with a Celtic “Clas”, or a religious community recorded at both Caldey and Penally. This assumed connection is questioned by Prof. R.F. Walker’s statement that “*bier* means corn or barley; or pasture” rather than the Celtic priest.
10. Like so much of the south Pembrokeshire coast, there is evidence of early habitation, testifying to the obvious benefits of a coastal location, fertile soil, and a temperate climate. There are high densities of prehistoric flint finds all around Manorbier. This extensive evidence of Mesolithic, Neolithic and Bronze Age activity is extremely important and unmatched elsewhere in Wales and the quantities of material recovered identifies the area as having been a significant prehistoric landscape. Contemporary with many of these occupation sites are ritual monuments such as King’s Quoit Neolithic Burial Chamber. A series of coastal promontory and inland-defended enclosures dominated the surrounding area in the Iron Age, including Old Castle Head Fort to the south-east, its corresponding Greenala Point, near Freshwater East and Skomer Camp near Lydstep.
11. Little is known of any early history of the castle. It is possible that it - or even the more conspicuous church - was a defensive site prior to 1146, when it was first mentioned. The church yard is partly rounded which may suggest Iron Age or early Christian foundation.
12. Research suggests that the strip-field system to the north-west of Manorbier may pre-date the medieval settlement at Manorbier, possibly dating to the 9th or 10th century. The long narrow enclosed strip fields which run southwards from the Ridgeway are a striking feature of the South Pembrokeshire landscape extending west from Lydstep to Manorbier Newton, the last itself testimony to 13th century population growth.
13. It has been argued that the strip-fields are the remains of a large co-axial field system of pre-Norman date, adapted and perpetuated in medieval open-field cultivation systems within the Manor of Manorbier, which included Penally and Manorbier parishes. A long history of arable cultivation in a cleared almost treeless landscape broken by areas of moor and furze seems to have persisted up to modern times. This remarkable landscape is fossilised and consolidated by later hedged enclosures still in use today, the whole interspersed with related medieval and later settlements. The landscape is identified by Cadw as of historic and archaeological importance.
14. After the Norman Conquest of south Pembrokeshire in the late 11th -12th centuries, Manorbier became part of the earldom of Pembroke. The earliest lords were the de Barris, a middle ranking Anglo-Norman family, with Welsh blood, from Barry in Glamorgan, who took part in the mid 12th century conquest of Ireland.

15. Attesting to the medieval importance of Manorbier are a number of highly significant surviving structures, including the castle, church, grange, dovecote and mill. No less important, are the historic Landscape features, including the field systems and boundaries, the deer park, fishponds and the early roads, such as Mead Lane.
16. Giraldus Cambrensis was born in Manorbier Castle in 1146. In his *Itinerary Through Wales* he provides a vivid account of his birthplace, which he describes as 'the paradise of all Wales':-
17. *"There the house stands, visible from afar because of its turrets and crenellations, on the top of a hill which is quite near the sea and which on the western side reaches as far as the harbour. To the north and north-west, just beneath the walls, there is an excellent fish-pond, well-constructed and remarkable for its deep waters. On the same side there is a most attractive orchard, shut in between the fish-pond and a grove of trees, with a great crag of rock and hazel-nut trees which grow to a great height."*
18. Medieval Manorbier was an agricultural settlement, with clear evidence of communal cultivation in a large 'open field' on its north-east side and coast edge grazing to the south. To the west, during the de Barri period at least, were the demesne lands of the lords close to the castle, consisting of a park, woodland and the all-important source of lordly revenue, the mill with a large mill-pond on the west side of the Castle. The Castle expanded to enclose an outer ward, which almost certainly had the earlier medieval village within it, as so often was the case (e.g. Carew, Dynevor, and Drislwyn Castles). The road extending north eastwards from the castle formed the main later medieval street, perhaps with a single planned row on its southern side.
19. Fragments of what are thought to be the medieval Deer Park walls survive to the west of the castle. Deer Parks were an essential part of many medieval manors for food supply. One of the best survivals locally is at Lamphey Park, serving the vast Bishop's Palace. An alternative theory is that given the relatively small size of the enclosure and the lack of marginal ditches, this may be the medieval orchard mentioned by Gerald.
20. A peculiarity of the village layout, is the outlying position of the church on the opposite side of the valley to the castle. Although, as an alien priory, its possessions were lost to the Crown, and it became a parish church at The Dissolution, the medieval inheritance of a separate settlement and tenorial unit from the village proper persisted. The adjacent ruins at Church Cottage were probably part of a grange, established on the site by Monkton Priory.
21. An open field system of farming with intermixed strips would have existed during the later Middle Ages, influencing the evolution of the village. The great block of hedged strips surrounding the village today represents one of the old township fields and remains as an important surviving example.
22. Typical of its predominantly agricultural character, is the former existence of a cattle pound at the eastern edge of the village, dating from the late 18th

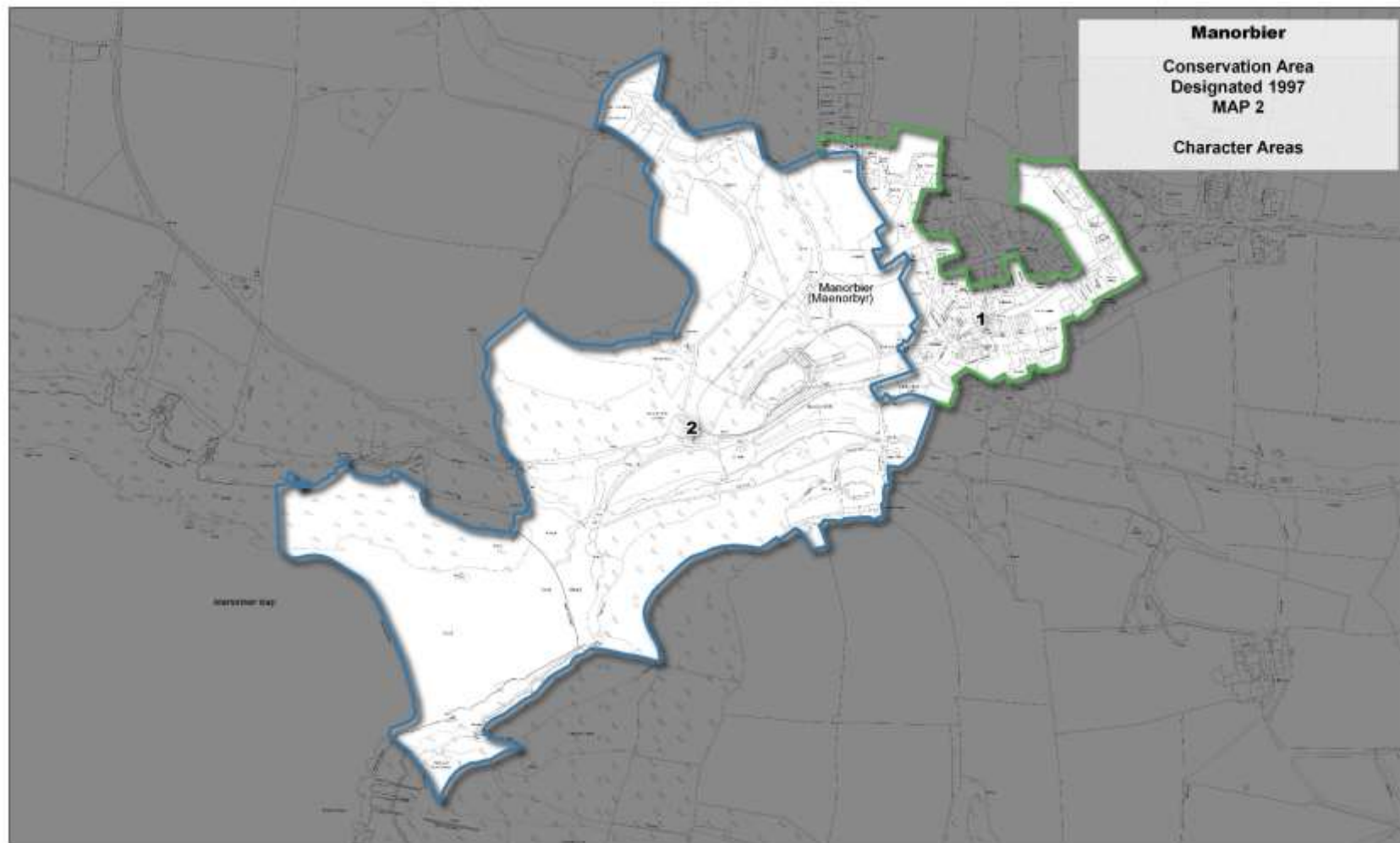
century. The enclosure was partially altered in 1900 when the Bier House was built within its walls for the parish funeral bier.

23. Smuggling was rife in the region during the 18th century and early 19th century, where illegal cargoes were landed at many inlets around the south Pembrokeshire Coast. Manorbier seemed to be the chief centre, its castle being an ideal place to hide goods. It was stated that "this illicit trade was put a stop to by Lord Cawdor, who was nearly killed in the attempt" - a letter from Lady Cawdor to Charles Greville dated Nov 18, 1801 speaks of this attack being in Freshwater East. It was noted however, in 1804 that "the tide-surveyor of Tenby seized 47 ankers of brandy at Manorbier.
24. In 1811 the village is described by Fenton as "consisting of a few cottages inhabited, and a great number in ruins". The 1842 Tithe Map shows the village mostly lying along the east-west section of the village street, fragments of this layout still evident (e.g. Warlow's Cottage and the two small terraces of cottages).
25. In the second half of the 19th century Manorbier began to develop as a seaside retreat 'for persons of quality'. The tourist industry undoubtedly developed with the rise of Tenby as a fashionable resort from early 19th century, with several houses and cottages being built in the 1860s and 1870s, including Morfa Terrace and Glan-y-Mor. Many of the newer properties were set back from the road within spacious grounds.
26. In the first half of the 20th century it was a rather exclusive seaside village, favoured by literary people including George Bernard Shaw, Walter de la Mare, Siegfried Sassoon, Virginia Woolf, and the artist Gwen John. W.A.S Benson, a renowned London Arts and Crafts architect and designer was an influential resident in the village. He remodeled 'Castle Corner' as his home, complete with a round Flemish chimney similar to the local type, and built the fine Arts and Crafts Parish Hall in 1906, as a reading room for men.

Character Analysis

27. The general character and plan-form of Manorbier is intrinsically linked to its history and development.
- The medieval landscape survives remarkably intact, still recognisable from the famous description by Giraldus Cambrensis.
 - The medieval castle dominates a setting of immense archaeological importance, surviving outliers including the mill and dovecote.
 - Aesthetically, the coastal setting of the medieval complex of castle and St James' Church is highly picturesque.
 - The core of the village has a distinctly different character, largely seaside Victorian comprising a mixture of cottages and villas within large gardens, set amid mature trees.
 - A characteristic feature of the village is the network of limestone boundary walls, most with distinctive copings.
 - Open space predominates, with an extensive network of public paths providing fine views and vistas.
 - The architectural palette is mostly 19th century, typically sash windowed and rendered, with simple detail.
 - There is little in the way of distracting modern development, modern buildings tending to be conservative in scale and style.
28. The Conservation Area is divided into two character areas, each set out in the following chapters. The Conservation Area contains 12 **Listed Buildings** and 3 **Scheduled Ancient Monuments**. These are shown on the Character Area inset maps, along with **landmark buildings** and **positive buildings** (key unlisted buildings making a positive contribution to the character of the conservation area. The Conservation Area inevitably includes a number of local features (notably the limestone boundary walls).
29. The inset maps also identify **key curtilages/frontages** (including walls and railings), **essential open areas** and **important trees/groups of trees**.

See Map 2 overleaf showing different zones within CA



Character Area 1 – The Historic Village

30. The village is set at the head of the coastal valley, the settlement pattern focussed on the main village road. The 'core area' is around the Reading Room, which occupies a prominent island site off which are the junctions to Mead Lane and the coast road. The cottages and houses (including the village shop and Castle Inn) are tightly-knit, in contrast to the less developed character of the Pembroke Road to the north and the village street running east. Here, larger houses within spacious gardens tend to predominate, especially to the east. Glan-y-mor and Fernley Lodge are two examples of large Victorian seaside houses. Morfa Terrace unusually is set perpendicular to the village road, two very large semi-detached houses with their own carriageway and tree-lined paddocks.



Figure 1 - earlier C19 cottages

31. The earlier street pattern is evidenced by a few cottages including Tenby House/Glenside and Warlow's Cottage, these typically facing onto the village street. Pembroke Road was historically less built-up, its east side largely comprising tall garden walls. Pound Walls and Withy Hay are early survivals, whilst The Gate and Long Park are early 20th century, built to take advantage of the sea views.



Figure 2 - Later 19th century development

32. Despite the largely 19th century character of the village, the core is of high archaeological potential, little having been recorded of the early settlement. Five of the historic buildings are **Listed**, with other key unlisted **positive buildings** identified in terms of their contribution to the streetscape.



Figure 3 - A positive building

33. The sole public building is the Reading Room, attractively Arts and Crafts, with small Venetian windows and tall tapering chimneys. It was designed by W.A.S. Benson, built in 1908 (Listed Grade II).



Figure 4 - Grade II Listed Building

34. Many boundary walls survive, identified as **key Curtilages/Frontages**. They comprise garden or enclosure walls, with taller rear garden walls found along the Pembroke Road. These limestone walls are a prominent feature of the village, finished with a variety of copings including 'cock and hen', 'babaloobies' (upright pebbles) or sea-washed rock taken from the cliffs.





Figure 5 - various types of wall copings



Figure 6 - Edwardian railings

35. The overall impression of the area is a largely loose-knit village, a pleasant mix of properties, many to the south and west with good sea views. Although much of the village is relatively enclosed (rather distinct from the open nature of the castle environs), there are good views and glimpses of the sea from the public realm, especially along the Pembroke Road. **Key views and glimpses** are identified within the inset map: one of the memorable is the sea view from north of Long Park.



Figure 7 - View of sea

36. Within the area, **essential open areas** include the paddocks to the west of Morfa Terrace and the small recreation area adjacent to Inglenook. **Trees/groups of trees** are highly important to the character of the area, including those along the boundary of Fernley Lodge, the driveway to Glan-y-mor and around Morfa Terrace.



Figure 8 - fields at Morfa Terrace – essential open area



Figure 9 Trees

37. In terms of public realm, the public roads are of standard tarmac, the few pavements similarly so. The majority of the roads lack pavements, adding some informality. Private roads and tracks are more informal, some metalled, some gravelled.
38. Poles and overhead wires are intrusive within areas of the Conservation Area, criss-crossing the main thoroughfares. Low-key street lighting of standard design.
39. Negative factors include:-
- In some cases, the use of inappropriate modern materials, design and detail;
 - Traffic management issues including restricted access, peak-time congestion, vehicle/pedestrian conflict and lack of car parking; and
 - Intrusive poles and wires.

Character Area 2 – The Castle and Environs

40. The area is centred on the prominent castle, dramatically set on its rocky spur between the village and the beach. On the opposite side of the valley is St James' Church with its whitewashed tower, the ruins of the presumed grange farm above. To the north of the castle is the watercourse which runs through the marshland immediately below the castle, rising above are small sloping fields with attractive hedgerows. To the north-west is Park Farm, while to the south are the coastal slopes and cliffs above the beach. The area is served by several pedestrian paths (some permissive), which give a variety of views and vista across the Conservation Area and beyond, the sea views especially fine.



41. Archaeologically, the area is extremely important. On the cliff to the south-west is the King's Quoit, a Neolithic burial chamber, its large capstone supported by two uprights (the third having fallen away). The landscape bears much greater testimony to the medieval period however. The wetlands to the north-west of the castle comprise the former fishponds, of which Giraldus wrote. Nearby is the fine 13th century circular dovecote, with the ruins of the mill to the south. The large spreading church spans the 12th - 15th centuries in date, the stone vaulted roofs characteristic of south Pembrokeshire. Above, Priest's Nose (formerly Church Hill) is also vaulted, possibly the grange farm granted to Monkton Priory in 1301 (various ruined outbuildings of early date survive).



Figure 10 - medieval dovecote

42. The area has 3 **Scheduled Ancient Monuments** and 11 **Listed Buildings**, which comprise the majority of the standing structures. Other key unlisted **positive buildings** are identified in terms of their contribution to the landscape.
43. Some boundary walls exist, identified as **key Curtilages/Frontages**. These comprise garden or enclosure walls, found along Mead Lane and the coast road, finished with characteristic vertical stone/pebble copings.



Figure 11 - coastal slopes

44. Generally, the area is open and rural in character, with a variation between the expansive scrubby coastal slopes and the small enclosed fields further inland. Much of the area can be explored from public paths. **Key views and glimpses** are identified within the inset map. Many of these are quite spectacular, including the views out to sea and cross-views between castle and church. The views back towards the village centre are also very attractive, most of the houses set on rising ground, taking advantage of the sea views.
45. Within the area, **essential open area** predominates, ranging from the beach and coastal slopes to smaller areas such as the churchyard and the picnic area adjacent to the castle. **Trees/groups of trees** are highly important to the character of the area, including those east of the castle and the wooded area south-east of Park Farm.
46. In terms of public realm, the public roads are of standard tarmac, the few pavements similarly so. The road to the church lacks pavements.
47. Poles and overhead wires are intrusive within areas of the Conservation Area, criss-crossing the main thoroughfares. Low-key street lighting of standard design. Poles and wires exist, but do not dominate.
48. Negative factors include:-
- Traffic management issues including restricted access, peak-time congestion, and vehicle/pedestrian conflict; and
 - Intrusive infrastructure of water treatment works and sewage treatment works.



Figure 12 -view of village from Churchyard



Figure 13 - trees important to the setting of the conservation area

Building Materials

Walls

- 49. Nearly all buildings of local limestone rubble. The majority of dwellings are rendered (mostly smooth) and painted. The medieval castle, church and dovecote are of exposed masonry, as is the prominent Reading Room.
- 50. Some larger houses with simple moulded stucco detailing (quoins. Hoodmoulds, string-courses etc).
- 51. Vigilant house has traditional slate-hanging.



Figure 14 - Victorian stuccoed detail



Figure 15 - typical plain rendered and colourwashed elevations



Figure 16 - slate-hanging

Windows

52. Most historic windows are casements of timber sashes, as follows:-

- Circa 1810-60. Typically small-paned (usually 6-over-6) hornless sash windows with finely-moulded glazing bars.
- Circa 1860-1920. Typically four-paned sash windows with horns. Some marginally-glazed sash windows. Some Victorian canted bay windows. Several casement windows with side-hung lights.
-



Figure 17 - early 19th century small-paned sash window



Figure 18 - Victorian marginally-glazed sash window



Figure 19 - Victorian four-paned window



Figure 20 - shop window



Figure 21 - Victorian canted bay window

Doors

- 53. Earlier 19th century doors (e.g. Vigilant House) typically six-panelled;
- 54. Later 19th century doors typically four-panelled;
- 55. Some historic boarded doors;
- 56. Doors traditionally with painted finish, several have over-lights;
- 57. Several properties have porches.



Figure 22 - early 19th century 6-panel door



Figure 23 - typical Victorian four-panel design



Figure 24 - traditional boarded door

Roofs

- 58. Historically of slate at 40 ° pitch. Mostly pitched, a few are hipped;
- 59. Several later properties have bargeboards/soffits;
- 60. Parapets to medieval buildings, also to Reading Room.



Figure 25 - typically simple treatment of verges and fascias



Figure 26 - decorative bargeboard

Chimneys

- 61. Historically mostly of imported Bridgewater orange-red brick with corbelled heads and a variety of Victorian pots;
- 62. Some stone chimney stacks and some rendered;
- 63. Characteristic medieval round chimneys to castle, replicated in some later dwellings including Priest's Nose and Castle Corner.



Figure 27 - round chimneys at Manorbier Castle



Figure 28 - Edwardian round chimney at Castle Corner



Figure 29 - later 19th century brick chimney



Figure 30 - rendered chimney with unusual pots



Figure 31 - stone chimney

Boundaries

- 64. Many properties have boundary walls of local limestone, topped with an attractive variety of copings, including cock and hen, babaloobies (upright pebbles) and sea-washed limestone;
- 65. Some forecourts have decorative half-rails.



Figure 32 - traditional cock and hen copings

Landscape and Seascape Setting

- 66. Manorbier lies within Manorbier Registered Landscape of Special historic Interest, an area characterised by medieval settlement and land use (particularly the remarkable strip-fields), but with significant concentrations of prehistoric monuments and archaeological finds, some of which underpin the antiquity of the Ridgeway route. The area ranks highly in integrity and coherence, its defining elements being readily appreciated from a number of vantage points. The register entry notes also the associated historic cultural value as the home of Giraldus Cambrensis.
- 67. The intertidal area of the Conservation Area forms part of the Pembrokeshire Marine Special Area of Conservation, as well as being part of the Freshwater East Cliffs to Skrinkle Haven Site of Special Scientific Interest. The Pembrokeshire Coast National Park Authority's Seascape Character Area description notes Manorbier Castle as a strong coastal landmark, the rural pastoral hinterland contrasting with the cliffs and coastal slopes.
- 68. The **prominent views** into the Conservation Area vary dramatically, those from the western approaches including the landmark whitewashed church tower.

From the beach are views up to the village, framed between the castle and church, whilst from the east, the Conservation Area is viewed across open farmland

Map 3 overleaf summarises the prominent views into the conservation area

69. From within the Conservation Area itself are a number of **key views**, set out in within the Character Area inset maps. Also shown on the inset maps are **key glimpses** from within the Conservation Area towards objects/landmarks/points of interest. These range from 'framed' views, such as that of the village viewed across the site of the medieval fishponds.

Manorbier

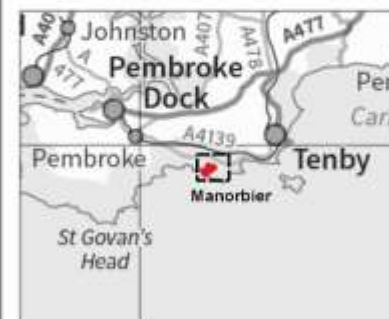
Prominent views into Conservation Area



Manorbier Conservation Area Designated 1997 MAP 3

1. Approach from western coastal lane bounded by traditional stone walls. Views across sandy beach towards headland. Fine sea views. Buildings of Manorbier Camp visible on horizon, also views of church tower and Sarsfield estate.
2. Views from western approach bounded by characteristic hedgerows showing whitewashed church tower, castle set on its spur and the houses in the village in the hinterland dotted among the trees. Tarr Farm and Glas y Mor particularly prominent.
3. Views from the beach/reef showing castle on its dramatic spur, which divides two valleys. Northern horizon above farmland crowned by houses including Boat Cottage and Vigilant House. Church tower to the east with village set back among trees.
4. Distant views of whitewashed church tower, with fields above on horizon.
5. Glimpses of castle and sea from attractive rural lane. Glimpses south and east of village roofscape.
6. Views from eastern approach (B4580) across open farmland towards H&F Farm.
7. View of church tower and coastal headlands.
8. View of church tower from H&F Farm valley.
9. View of village north from H&F Farm.
10. View of village north west from H&F Farm.

0 150 300 450 m



Manorbier

Outlying areas important to the setting and character of the Conservation Area



Manorbier Conservation Area Designated 1997 MAP 4

- A. Park Farm Wood including historically important route. Historic properties including South Norton on main northern approach to village.
- B. Well-preserved medieval strip fields systems on north side of village
- C. Properties along mud lane including limekiln. Historically and architecturally important Hill Farm prominent in landscape; also coastal slopes and headland of Priest's Nose. Old Drover's route of historic significance.
- D. Prominent land to south-west of Park Farm including coastal slopes, Atlantic View and The Dak.

Local Guidance and Management Proposals

70. Inappropriate modern alterations can adversely affect the appearance of building elevations and can also be physically damaging to historic fabric. Important original features threatened by such alterations include shop fronts, timber sash windows, doors and door cases, cast iron handrails, railings, rainwater goods, and chimney pots and stacks. It is important, therefore, that property owners and occupiers adopt the right approach to repairs and the replacement of these features. The accumulation of small details in the streetscape is integral to its character and special care is needed to conserve them.
71. Proposed works should involve assessing each site and building in terms of its contribution to the character and appearance of the Conservation Area, its historic value, form of construction and technical performance, including the presence of defects or any other threats to the survival of its fabric. Expert advice should be sought on all major projects, preferably from an architect, building surveyor or planner who is experienced in working within the historic environment. Even the simplest of operations should be based on an understanding of how a particular building 'works', in itself and in relation to its setting. Any work to larger buildings and buildings of exceptional historic value should be based on a comprehensively researched conservation plan, based on Cadw's Conservation Principles for the Sustainable Management of the Historic Environment in Wales
<https://cadw.gov.wales/historicenvironment/conservation/conservationprinciples>
72. Conservation Area designation does not prevent change but forms a framework in which the town can develop without losing any of the attributes which make it special.

Listed Buildings and Scheduled Ancient Monuments

73. These are subject to controls under separate legislation. Listed Building control is operated by the National Park Authority; Scheduled Ancient Monument control by Cadw. The Listing of buildings includes their exteriors, interiors and historic curtilages (the common myth being that listing only applies to facades).

Maintenance

74. Regular maintenance of a building is the best and most economical way of conserving its fabric. Looking after a building is the responsibility of owners and occupiers. A building that is looked after will retain its value and the need for extensive repairs will be avoided. Protection from water and damp penetration is the most important issue. Roofs, gutters and down pipes should be the first to be repaired. Owners of large buildings might consider creating a maintenance plan based on annual visual inspections and a detailed survey every five years

Day-to-day maintenance

75. Building owners and occupiers should ensure that the following tasks are carried out on a regular basis:
- **Clearing leaves and debris** especially after the autumn with particular focus on gullies and rainwater goods. A period of heavy rainfall is the best time to identify faults.
 - **Controlling plant growth** that can accelerate decay and sometimes cause structural damage. Ivy should be killed by cutting near the ground and allowing it to wither before attempting to remove its roots from the wall. Valerian should be spot-treated.
 - **Looking for insect attack and fungal decay** both of which can be caused by damp penetration and poor ventilation.
 - **Checking ventilation** to ensure that any grilles which ventilate the spaces under floors are not blocked. Lack of ventilation may lead to conditions in which fungal decay can take hold.
76. Regular maintenance should minimise the need for major repairs to all buildings and repair of original features should always be the first option to be evaluated. However, some elements will eventually reach the end of their life, in which case consideration will have to be given to replacing using traditional materials and proven techniques of repair. The alternative is the loss of the historic value of individual buildings and the gradual erosion of the special interest of the Conservation Area. The purpose of the repair of any buildings within the Conservation Area is to prevent, or at least slow, the process of decay without damaging or altering features which contribute to its historic / architectural importance.
77. A lack of on-going maintenance can lead to the deterioration of the built fabric if, for example, gutters are missing or roofs leaks are not repaired, with resultant water penetration into the vulnerable parts of the building.

Roof-Scape

78. The roof-scape of an urban area forms the skyline and visual profile of a streetscape and is a very significant part of its identity. The combination of materials, details, form and massing creates the 'hat', which sits above the building and is critical to its character. Although much of the detail may not always be visible from street level, the local topography allows views towards, across and over the roof-scape from different parts of the town. The roof is, by its very nature, a critical part of a building's defence against the elements and, as such, is one of the most significant focal areas for regular maintenance and repair.

Roof Coverings

79. Most properties use natural slate, which should be used for any works of repair or replacement. Ridges, verges and other details should all be bedded in mortar and butt-jointed. Concrete and clay tiles are not appropriate

80. Imported natural slates that match the grey or heather blue colour of the original Welsh slate are a cost-effective solution but it is important to source the slates from a reputable source to avoid longer term problems of compatibility when the slates weather. Artificial slate, although sometimes difficult to distinguish from natural material when new, weathers in a different way and will, over time, appear different from the genuine product. If insulation is introduced into the roof it should be placed at ceiling level, or between the rafters, subject to the provision of adequate ventilation (via eaves gaps, not proprietary vents fitted to the roof slope). Insulation on top of the rafters will raise the profile of the roof causing potential problems of detailing at the eaves and where it abuts adjacent buildings. However, the introduction of high levels of insulation into older buildings can cause condensation and consequent decay.

Roof-Lights and Dormers

81. Where loft spaces are converted and roof-lights or dormers are a necessity, they should usually be situated on rear elevations as they break up the plane of the continuous roof slope on the street side. New dormer windows, where no previous dormers existed, should be avoided where possible, as they have a detrimental impact on the roof profile, scale and balance of the building's form and massing. Where original dormers exist, any changes to the proportions and overall size should also be avoided. Consideration should be given to using modern versions of early cast-iron roof-lights (to the correct proportion and size, complete with a vertical glazing bar) to retain the character of the roof as much as possible. Many window manufacturers have special double-glazed conservation roof-lights, which are designed to sit within the plane of the roof.

Chimneys and Chimney Pots

82. Chimney stacks and pots add to the interest and variety of the skyline and streetscape. Chimneys should be retained and repaired with new matching clay pots provided as necessary. Where an original stack has been reduced in height, then it should be rebuilt to its original height. Where no evidence of the pattern of the original stack exists, the style should be based on the local style, typically with over-sailing corbelled courses at the head. Most chimney stacks are of red brick, but whatever the materials, the original construction should be followed.

Solar Water and Photovoltaic Panels

83. The need to promote energy efficiency will be balanced against the need to protect the character and appearance of the area when dealing with proposals for solar panels in Conservation Areas. Due to sensitivity of the Conservation Area to modern alterations, careful consideration will need to be given to the siting and design of the panels.
84. The installation of panels will not be appropriate on the principal elevations of buildings or in prominent locations within Conservation Areas. Alternative locations at the rear of buildings, on subsidiary outbuildings or ground.-

mounted, where the panels would not be visible from the highway, should be considered. They should not project more than 200mm from the roof or wall surface.

85. The panels themselves should be of a dark colour and the framing should be in matt black or grey. Standard light-coloured blue panels with reflective light grey framing should be avoided.

Guttering and downpipes

86. Consideration should be given to using traditional cast iron (or cast aluminium) gutters when restoring heritage buildings. Simple half-round gutters should always be used on earlier buildings. Half-round and ogee pattern gutters are suitable for later buildings. Cheaper uPVC materials are not as robust as cast-iron or cast aluminium and are more susceptible to impact and weather damage, as well as warping, sometimes affecting the gradient and natural fall of gutters with consequent risk of leaks and water penetration into the building's fabric. Higher quality uPVC may be suitable in a modern context or to lesser elevations.

Windows and Glazing

87. Windows are the 'eyes' of a building and are the central focus of its character. The double-hung sliding sash window is predominant within the Conservation Area. Changes to the proportions of window openings and / or windows themselves invariably have a detrimental impact on the building facade as a whole. The incorporation of trickle vents should be avoided, due to their detrimental impact on overall character.
88. Original sash windows should always be retained and repaired, unless completely unfeasible. Replacement is very rarely necessary. Decay normally occurs in and around the sills, where new timber can be spliced in. The original crown or cylinder glass is thinner and more uneven in surface than modern float glass giving more subtle reflections and where it has survived, should always be retained. Heavier modern glass is likely to require heavier sash weights to counter-balance the window. Where the window has to be replaced, rather than repaired, the new window should be in timber and an exact match of the original. Where double-glazing is possible, the sealed units must be traditionally rebated and of slim specification so as to permit traditionally slim joinery details. Original slate sills should be retained wherever possible.
89. The removal of unsympathetic windows that are not original to the building is encouraged, with replacements to replicate the historic type and pattern. Where the original windows have been inappropriately replaced, windows of non-traditional materials replicating the original design will be favourably considered, subject to agreement on the detailed specification. Planning permission will be required within the Article 4(2) area.

90. Where householders wish to replicate existing non-traditional windows, planning permission will not be required providing that the windows pre-date the designation of the Conservation Area and exact replicas are proposed.
91. Where the original or historic windows survive and are capable of repair and upgrading, planning permission will not be given for replacement in other materials within an Article 4(2) area.

Doors

92. Many of the issues that are relevant to windows and glazing are also applicable to doors. Where possible, traditional timber doors should be retained and repaired. Replacements, where necessary, should reinstate the original door style if known, or be in keeping with the period of original construction. Whilst traditional door patterns are, on the whole, more varied than windows there are some general principles that apply. Front doors were not generally glazed where they have fanlights above, although later Victorian and Edwardian properties often had upper panels added or replaced by frosted and / or decorated glass. Fanlights, door cases and other ancillary features must always be preserved, repaired and maintained. The design and style of the ironmongery is also important and should match the design and style of the original door. External lever handles should be avoided.
93. Within an Article 4(2) area, planning permission is not required for the repair or exact replacement of a historic door and where householders wish to replicate existing non-traditional doors, planning permission will not be required providing that the doors pre-date the designation of the Conservation Area and exact replicas are proposed.

Porches and Canopies

94. These should reflect local traditions of simplicity and utility, with either flat, bracketed canopies or lean-to roofs on supports. More ornate door cases should be carefully repaired or restored.

Access for the Disabled

95. It is necessary to provide access for the disabled, to conform with accessibility legislation. It is always important to ensure that the regulations and supporting guidance are correctly interpreted for Listed Buildings and Conservation Areas. Where works of this nature are applied they should be done sensitively and with regard to the overarching principles of proportions, design, materials and workmanship that apply for the building as a whole.

Pointing and Wall Finishes

96. Lime mortar is preferable to hard cement mortars on repairs and extensions to historic buildings and pointing of stone and brick. Repairs and new-build, should follow traditional details, with flush, recessed or double-struck joints, ensuring that mortar does not extend over the surrounding brick or stonework.

Existing lime mortar should always be replaced by the same material and advice on composition or techniques should be sought from the Authority's Building Conservation Officer. The employment of render is acceptable in most cases, with a preference for smooth finishes – lime- based render should be used for historic building repairs or extensions, finished in pastel colours.

97. Slate-hanging is a traditional practice for exposed elevations (also providing the opportunity for insulation when newly constructed). The removal of historic slate hanging is strongly discouraged.

Shop fronts and signage

98. The traditional shop front forms a 'frame' for the window display, comprising the fascia above, stall riser below and pilasters to either side. The proportions of each component should form a balanced composition. Entrance to the building may be central or to one side depending on the width of the property. Decorated steps in recessed doorways should be retained and repaired. The fascia should be finished at the top with a cornice moulding and contained on each side by a console or corbel, which acts as the capital to the pilasters. The use of tiles on stall risers will help to repel water and provide for a traditional detail.
99. Existing traditional shop fronts, or surviving components, should be retained and repaired wherever possible. Original features may be concealed beneath later facings. Where shop fronts have been completely lost but photographic evidence of their original design exists, a detailed replica is most appropriate. Where no evidence of the original exists, a modern design that follows the principles of the original 'framing' could be used. Where separate buildings have been combined to form a single unit, each building should have its own distinct frontage to maintain the rhythm and proportions of the streetscape. The same fascia should not be carried across both facades. The window should be sub-divided vertically to maintain proportions characteristic of the building and the context. Lettering and graphic design should be proportional, appropriate to the context and not generic.
100. The National Park Authority will be preparing Supplementary Planning Guidance on shop front design.

Colour

101. Colours are also an important part of the town's overall character. Render should normally be in pastel colours and painted timber should be off-white with strong colours normally reserved for front doors, railings and shop-fronts.

Boundary Walls and Railings

102. Many residential streets and properties retain walled or railed forecourts, which are critical to the special character of the Conservation Area. Particular

attention needs to be given to ensuring that boundary walls and railings are not removed to allow parking and are not inappropriately replaced.

103. Ironwork should generally be painted in dark colours or to match the 'livery' of the house. The ubiquitous 'heritage black and gold' is best avoided.
104. Front gardens are an important local amenity. They enrich the Conservation Area visually and can provide sustainable drainage.

New Development within the Conservation Area

105. Generally, where new development and / or extensions are proposed it is important that they are guided by sound design principles, as well as sympathetic detailing in relation to its historic context. It is particularly important to avoid standardized solutions whether in a domestic or commercial context. All forms of new development within the Conservation Area should:
- Preserve and reinforce the 'local distinctiveness' and character of the Conservation Area, including street patterns, open spaces and trees, plot boundaries and boundary treatments;
 - Have regard for existing building lines and the orientation of existing development;
 - Respond to the particular rhythm and articulation of the subdivision of the street scape and individual buildings in terms of bays and openings that break up the façade;
 - Reinforce the distinctive character and grain of the particular character area of the Conservation Area, through an informed understanding of its building forms and styles, features and materials;
 - Respect the scale and massing of surrounding buildings. It is essential that new development is not out of scale with existing buildings by way of its height, floor levels, size of windows and doors, overall massing and roof- scape;
 - Maintain key views and vistas within, into and out of the Conservation Area; and
 - Where possible, minimise the visual impact of parked vehicles and the provision of parking areas on the streetscape and landscape setting of historic streets and buildings.
106. Where new development is proposed for areas that are adjacent to, rather than within, the Conservation Area, it will be equally important to have care and consideration for the impact of the intended scheme on the setting of the Conservation Area. Where appropriate, all forms of new development should respect the principles listed above, with particular concern to:
- Ensuring new development continues the local scale, form and materials in order to reinforce the distinctive architectural character of the immediate context; and
 - Considering the impact of new development on key views and vistas.
107. Good quality, contemporary designs may be appropriate in the Conservation Area, but the concern must be to avoid incongruous and low grade, brash and ostentatious development.
108. The Town and Country Planning (Development Management Procedure) (Wales) Order 2016 requires applications for certain types of development to be accompanied by a design and access statement. This includes all major development, and in respect of development in Conservation Areas, developments for one or more dwellings or for provision of buildings with a floorspace of 100 square metres or more. Further detailed guidance on Design and Access Statements is found in the Welsh Government/Design Commission

for Wales document [Design and Access Statements in Wales: Why, What and How](#)

109. The Historic Environment (Wales) Act 2016 requires certain applications (Listed Building Consent and Conservation Area Consent) to be accompanied by a Heritage Impact Statement (HIS). This aims to ensure that the significance of the historic asset is taken into account when developing and designing proposals. The HIS is informed by the process of undertaking a Heritage Impact Assessment (HIA), which is aimed at assisting with the design of appropriate development by assessing the impact on significance. Further detailed guidance on the HIA process is provided in CADW's best practice guidance – [Heritage Impact Assessment in Wales](#)

Demolition

110. Conservation Area Consent is required for the demolition of a the demolition of a building with a total cubic content exceeding 115 cubic metres and the demolition of a built boundary feature that is more than one metre high where abutting a highway, waterway or open space, or more than two metres high in any other case. There should be a general presumption in favour of retaining buildings which make a positive contribution to the character and appearance of the Conservation Area.
111. Demolition of a Listed Building (or any part of it) without Listed Building consent is a criminal offence.

Satellite Dishes and Antennae

112. Such installations are not permitted development if they lie on a chimney, wall or roof-slope which faces both onto and is visible from a highway. Applications relating to the provision of dishes/antennae in such locations will be resisted.

Highway Design Standards

113. These are very important determinants of design excellence and sensitivity in historic areas. The Highway Authority is encouraged to continue to work with the National Park Authority and Community Council to maximize the considered use of design standards, to be flexible where appropriate and to use the most appropriate materials and finishes where financial resources permit. This applies to conservation areas and their settings.

Public Realm

114. While the conservation and enhancement of private properties within the Conservation Area are important, public areas and features (poles, cables, signage, benches, bins, lighting etc) have significant effects on the special qualities of the area. In working with the relevant agencies, attention will be drawn to the special qualities of the Conservation Area in the provision of appropriate infrastructure.

Essential Open Areas

115. Several areas are highlighted as such within the appraisal, such areas including small private and public gardens, the cemetery and the beach area. The spaces between buildings are critical to their setting, as well as to public wellbeing. Opportunity for development in these areas is generally limited and will be resisted unless it can be demonstrated that there is no adverse impact on the character of the Conservation Area. Some areas offer the opportunity for enhancement

Trees and Hedgerows

116. Local planning authorities have the power to protect trees, hedgerows and woodlands by making Tree Preservation Orders. In addition, there is a special provision for trees in Conservation Areas which are not the subject of Tree Preservation Orders. Anyone proposing to cut down, top or lop a tree in a Conservation Area is required to give the local planning authority six weeks' notice, during which time the local planning authority can decide whether to protect that tree with a Tree Preservation Order.
117. When considering whether to extend protection to trees in Conservation Areas, local planning authorities should always take into account the visual, historic and amenity contribution of trees. In some instances, new or re-plantings may be desirable where this would be consistent with the character or appearance of the area.

Management and Enforcement

118. The National Park Authority has existing planning powers to remedy such matters as the poor condition of land and buildings, urgent works and repairs notices for Listed Buildings and unlisted buildings and structures. The Town and Country Planning (General Development Order) 1995 (as amended) provides permitted development rights for minor building works on residential properties, with some restrictions in Conservation Areas. By the use of an 'Article 4(2) Direction', permitted development rights may be further restricted, for residential developments.
119. The Conservation Area is surveyed on a three-yearly basis to establish whether there is a real and specific threat to its character, whether an Article 4(2) Direction is necessary across the whole Conservation Area, and how effective the provisions of this document are.

Appendix A National legislation, policy and guidance

1. Conservation Areas are defined under sections 91 (with reference to section 69) of the [Planning \(Listed Buildings and Conservation Areas\) Act 1990](#) as:
2. *“areas of special architectural or historic interest the character and appearance of which it is desirable to preserve or enhance”.*
3. Section 69 of the Act, requires Local Planning Authorities to identify these areas, and under section 71 of the Act, from time to time, to formulate and publish proposals for the preservation and enhancement of these areas. Section 72 of the Act places a general duty on Local Planning Authorities to pay *‘special attention to the desirability of preserving or enhancing the character or appearance of that area.’*
4. Section 74 of the Act controls demolition in Conservation Areas by requiring Conservation Area Consent from the Local Planning Authority for the demolition of buildings within Conservation Areas subject to certain exemptions made under section 75 of the Act. This requirement does not apply to listed buildings, Scheduled Ancient Monuments (SAMs) or to demolition of ecclesiastical buildings in use for ecclesiastical purposes, as such works are subject to controls under separate legislation.
5. The [Historic Environment \(Wales\) Act 2016](#) makes changes to legislation relating to the protection and management of the historic environment in Wales. It introduces measures for the positive management of change to the historic environment, such as requiring all applications for Listed Building Consent and for Conservation Area Consent to be accompanied by Heritage Impact Statements (see section 6). It also places a duty on the Welsh Government to compile and keep up-to-date a Historic Environment Record.
6. [Planning Policy Wales \(PPW\) \(11th Edition\)](#) contains national planning guidance that recognises Conservation Areas as historic assets and acknowledges the need for the planning system to protect, conserve and enhance the significance of historic assets, including consideration of their settings. The need for decisions to be based on an understanding of the impact of a proposal on the significance of an historic asset is emphasised. It explains that *the protection, conservation and enhancement of historic assets is most effective...when designing new proposals.*
7. The Welsh Government’s objectives in respect of Conservation Areas is to *preserve or enhance their character and appearance, whilst the same time helping them remain vibrant and prosperous.* It refers to the *‘general presumption in favour of the preservation or enhancement of the character or appearance of conservation areas or their settings’* and sets a *‘strong presumption against the granting of planning permission for developments, including advertisements, which damage the character or appearance of a*

conservation area or its setting to an unacceptable level...'. This presumption applies unless, in exceptional circumstances, where a development is desirable on the grounds of public interest. PPW also explains that Conservation Area Character Appraisals and Management Plans can assist in development management functions and that design decisions relating to character should be based on site and context analysis.

8. [**Technical Advice Note \(TAN\) 24**](#) provides further detailed national planning guidance related to the topic of the historic environment and, in particular, on how the historic environment should be considered through the planning process. The section on Conservation Areas covers aspects including their designation and review, Conservation Area Character Appraisals, Planning in Conservation Areas, Conservation Area Consent, Advertisement Control, Trees, Enforcement and Appeals. Defining the character of each conservation area and setting out policies for preservation and enhancement through Conservation Area Character Appraisals and Management Plans, respectively, are seen as ways of providing a sounder basis for local development plan policies and development management decisions.

9. [**Technical Advice Note \(TAN\) 12**](#) provides national planning guidance related to design and is aimed at facilitating good design and sustainability through the planning system. It sets out the benefits of using Design and Access Statements as communication tools to outline how the design of the development proposal has been considered from the outset and how objectives of good design have informed this. With regards to the historic environment and Conservation Areas, in particular, it explains that there will be a greater need of direction and advice from the Local Planning Authority on how new development can be accommodated and change managed in areas of special character.

10. CADW has published a suite of best-practice guidance to support the changes to historic environment legislation in Wales. The most relevant of these is [**Managing Conservation Areas in Wales**](#), which is aimed at ensuring a consistent approach towards designation, appraisal and management of Conservation Areas. With regards to appraisals, they are seen as vital tools for positive management of existing areas. It explains their purpose, the potential for working with local communities, third-sector bodies and archaeological trusts, recording buildings and other elements, sources of information, and includes suggestions on content. Other best-practice guidance on related issues include [**Managing Historic Character in Wales**](#), [**Heritage Impact Assessment in Wales**](#) and [**Setting of Historic Assets in Wales**](#). CADW also published in 2011 [**Conservation Principles for the Sustainable Management of the Historic Environment in Wales \(Conservation Principles\)**](#).