

# **LITTLE HAVEN CONSERVATION AREA**



## **APPRAISAL AND MANAGEMENT PLAN**

### **Supplementary Planning Guidance**

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

**Approval Date for Consultation: 15<sup>th</sup> September 2021  
Adoption Date: 26<sup>th</sup> October 2022**

# Contents

Introduction .....	2
Historic Development and Archaeology .....	6
Character Analysis .....	8
The Conservation Area and its Setting .....	9
Landscape and Seascape Setting .....	26
Local Guidance and Management Proposals .....	31
New Development within the Conservation Area .....	38
Appendix A National legislation, policy and guidance .....	41

# 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. Conservation Areas 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 village core of Little Haven was designated a Conservation Area in 1998. Once designated, Local Authorities have a duty to protect Conservation Areas from harmful development, this 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*

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 open spaces. These controls are known as Article 4(2) directions, and planning permission is needed to make certain changes. In 2015, a direction was confirmed for Little Haven Conservation Area .
6. Buildings used for other purposes than single dwelling houses (including Listed Buildings) remain subject to full planning/Listed Building control.
7. The extra planning controls comprise:-
  - The enlargement, improvement or other alteration of doors and windows
  - The provision of a hard standing
  - The erection or demolition of gates, fences and walls.
8. This document serves as:-

- An appraisal of the various features which give Little Haven 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 Little Haven Conservation Area.
9. The relevant stakeholders are drawn from the private and public sectors and this document is intended for use by both.

### Key

-  Conservative Areas / Character Areas
-  United Buildings
-  Tree Preservation Order / Trees important to setting
-  Scheduled Ancient Monuments
-  Site of Special Scientific Interest
-  Special Area of Conservation
-  Landmark Buildings
-  Positive Buildings
-  Key outcrops/fragments
-  Essential Open Areas
-  Opportunity for improvement of foreground/courtyard/shops fronts
-  Opportunity for enhancement of street
-  Opportunity for public realm / footpath enhancement

→ Bay view

1. Views of northern portion of Conservation Area on rising ground towards including Pandyfryn and Rock Terrace
2. View from slipway over beach to sea and distant coastline
3. View from Siles Inn of majority of Conservation Area including Great Place, Siles Inn and houses along Setdalls Hill and Walton Hill
4. Views from The Point showing northernly portion of Conservation Area including Walton Hill, Setdalls Hill and Vaseley Road with distant fields. Panoramic coastal views across St. Brides Bay
5. View from bridge towards Siles Inn and adjacent buildings set against The Point headland with The Peak prominently visible
6. View across core of Conservation Area: scrubbed cliff with terraced gardens, and The Point farm backdrop
7. View from foot of Setdalls Hill up Vaseley Road and across northwards towards Strawberry Hill with distant fields and farm
8. Views along Strawberry Hill from Setdalls Hill showing houses in deep wooded valley

→ Cues to an object/landmark/point of interest.

1. Glimpse of Foist Cottage and the Peak from Waterloo Cottage
2. Glimpse from Wilesey Road towards The Peak
3. Glimpse from Wilesey Road towards The Peak



# **The Planning Policy Context**

10. 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

11. 'Lytsel Haven' is first mentioned on Christopher Saxton's map of 1578. The existence of many small defensive enclosures and hill forts however, confirms that the coastal area was well-settled and cultivated during the Iron Age. The Early Christian stone within the parish church of Walton West confirms ongoing occupation, whilst the field patterns to the east and south-east of the village are indicative of medieval open cultivation, later enclosed.
12. Of the village before the eighteenth century, little is known. A mill is recorded in 1789, possibly medieval in origin, its leet still surviving to the east of the village car park. As late as the 1830s, the village comprised just a few buildings on the convergence of four roads. Milling, fishing and farming were the main industries, but coalmining was important also. Quality anthracite was being mined from the sixteenth century and several pits were noted by Lewis Morris in the mid eighteenth century. During the 1840s, twelve new small pits had been sunk, although without the consent of the absentee landowners, the Goldwyer Estate. The network of paths and lanes into the village represent the tracks via which coal was carted to the foreshore. Within the village, small warehouses and yards existed for the storage and export of coal.
13. With Brighton reinforcing the fashion for seaside resorts, Little Haven had obvious attractions for gentry tourists. In 1814, the Carmarthen Journal noted Little Haven as a 'celebrated bathing place' whilst Richard Fenton (1810) waxed lyrical on the attraction of the village to visiting gentry, who passed the greater part of their summers there. Little expansion seems to have occurred however, with the Carmarthen Journal in 1828 noting that 'lodgings were scarcely available'. Bridge House seems to be one of the few new houses of this period – rather tellingly. By 1841 Manor House had been converted to an inn. The Tithe Maps show a small settlement facing the beach, roughly extending east to the present Grove Place and south along St Brides Road. Some cottages were scattered on Settlands Hill
14. Expansion came after the sale of the Broad Haven Estate by the Goldwyer family in 1860. Three-storeyed houses were built in the village centre, Pen Dyffryn built as a guest house. With the economic slowdown of the 1870s, development almost ceased. In 1895, the village was noted as 'a few fishermen's cottages, a homely inn and a handful of lodging houses' in 'this most diminutive of watering holes'.
15. Whilst Walton West remained the parish church, two chapels were built at Little Haven. The Congregational Chapel (1812, 1842) was replaced by Seabird Close in 1973, whilst the Methodist chapel on Wesleyan Road of 1835 had closed by circa 1900. By the turn of the twentieth century, there were four pubs, three bakeries, a post office, draper's shop and a butcher's.
16. Among the more substantial buildings are The Peak, a large Edwardian house set on the headland, and the Castle Inn, facing over the beach. The earlier cottages in the village centre form a contrast to the larger, typically three-

storeyed later nineteenth century development. The Police Cottage is an unusual survival of 1850, whilst the original purpose of the 'monument' or 'square', a large rectangular stone structure on the Point is unclear.



# Character Analysis

17. The character of Little Haven is intrinsically linked to its history and development.
  - The Conservation Area is of outstanding historical importance, retaining much evidence of its past.
  - The layout of the village was dictated by its deep valley setting, later spreading along the four main access routes.
  - The beach remains in active (recreational) use.
  - The village with its three inns forms a key part of the county's tourist industry.
  - The Conservation Area enjoys a fine coastal setting of high archaeological importance.
  - The character of the buildings is predominantly nineteenth century. The architectural palette is typically simple, including painted render, sash windows and slate roofs.
18. The Conservation Area contains one **Listed Building**. This is shown on the Character Area map, along with **landmark buildings** and **positive buildings** (key unlisted buildings making a positive contribution to the character of the Conservation Area).
19. The map also identifies **key curtilages/frontages** (including walls and railings), **essential open areas** and **important trees/groups of trees**.

# The Conservation Area and its Setting

20. The deep valley setting has shaped the distinctive character of the Conservation Area, effectively a confluence of four routes, with the sea providing a fifth and vital means of historic communication. The village stream also played a critical part, supplying the leat to the lost corn mill. Due to the constricted valley floor, the only way the village could expand in the later nineteenth century was uphill, on the slopes towards Broad Haven, Walton West and along St Brides Road. This provides a contrast between the close-knit village core, where the housing is mostly in terraces or groups, and the more scattered mix of old and modern housing above the village, built to catch sea views.
21. The winding village roads gives a nucleated character to the Conservation Area, centred on the Castle Inn with the narrow roads creating a constricted informal feel. The village is bounded by views of the surrounding steep hillsides and headlands, with some pleasant seaward and landward glimpses between properties and good views across the Conservation Area from Settlands Hill in particular.



Figure 1 - village centre

22. The buildings are generally fronted by shallow forecourts, the later Victorian terraces along St Brides Road and in Grove Place directly fronting the road. A few properties are set in larger grounds, including Manor House and Whitehurst. The older buildings comprise single and two-storied cottages, the majority of the later Victorian development rising to three storeys except the single-storey terrace along St Brides Road. The Peak stands out as a **landmark building**, prominently set on the headland.



Figure 2 – Landmark Building

23. Only Manor House is **Listed** but many key unlisted **positive buildings** have been identified in terms of their contribution to the streetscape. The Conservation Area is predominantly residential in character, but retains three public houses, the Castle, the St Brides Inn and the Swan.



**Figure 3 – Positive Building**



**Figure 4 – Positive Building**





P

**Figure 5 – Positive Buildings**



**Figure 6 – Positive Buildings**

24. Several stone/rendered garden walls (some retaining terraced gardens) are identified as **key curtilages/frontages**.



Figure 7 - garden walls

25. Whilst the Conservation Area is relatively densely developed, the topography of the village allows a variety of **key views and glimpses** of the harbour, beach and distant coastline, these identified on Map 1. One of the most attractive views is that across the village from Settlands Hill.



Figure 8 - view across Conservation Area from Settlands Hill

26. Within the Conservation Area, **essential open areas** are largely limited to the beach/Green area as well as the unusual terraced gardens above St Brides Road, the last comprising private property.



Figure 9 - the beach





Figure 10 - terraced gardens

27. A number of **trees/groups of trees** are important to the character of the area, including those on the slopes above St Brides Road and those fringing the village car park.



Figure 11 - trees above St Brides Road





**Figure 12 - trees fringing car park**

28. In terms of the public realm, pavements are mostly lacking, due to the narrow roads. Existing pavements are of concrete or concrete slabs/setts. Benches of various designs and materials are strategically positioned around the Conservation Area. Street lighting is generally conventional bracket lamps fixed to telegraph poles; some Victorian-style standards in front of the Green.
29. Negative factors include:-
- The use of inappropriate modern materials, design and detail.
  - Traffic management issues including peak-time congestion and vehicle/pedestrian conflict.
  - Intrusive electricity/telephone poles and wirescape.



**Figure 13 - wirescape, Grove Place**

# Building Materials

## *Walls*

- Nearly all historic buildings of local sandstone (Coal Measures) rubble, mostly rendered and painted, the tradition of pastel colours dating from the mid-twentieth century.
- Some simple moulded stucco detail (e.g. 14-20 St Brides Road)
- Bowen Memorial Hall of corrugated steel construction with mock-timbered façade
- Garden/retaining walls predominantly of exposed rubble



Figure 14 - rendered facades, St Brides Road



Figure 15 - stucco detail



Figure 16



Figure 17 - mortared rubble

## ***Windows***

- Many replaced in recent years. Traditionally timber vertically-sliding 4-paned later nineteenth century sash windows, Manor House retaining typical examples.
- Late Georgian 12-paned sashes. Several canted bay windows.



**Figure 18 - 12-pane sash**



**Figure 19 - 4-pane sash**



**Figure 20 - marginal-paned sash**



**Figure 21 - canted bay window**



## ***Doors***

- Mostly replaced, but some historic timber 6 and 4-panelled doors survive.



**Figure 22 - six panel door**



**Figure 23 - four-panel door**

## ***Roofs***

- Mostly of natural slate (historically from North Wales)
- Mostly plain/lapped ridge tiles
- Decorative bargeboards to some buildings, including Pendyffryn



**Figure 24 - roof using local slates**



**Figure 25 - North Wales slated roof**



**Figure 26 - cement 'grouted' roof**



**Figure 27 – fretted barges**



## ***Chimneys***

- Typically either rendered or of exposed brick with corbelled heads.
- Some rubble-built stacks (presumably the predominant type before replacement in more durable brick)
- Generally modern pots



**Figure 28 - stone chimney stack, Grove Place**



**Figure 29 - brick chimney stack**

## ***Boundaries***

- Several buildings have boundary walls defining forecourts or gardens. These are typically of stone construction, either exposed or rendered and painted.
- Some nineteenth century stone walls survive intact, with characteristic cock and hen copings.



**Figure 30 - rendered garden walls**



**Figure 31 - traditional walls and gate**

# Landscape and Seascape Setting

30. Little Haven's beach lies within the Pembrokeshire Marine Special Area of Conservation and the Aberbach-Little Haven Site of Special Scientific Interest.
31. The National Park Authority's Landscape Character Assessment (St Brides Bay) and Seascape Character Assessment (St Brides Coastal Waters East) notes the pervading influence of the sea on the gently undulating landscape with its repeated pattern of small rocky inlets and broad sandy beaches. Little Haven lies within such an inlet, contrasting sharply with the wide sandy beach of Broad Haven. Within the landscape is an abundance of archaeology, including remains of the coal industry.
32. The **prominent views** into the Conservation Area vary dramatically from the various landward approaches. From Walton West are fine distant sea views prior to the dramatic slope down into the village centre. From St Brides Road, the sunken lane provides a more discrete approach past modern housing down to the terraced housing with views of Settlands Hill in the background. From Settlands Hill, views of the farmsteads and fields above the village and the sea itself give way with descent to fine views across the valley floor and the roof-tops of the Conservation Area.
33. Whilst within the Conservation Area, views of the sea are largely restricted, but the sea is ever-present in sound and smell. From the sea itself, the village is framed between rocky headlands, nestling back into the valley with the surrounding hills forming a green backdrop.



Figure 32 - view of Little Haven





**Figure 33 - view down Walton Hill**



**Figure 34 - sea views from The Point**

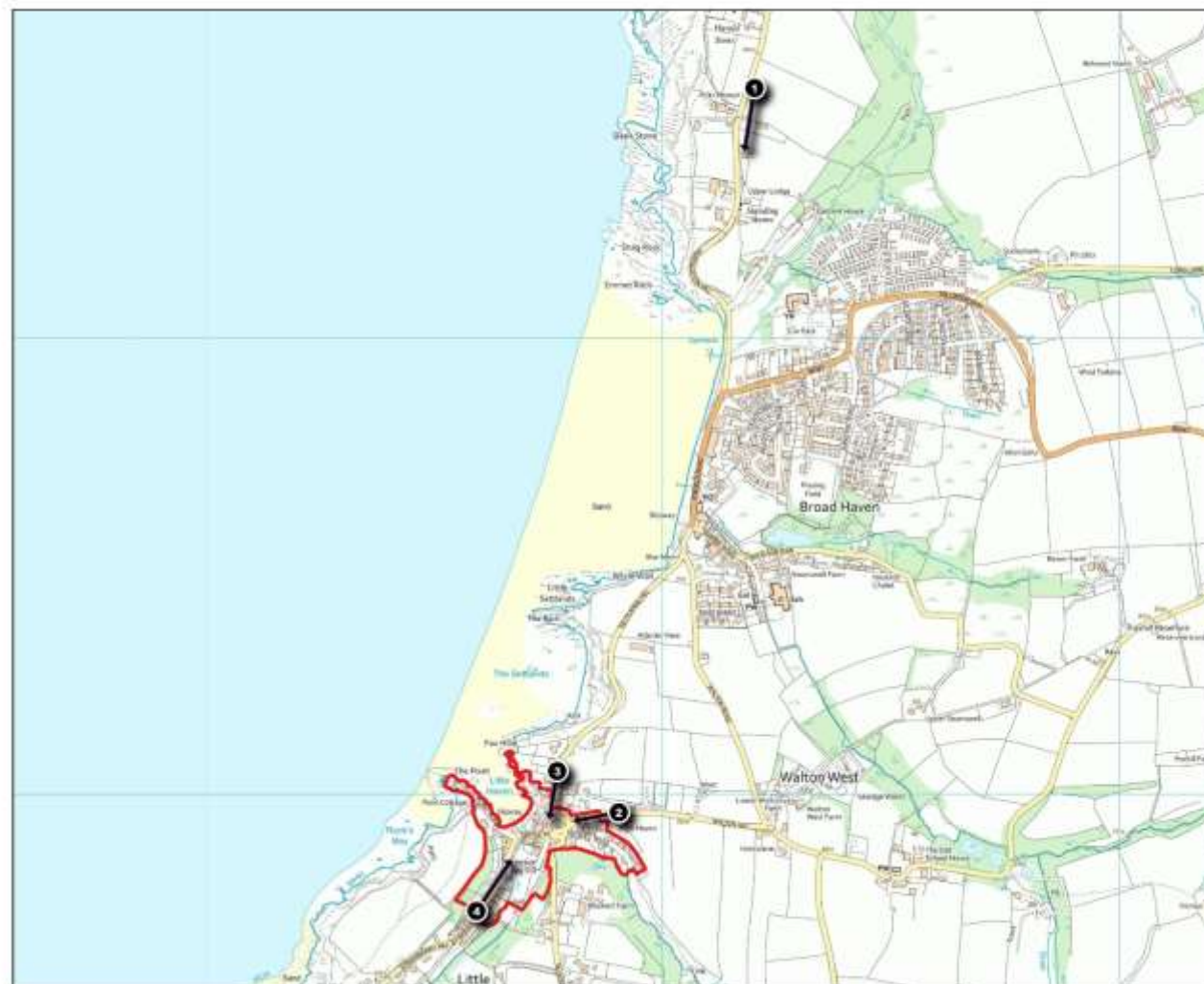
34. From within the Conservation Area itself are a number of **key views**. These include sea views from the slipway and panoramic views from The Point. These are set out on Map 1.
35. Also shown on Map 1 are **key glimpses** from within the Conservation Area towards objects/landmarks/points of interest. These include glimpses from Wesley Road to the Peak and the sea.



Figure 35 - glimpse down Wesley Road

## Little Haven

Prominent views into Conservation Area



### Little Haven Conservation Area Designated 1998 MAP 2

1. View of Haven Fort Hotel, the Point and 'The Peak' set against coastal backdrop
2. View from Walton Hill of sea and scrub-covered headlands, sudden descent into village looking down towards 'The Peak' and over general roofscape
3. Constricted view from Settlands Hill, narrow lane flanked by houses looking down into wooded valley: views of fields and farmhouse on headlands above
4. Views from Strawberry Hill. View down village street flanked by cottages to east side and tree-covered slopes to west

0 150 300 450 m





## Little Haven

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



### Little Haven Conservation Area Designated 1998 MAP 3

- A. Fields and woodland north of Strawberry Hill form important backdrop to Conservation Area when viewed from Walton Hill
- B. Valley sides along Wesley Road important to be setting of this part of the Conservation Area. Blockett Farm prominently visible
- C. Coastal slopes form attractive backdrop to Conservation Area when viewed from the west: Haven Fort Hotel prominently visible. Fields west of Walton Hill form backdrop to Conservation Area when viewed from The Point
- D. Lawned garden of Hillcroft; important green setting to car park
- E. Little Haven beach to mean low water
- F. Sheepwash Bay

# **Local Guidance and Management Proposals**

36. 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.
37. 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>
38. 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**

39. 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**

40. 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

41. 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.
42. 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. *A lack of on-going maintenance can lead to the deterioration of the built fabric if, for example, gutters are missing or roof leaks are not repaired, with resultant water penetration into the vulnerable parts of the building.*

## Roofscape

43. 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

44. 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.

45. 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.

### **Rooflights and dormers**

46. 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 Rooflights, which are designed to sit within the plane of the roof.

### **Chimneys and Chimney Pots**

47. 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**

48. 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.
49. Notwithstanding prevailing householder permitted development rights, the installation of microgeneration equipment on the principal elevations of buildings or in prominent locations within Conservation Areas will require

careful consideration. 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. Solar slates along with an increasing number of 'heritage range' products are available.

50. 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**

51. 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**

52. 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.
53. 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.
54. 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.

55. 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.
56. 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 the Article 4(2) area.

## **Doors**

57. 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.
58. Within the 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**

59. 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**

60. 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**

61. Lime mortar is preferable to hard cement mortars on repairs and extensions to historic buildings and pointing of stone and brick, on 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.

62. 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**

63. 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.
64. 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.
65. The National Park Authority will be preparing Supplementary Planning Guidance on Shopfront Design.

### **Colour**

66. 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**

67. 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.

68. 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.
69. Front gardens are an important local amenity. They enrich the Conservation Area visually and can provide sustainable drainage.

# **New Development within the Conservation Area**

70. 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.
71. 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:
- Ensure new development continues the local scale, form and materials in order to reinforce the distinctive architectural character of the immediate context;
  - Consider the impact of new development on key views and vistas.
72. 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.
73. 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 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](#).

74. 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**

75. 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.
76. Demolition of a Listed Building (or any part of it) without Listed Building Consent is a criminal offence.

## **Satellite Dishes and Antennae.**

77. 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**

78. 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 Town 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**

79. 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**

80. Several areas are highlighted as such within the appraisal, such areas including small private and public gardens, the old and new cemeteries and the harbour 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**

81. 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.
82. 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**

83. 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.
84. The Conservation Area is surveyed on a three-yearly basis to establish whether there is a real and specific threat to the character of the Conservation Area, 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 \(PPW\) \(11<sup>th</sup> Edition\)](#) 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 \(Conservation Principles\)](#).