

NEWPORT AND NEWPORT PARROG CONSERVATION AREAS



APPRAISAL AND MANAGEMENT PLAN

Supplementary Planning Guidance

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

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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. 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. Newport and Newport Parrog Conservation Areas were designated in 1999. 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.

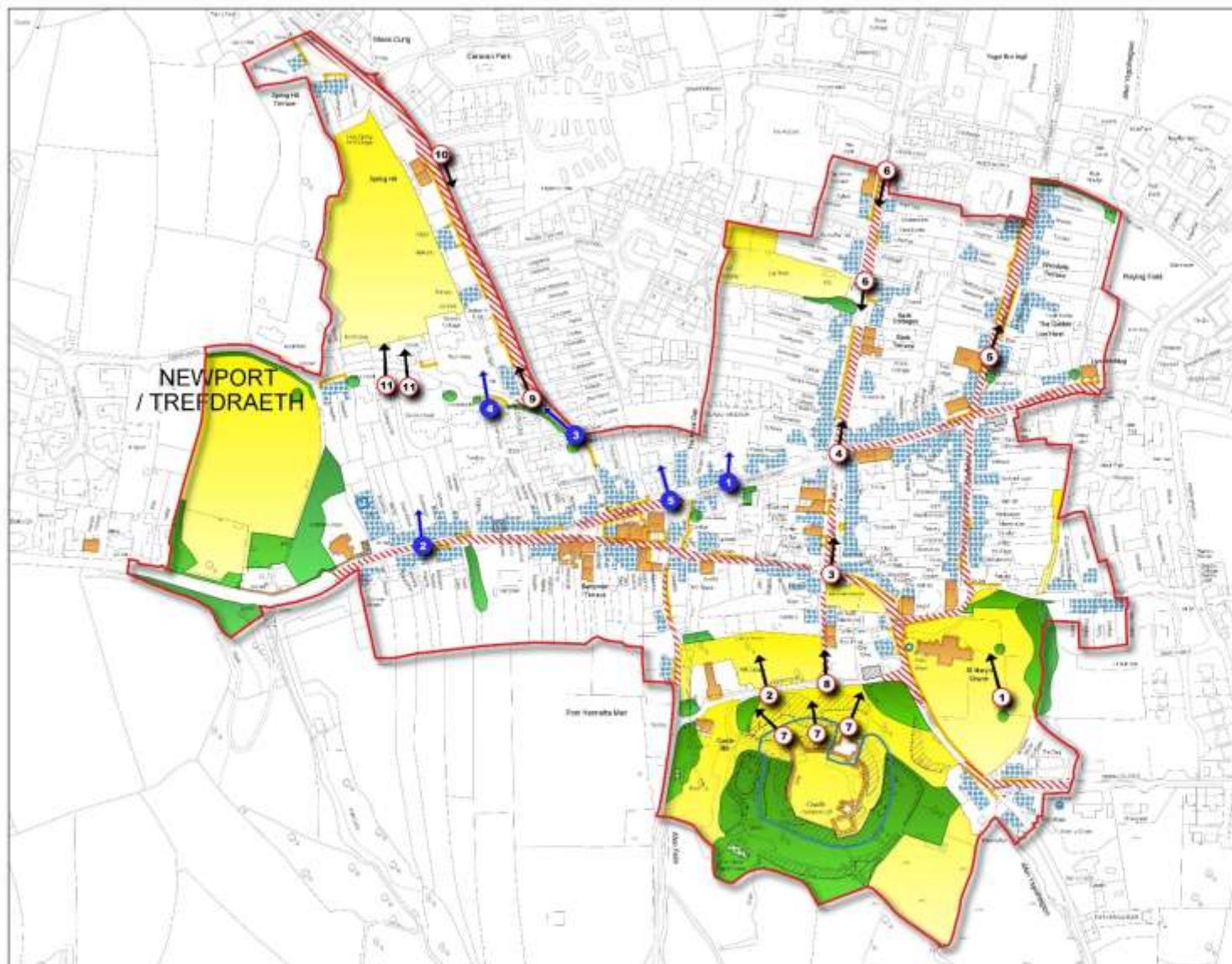
See Maps 1 and 2.

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 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 June 2015, a Direction was confirmed for Newport Conservation Area. See *Map 3*.
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 within the Article 4(2) zone 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.

This document serves as:-

- An appraisal of the various features which give Newport and Newport Parrog Conservation Areas their special architectural and historic interest, the presumption being that they are preserved or enhanced as required by legislation.
 - A management plan setting out proposals which can enhance the character and appearance of the Conservation Areas.
8. The relevant stakeholders are drawn from the private and public sectors and this document is intended for use by both.

Newport **Conservation Area** **Designated 1999** **MAP 1**



Key

- Conservation Area / Character Areas
- Listed 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/fortages
- Essential Open Areas
- Opportunity for improvement of forecourt/outcrops/shop fronts
- Opportunity for enhancement of area
- Opportunity for public realm/features enhancement

Key views

1. View of townscape from cemetery; distant views of estuary
2. Views over rooftops towards estuary from Feidr Felin
3. Views fronted by street of distant landscape
4. Views down Long Street with distant rural views
5. Views down lower St Marys Street terminated by trees
6. Views up Long Street towards castle
7. Panoramic views over townscape and Parrog from castle
8. View from head of Castle Street fronted by cottages towards distant landscape
9. Fine views of Parrog and coast from Parrog Road
10. View of castle, trees and Cam Ingh from Spring Hill
11. Coastal views from Feidr-ganol across fields

Glimpses to an object/landmark/point of interest

1. Glimpse of sea from Castle Hotel
2. Sea glimpse from West Street
3. Sea glimpse from Craig y nos
4. Sea glimpse from Feidr Ganol
5. Glimpse to distant fields

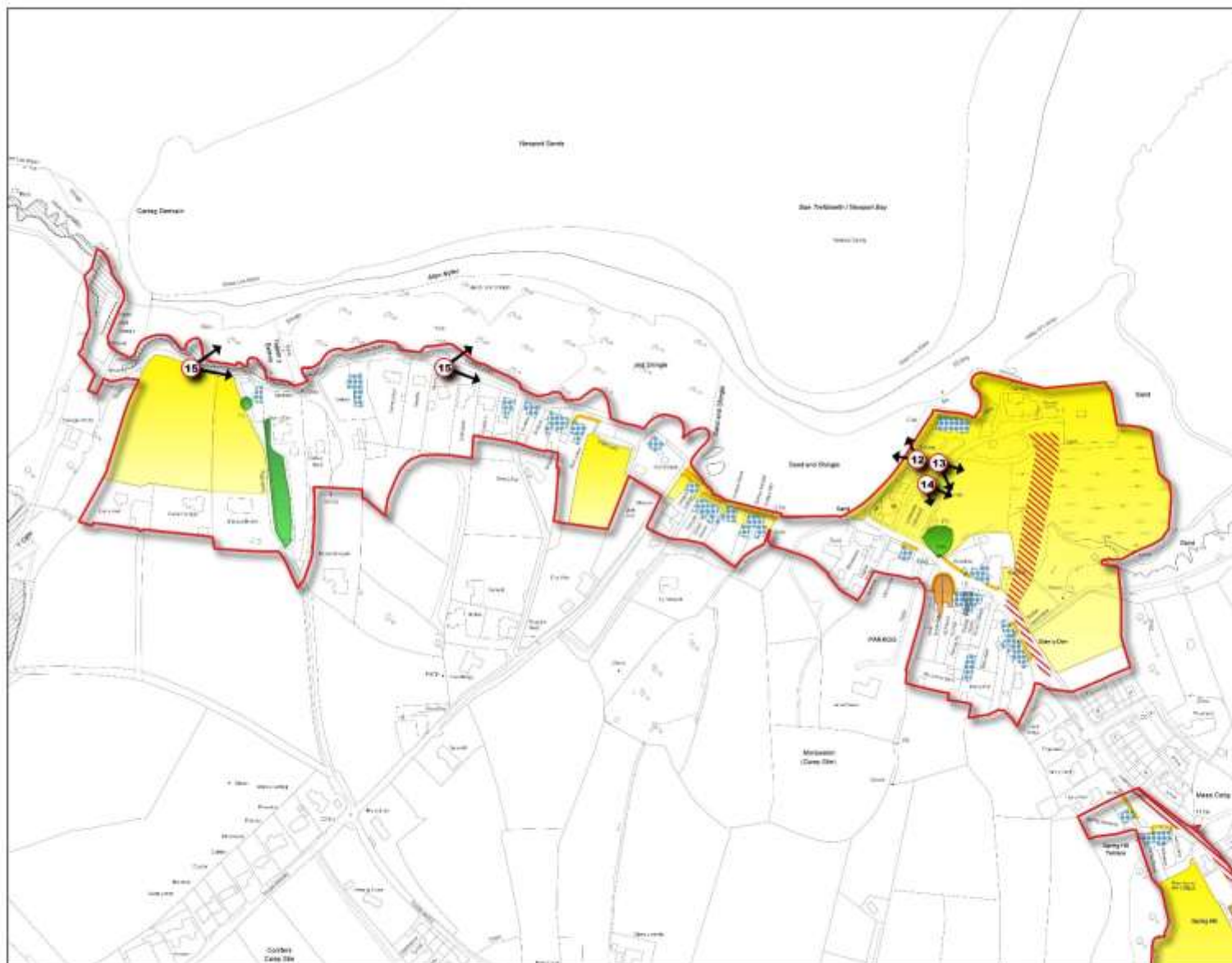


Newport Parrog Conservation Area Designated 1999 MAP 2

Key

- Conservation Area / Character Areas
- Listed 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 curtilages/frontages
- Essential Open Areas
- Opportunity for improvement of forecourt/curtilage/shop fronts
- Opportunity for enhancement of area
- Opportunity for public realm / features enhancement
- Key views

- 12. Fine panoramic sea views from Parrog
- 13. Views towards the Nevein Valley and distant Beldale
- 14. Fine views of townscape set against Carn Ingli from Parrog
- 15. Views from coast path across estuary and up Nevein Valley across the Parrog
- 16. View from Car Park towards castle





The Planning Policy Context

9. 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

10. Trefdraeth (town on the beach) is first mentioned in 1215 in *Brut y Tywysogyon* (the Chronicle of the Princes) which records that Llewelyn the Great had captured the town and razed it to the ground. The anglicised 'Newport' is first recorded in 1282. In Welsh-speaking Pembrokeshire, the colloquial name is 'Tudrath'
11. The Welsh attack is evidence of a Norman 'planted' settlement of significance, but it is likely that a much earlier settlement had existed on the Nevern estuary, in the Parrog area. Carreg Coetan Arthur, on the eastern edge of town, is the most tangible evidence of early settlement, a fine Neolithic Burial Chamber – one of several sites of the period in the locality (Pentre-ifan perhaps the best-known). The area is archaeologically extremely rich, with successive evidence of Neolithic, Bronze Age and Iron Age activity on Carn Ingli.
12. Two inscribed stones, one within the churchyard are the earliest evidence of Christianity, dating from the 7th -9th centuries. The long-lost chapels of Capel Dewi and Capel Curig attest to the importance of the place for pilgrims en route to St Davids.
13. By 1115, following the Anglo-Norman conquest of Wales, the area was held by Robert Fitzmartin, becoming the Barony of Cemais and later part of the vast earldom of Pembroke. The Fitzmartin stronghold was at Nevern, temporarily taken by the Welsh in 1191, who destroyed it in 1195. It is thought that Newport Castle was started around this time, the founding of a castle and settlement on the bank of the navigable estuary offering better scope than the precariously defended castle at Nevern.
14. Whether the Hen-gastell site at the foot of Long Street/Lower St Mary's Street was the original castle site is in doubt – more likely the existing castle is the original site, or possibly it existed closer to the Parrog. Cadw considers that the site is that of the first castle, prior to the migration of the settlement southwards. The grid-pattern of streets is typical of a Norman 'planted' town, fossilised in the modern street and plot pattern. Long Street and St Mary's Street were laid out either side of the old castle, the parallel streets running south alongside old watercourses before crossing an ancient route (today's West, East and Bridge Streets) and continuing uphill. The characteristic long burgage plots were bounded to the west by Afon Felin and to the east by Afon Ysgolheigion, both streams probably canalised to form straight boundaries. There is no evidence that the early settlement was defended.
15. Attacks from the Welsh occurred in 1215 and 1257. Probably after the latter, the castle was rebuilt, with further works carried out 1370, 1395 and 1398. It is possible that the confirmation circa 1241 of the privileges granted in an earlier charter (of circa 1215) signalled a re-founding and re-planning of the town. By 1434, all the typical features of a medieval borough – church, market cross and shire hall were located in the south part of town, which had 233 burgages. The

town by then had spread along West and East Streets and around the church, consolidating the grid pattern.

16. In 1992, the site of the new school in Long Street was excavated, revealing three burgage plots, each with a clom built dwelling, two with their frontages to the street, the middle one set back at right angles.
17. In 1594, the town was regarded as in decay. Of 211 burgage plots, only 50 were in repair with plots around the castle having been consolidated into small fields. The local topographer George Owen noted in 1603, Newport market was 'small and bad'. Richard Fenton noted that in the early 16th century Newport had prospered due to the woollen trade, indicating a sudden decline due to 'a great mortality, probably from the sweating sickness'. In addition, the English markets were producing better cloth. With the decline in cloth production came the increase in wool export and the sudden growth in sheep farming in the locality.
18. As Newport declined, nearby Fishguard grew in status as a market town, whilst the English markets produced better quality cloth. The 19th century former woollen factory in Upper Bridge Street was still producing flannel up to the 1914-18 War.
19. The Parrog was the port area, providing harbour for vessels, the formation of a spit across the estuary preventing growth of any consequence. Patchy records of trade in the 16th century mention the export of coarse cloth and slates and a quay was apparently in existence by 1566. Lewis Morris in 1748 noted the trade in corn, butter and herrings – as well as locally quarried slate. Trade increased from the mid-18th century. Two warehouses were built 1758-9 (each with a yard and limekiln) with more store houses built by the 1790s. Some 50 vessels were built on the Parrog 1760-1840 until the demand for larger vessels proved problematic due to the spit.
20. The main market outside of the county was Ireland. Slate quarrying was the main trade locally by the mid-C19, helping to supply the building boom across Wales.
21. Fishing was an ancient trade in Newport, the lucrative herring trade noted in the rental roll of 1594. During the 16th century, Newport herrings helped feed the Queen's armies in Spain and by the 1740s, thousands of barrels of cured herrings were exported each year to Bristol, Ireland and the Mediterranean. Decline of the trade set in by around 1800. With some 40 ships recorded as trading from Newport prior to 1876, several pubs around the Parrog catered for the crews. All have been converted to houses or have gone – Seagull Cottage for example was the *Ship Afloat* and Morawelon was the *Parrog Arms*.
22. The main imports, from the south of the county, were coal, culm and limestone. Anthracite and limestone were burned in local kilns for mortar and agricultural lime, the culm used for domestic fires, mixed with estuary mud or clay. As the town's buildings were upgraded and rebuilt in the later 19th century, North Wales slate - along with bricks and chimney pots from Flintshire - were regular

imports. The distance from the railways enabled the coastal trade to continue into the early 20th century, until the advent of road transport with the last commercial shipment recorded in 1933.

23. Of early Newport survives the castle, St Mary's Church, the (rebuilt) castle mill and the remarkable medieval pottery kiln, preserved in the basement of the Memorial Hall, revealing the town to be an important producer of pottery in the medieval and early modern periods. Much of the townscape is 19th century however. From the mid 19th century with the improving agricultural economy and the increasingly popularity for visiting gentry, the streetscape was extensively rebuilt. The three chapels – Bethlehem, Ebeneser and Tabernacl were all rebuilt larger 1837-55, the church mostly rebuilt 1875-79. West Street had the finest housing, but gradually most houses and shops were rebuilt, their quality a tribute to the unusually high skills of the local masons and carpenters. A number of houses were built for local sea captains, plying their trade between coastal ports of Britain and Europe. Some were built as residences (e.g. Abertawe House), but a number were built as speculative investments.
24. In the early 20th century, the town expanded down Parrog Road, the intervening area infilled later. Estate development characterises the western edge of town, but preserving the character of the seafront Parrog. The latest development is to the east, off Feidr Eglwys.
25. As well as the castle and the church, the tradition of installing a mayor (outside of ancient custom) survived the 1972 Local Government Act perpetuates the town's medieval past.

Character Analysis

26. The general character and plan-form of Newport is intrinsically linked to its history and development.
- The town is a perfect picturesque addition to the rural hinterland, within an area of exceptional archaeological importance.
 - The townscape is still dominated its medieval castle and church.
 - The grid-like medieval street pattern is preserved.
 - The largely 19th century townscape is of very high quality.
 - The town centre retains its vibrant commercial core: this and the estuary and Parrog areas form a strong contrast to the town centre.
 - The Parrog remains significant for sailing and fishing, important to the local economy.
 - There are fine distant views of the town from the land and sea, set against Carn Ingli.
 - The town has an attractive variety of open spaces, including the churchyard, the Parrog and the castle grounds.
 - There is little in the way of distracting modern development; modern buildings tend to be conservative in scale and style.
27. The Conservation Areas are divided into two Character Areas, each set out in the following chapters. The Conservation Areas contain 48 **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 Areas inevitably include a number of local features (ranging from the communal water taps to the baptismal pool on Mill Lane).
28. The inset maps also identify **key curtilages/frontages** (including walls and railings), **essential open areas** and **important trees/groups of trees**.

Newport
Conservation Area
Designated 1999
Character Areas
MAP 4



Character Area 1 – The Town

29. At the heart of the area is the crossing of East, Bridge, Long and Market Streets, which form the commercial centre. The first two streets carry the busy 1487 trunk road. Even within this busy core, the wider setting of the town is evident – the castle dominates to the south, whilst the sloping streets allow rural views northwards.
30. The area contains three **Scheduled Ancient Monuments** and is of very high archaeological importance and potential. The **landmark buildings** include the late medieval St Mary's church and the remains of the medieval castle, notably the tall gatehouse, picturesquely made into a house in 1859.
31. Some 40 historic buildings are **Listed**, with other key unlisted **positive buildings** identified in terms of their contribution to the streetscape. The commercial buildings in the town tend to be of modest scale, domestic in character. Only a scattering of commercial premises rise to three storeys (e.g. the Llwyngwair Arms, Angel House, 2 Market Street).



Figure 1 – Grade II Listed Building

32. Most of the houses in Newport are of modest scale. Most were rebuilt through the 19th century. A few earlier houses survive, including Lluest in Church Street, which has datestones of 1714 and 1770. The earlier 19th century terraced cottages – good examples of which survive in Long Street and Upper St Mary's Street – were built of local rubble, rendered or colour washed, with small-paned sash windows. Most were rebuilt in the later 19th century in exposed local green Dolerite, such as Bank Cottages in Long Street. Many of the later Victorian buildings are characterised by neatly dressed stone, sometimes with attractive brick or (local) slate detailing.



Figure 2 - Cottages in Long Street



Figure 3 - Bank Cottages

33. Within the streetscape, some larger Victorian houses dominate – notably the sea captain's houses (e.g. Abertawe House, Glanafon), characterised by bay windows and barge boarded gables. There are a small number of detached houses, including Spring Gardens (Parrog Road) and Garth-Newydd (Lower St Mary's Street). The most substantial house is Cotham Lodge, set within large walled gardens towards the west end of town. Most properties are of two storeys, a few rising to three, including the Llwyngwair Arms, Angel House and Parrog House. There is a scattering of single-storey cottages too, notably in Long Street. Several of this type were raised to provide dormers or a full first floor.
34. In terms of hierarchy, the main east-west thoroughfare was (in the main) favoured for the better houses (and inns) with the houses at the west end of Upper West Street forming a particularly attractive early 19th century terrace. Even in the more secluded streets, the terraced cottages are of generous proportions, many being double-fronted.
35. In terms of style, the majority of Newport's domestic buildings rely on pleasing proportions and a high standard of detail as much as architectural style. The Georgian tradition persisted well into later 19th century West Wales, as evident in houses such as 1-2 Springhill and Llys Meddyg where the sites allowed for a typically Victorian scale but tastes remained conservative. A scattering of houses of around 1900 are more overtly Victorian in detail whilst the former Sessions House is mildly neo-Baroque. Style – in an attractively rustic context - was reserved for the larger chapels. Ebeneser and Bethlehem. The former is boldly classical in a minimal sense, with a steep pediment. The latter continues the Gothick of late Georgian Nonconformity (although rebuilt in 1855). The galleried interiors of both are Georgian in character.

36. In terms of orientation, most buildings face their streets, some with small forecourts. Although the streets are densely built up, there are few 'set piece' terraces (Bank Terrace is an exception, although only three houses long). This indicates piecemeal rebuilding through the 19th century. A few groups are set at right angles to the road, such as Berryman Terrace, Uplands/West View on Upper Bridge Street and Min-y-mor/Bryn Awel off Parrog Road.



Figure 4 - High-status houses, Upper West Street



Figure 5 - Cottages, Lower St Mary's Street

37. Most of the buildings within town are set within their medieval burgage plots, characterised by the long rear gardens.



Figure 6 - Aerial view, 2020

38. In terms of public buildings, the former sessions house in East Street is an unusual survival, a rebuild of 1900, its function harking back to the medieval Court Leet, still held today. The three chapels are all prominent buildings (typically for a Welsh town), the town being a strong centre of Nonconformity (and a bastion of late 19th century/early 20th century temperance). Bethlehem was an early Baptist cause from circa 1675. The chapel was built in 1740, enlarged 1789 and 1817 and rebuilt 1855. Tabernacl was built for the Calvinistic Methodists in 1815, rebuilt 1837 and remodelled in 1904. Ebeneser provided for the Independent denomination, built 1740 and rebuilt in 1844.



Figure 7 - Bethlehem Chapel



Figure 8 - Ebeneser Chapel

39. Many historic railings and boundary walls survive, identified as **key curtilages/frontages**. Typical features are rubble walls with white quartzite copings (so as to usefully reflect lamplight and moonlight, as well as providing decorative detail).



Figure 9 - garden walls with quartzite copings, Long Street



Figure 10 - Railings

40. The core of the town is typically densely developed – mostly terraced buildings with the odd gaps detached, or more formal buildings and little in the way of open space. The town is situated at the foot of Carningli allowing views down the streets orientated north-south to the landscape beyond the Nevern Estuary. From the upper part of town, around the castle and church, there are fine views across the rooftops towards the estuary itself. **Key views and glimpses** are identified within the inset map. One of the most dramatic views is the panorama

over town from the churchyard. From the lower part of the town, the skyline is punctuated by the castle and church tower.

41. There is a sharp contrast between the dense town centre and its spacious environs, a legacy of both medieval town planning and the post-medieval shrinkage of the settlement. In terms of the former, the castle and St Mary's Church both dominate the town. The castle is set within spacious grounds containing the site of the medieval mill and its pond. The church sits within a large cemetery full of memorials made of local slate. Both sites provide a welcome contrast to the streetscape – and north again is open farmland, with evidence of medieval field systems. In terms of the latter, Long Street and more particularly, Lower St Mary's Street suddenly merge into small fields towards the estuary, these replacing former burgage plots. The sudden contrast between the streetscape and the tranquil estuary footpath is remarkable.



Figure 11 - View from cemetery over town



Figure 12 - View up Market Street towards castle



Figure 13 - view down Lower St Mary's Street towards green lane



Figure 14 - Glimpse of sea from West Street

42. Within the area, **essential open areas** include the castle grounds, churchyard and the land north of Feidr Felin. In terms of **trees/groups of trees**, those within and fringing the castle grounds are important to the area, as well as those within the grounds of Cotham Lodge and on the western entrance to the Conservation Area.



Figure 15 - St Mary's Churchyard – essential open area



Figure 16 - Trees

43. There are a number of local features including the former town water taps, the baptistery on Mill Lane and the stone cobbling along Upper West Street.



Figure 17 - A restored town tap



Figure 18 - Baptistery, Mill Lane

44. In terms of public realm, most of the streets are paved in modern materials. Some streets (e.g. Upper and Lower St Mary's Streets) have no paving, others are paved intermittently (e.g. Market Street). To the south, in the vicinity of the castle, pavements are generally absent. In Upper West Street, some of the narrow gaps between frontages and the roadway are filled with patterned cobbling, once a widespread tradition.



Figure 19 - Typical pavement finishes



Figure 20 - Decorative cobbling and slate, Upper West Street

45. Negative factors include:-

- The use of inappropriate modern materials, design and detail. (Small domestic alterations such as windows, doors and some boundary walls are controlled via an Article 4(2) Direction.);
- Proliferation of inappropriate and intrusive commercial signage;
- Traffic management issues including vehicle/pedestrian conflict and vehicular impact on historic fabric;
- Poor quality pavements to some streets; and
- Intrusive areas of poles and wires.

Character Area 2 – The Parrog

46. This area includes the historic port area of the town, the open area now a car park, fringed with some commercial relics, including the limekiln and limeburner's hut and a warehouse of 1795 (used as the Boat Club from 1975). Parrog Road links the Parrog and the town centre. This contains a scatter of 19th century houses and cottages, much infilled through the 20th century. A number of houses were built along the edge of the cliff north-westwards by the early 19th century, the string of houses gradually rebuilt and loosely infilled through the 19th -early 20 century. The houses are served by roads from the south-west, with pedestrian access from the Parrog winding between cottage gardens. The vertically-laid slate walls of the harbour were built in 1816 and extended in 1825.



Figure 21 - Sea-facing houses along the Parrog

47. The area is of high archaeological importance and potential, the Parrog itself having several warehouses and yards during the 18th century. Eight buildings are **Listed**. The majority of the older buildings comprise **positive buildings**.



Figure 22 - Positive buildings



Figure 23 - listed group, including limekiln

48. The overall character is open and coastal, with fine views along the estuary, as well as back towards the town. Housing is largely limited to Parrog Road, in terraces or pairs. Cottages front the south edge of the Parrog itself, the coast path then leading past the sea-facing housing, a loose mix of groups, pairs and detached properties with 20th century houses and bungalows further west.
49. The majority of the houses were built or rebuilt in the later 19th century with many facades constructed of dressed local stone. Parrog House is earlier 19th century whilst amid the houses along the seafront are a few earlier 19th century houses, including Ondarra House, set gable-end onto the shore for shelter - a contrast to the later sea-facing Victorian houses with their characteristic bay windows. Eastfield and Westfield are a good example of the neat Victorian craftsmanship of Newport, but a close study of the stonework confirms that they, like many other houses in the Conservation Areas retain older fabric.
50. Most houses are of modest scale, but a few larger houses punctuate, including the three-storey Parrog House and St Rest. The sea-facing houses vary in scale, from the cottage proportions of Treneydd and Seagull Cottage, to the larger properties such as Ocean and Ondarra Houses with Bryn-y-mor and Bettws comprising larger detached houses, the last two set within large gardens.



Figure 24 - view from across estuary



Figure 25 - Victorian houses

51. Many of the properties along both Parrog Road and the coast path are set behind tiny walled forecourts, the coast path charmingly bisecting some. Many of the sea-facing gardens are set on retaining walls built of vertically laid slate, the garden walls themselves typically with white quartzite copings. Parrog House, unusually, has a large rounded front garden, bounded by iron rails set on dwarf walls.



Figure 26 - Footpath winding through garden areas

52. The few former mercantile buildings form a contrast to the domestic properties, from the group of small buildings associated with the kiln to the large warehouse, converted to the sailing club in the later 20th century.
53. Many historic boundary walls and railings survive, identified as **key curtilages/frontages**.



Figure 27 - Garden wall



Figure 28 - Railed front garden

54. The open nature of The Parrog allows for fine views along the Nevern Estuary, especially from the coast path and shore. From Parrog Road are views looking

up towards the town, its setting at the foot of Carn Ingli a dramatic contrast to the coast. **Key views** are identified within the inset map:



Figure 29 - view from the Parrog across the estuary



Figure 30 - View up Parrog Road towards town

55. Within the area, **essential open areas** include Parrog itself, the land between Bryn-y-mor and Rock House and the field opposite Glanydon. In terms of **trees/groups of trees**, those around the public conveniences and the row of sycamores alongside the footpath west of Brig-y-don are of note.



Figure 31 - The Parrog – essential open area.



Figure 32 - Trees west

56. In terms of local features, the vertically-laid sea walls and the garden walls with their quartzite copings are typical of the area.



Figure 33 - Vertically-laid slate sea walls

57. In terms of public realm, only Parrog Road has some formal pavements, whilst an informal concrete path carries the coast path westwards, the shore being accessible at low tide. Roads are of standard tarmac finish, the Parrog car park of similar surface.

Building Materials

Walls

58. Nearly all buildings are of local stone. Until the mid-later 19th century, facades were either stuccoed in the case of larger houses, or limewashed (the later 20th century fashion for stripping and pointing rubble is evident, e.g. in Upper St Mary's Street).
59. From around 1850, there was a trend towards using dressed local brown/green granite, early examples being Ebeneser Chapel and the Llwyngwair Arms. By the 1870s, the practice was common, often with some brick detail to window/door heads.
60. Painted stucco remained popular for larger Victorian houses (often concealing alterations to earlier work, as at Glanafon, Upper West Street). Decorative banding is typical of early 20th century work.
61. Some slate-hanging, once a common practice, survives, e.g. Bank Terrace. Detailing in local slate is a Newport speciality. Several houses have moulded slate plinth details, e.g. in Upper West Street.



Figure 34 - Traditional colour-wash



Figure 35 - Cottages stripped of render/colour-wash - Upper St Mary's Street



Figure 36 - Dressed stone



Figure 37 - Dressed stone cottage



Figure 38 - Stuccoed facade



Figure 39 - slate hanging



Figure 40 - Slate detail

Windows

62. Most historic windows are timber sashes, as follows:-

- Circa 1810-60 - Typically small-paned (usually 6-over-6) hornless sash windows with finely-moulded glazing bars. Some small-paned canted bay windows. Bow windows to Bryncoed, Market Street. Radiating/intersecting glazing bars to Ebeneser and Bethlehem.
- Circa 1860-1920 - Typically four-paned sash windows with horns. Some marginally-glazed sashes. Canted bay windows to larger houses, some storeyed. Some tripartite sashes. Small-paned sashes remained popular during earlier part of period.



Figure 41 - Small-paned sash window



Figure 42 - bow window



Figure 43 - Gothic window, Bethlehem Chapel



Figure 44 - Four-paned sash



Figure 45 - Marginal sash



Figure 46 - Canted bay



Figure 47 - Storeyed bay windows

Doors

- 63. Circa 1810-40 - Typically timber painted 6-panelled. A local variant has small panels above the mid-rail. Some larger houses with columned and pedimented doorcases.
- 64. Circa 1840-1910 - Typically timber painted 4-panelled, a local variant having upper panels with angled heads. Some masonry porches. Several architraves of moulded stucco/cement.



Figure 48 - Early C19 pedimented doorcase



Figure 49 - early C19 paneled door



Figure 50 - Six-panel door



Figure 51 - Four-panel door



Figure 52 - Two-panel door



Figure 53 - Door with rendered surround

Roofs

65. Historically of slate at 40 ° pitch. North Wales slate replacing local random slate by late 19th century. Plain ridge tiles; crested ridges to some larger and later houses. Generally plain eaves details, some earlier 19th century buildings (e.g. Llwyngwair Arms) with deep bracketed soffits. A number of houses have slate-slab eaves. Larger late 19th century houses with deep eaves and bargeboards



Figure 54 - typical North Wales slate roof



Figure 55 - Early C19 bracket soffits



Figure 56 - Slate eaves detail



Figure 57 - Decorative ridge-tiles



Figure 58 - local 'slurried' slate and North Wales slate

Chimneys

- 66.** Until the later 19th century, usually of local stone with slate tabling. Masonry sometimes rendered or colour washed
- 67.** From the 1870s, several chimneys constructed of imported yellow brick (mostly from the Buckley Works, Flintshire) with decorative chimney pots common. Some red brick stacks of early 20th century date.



Figure 59 - Stone stack



Figure 60 - colourwashed stack



Figure 61 - stack built of buff Flintshire brick



Figure 62 - Striped brick stack



Figure 63 - Red brick stack

Boundaries

- 68. Many houses set behind walled forecourts, the walls often detailed with white quartzite copings, which occur as fieldstone in the locality. Some particularly good examples survive along Long Street and the Parrog.
- 69. A few domestic properties have railed forecourts, such as Y Cnapan, Trem-y-don (Feidr Ganol).
- 70. The chapels have railed forecourts, the detailing to that of Bethlehem particularly good, the dates incorporating the date of rebuilding.



Figure 64 - Garden walls



Figure 65 - Railings and gates, Ebeneser Chapel

Special details

71. Communal town taps, predating mains water installation (many restored under a local initiative).
72. Vertically laid slate walling to retaining structures both in town and the Parrog.
73. Boundary walls with white quartzite copings to reflect light/provide detail.
74. Town Baptistery on Mill Lane.
75. Old slab bridge, Upper Bridge Street.
76. Local slate memorials in church and chapel yards finely detailed and inscribed.



Figure 66 - Pedimented memorial of local slate

Landscape and Seascape Setting

77. The Pembrokeshire Coast National Park Authority Landscape Character Assessment (2006) notes the location of the town within the Newport and Carningli Registered Landscape of Special Historic Interest in Wales and the strong sense of place conveyed by the town and its environs. It notes the contrasting coastal views to the north and the dominance of Carn Ingli to the south. The strong natural setting is a key factor. When viewed from the north-east across the estuary, Newport appears as 'a town in a woodland'. It is difficult to describe the setting of Newport other than it is magical and unique, full of contrasting views and vistas, interspersed with sunken lanes or dense streetscape. The business of the main thoroughfare is barely conceivable when the Conservation Areas are viewed from across the estuary.



Figure 67 - View from Cilgwyn Road

78. The **prominent views** into the Conservation Areas vary dramatically. From across the estuary and the river itself, the town has a soft setting, nestling at the foot of Carn Ingli, the dominating buildings the castle and church tower. From the south-eastern approach (Cilgwyn Road) are panoramic views of the estuary across the townscape and the Parrog. The western main road approach provides sudden views of West Street beyond the wooded setting of Cotham Lodge. From the east, the townscape is more apparent for some

distance, dominated by Ebeneser Chapel. From the south – the footpaths across Carn Ingli shows the town punctuated by the church tower, the Parrog and coastal headlands beyond.

79. The map below summarises the prominent views into the Conservation Areas,
80. From within the Conservation Area themselves are a number of **key views**, ranging from the panoramic vista from the cemetery to the views from Long Street towards the castle. These are set out in within the Character Area inset maps.



Figure 68 - View of castle from Market Street

81. Also shown on the inset maps are **key glimpses** from within the Conservation Areas towards objects/landmarks/points of interest. These include sea glimpses from West Street and Feidr Ganol.



Figure 69 - Glimpse of the sea from Feidr Ganol

Newport

Prominent views into Conservation Area

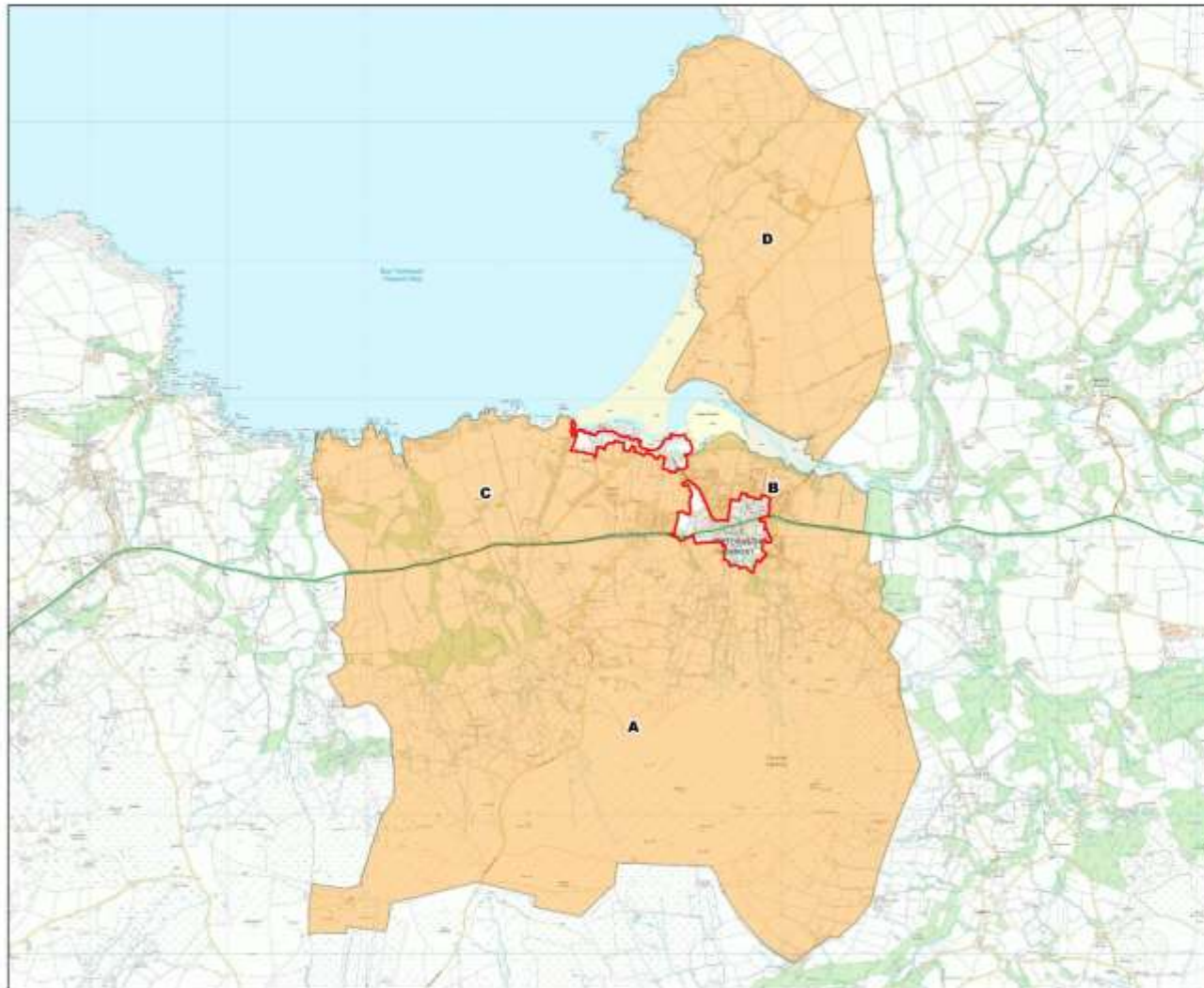


Newport Conservation Area Designated 1999 MAP 5

1. Western approach to Newport Conservation Area (A487), the boundary marked by a substantial group of trees at Cotham Lodge with the built-up streetscape of West Street beyond.
2. Eastern approach to Newport Conservation Area (A487), the townscape dominated by Ebeneser Chapel with Llys Meddyg marking the entry into the Conservation Area.
3. Southern approach (Cilgwyn Road & King St) with panoramic views including, the church tower rising above the trees, the Parrog, along with the Neve estuary beyond.
4. Northern approach from the Moylegrove road showing a fine vista of the town pivoting on the castle and church, set against the backdrop of Carn Ingli.
5. Northern approach from the Moylegrove road showing a fine vista of the town pivoting on the castle and church, set against the backdrop of Carn Ingli.
6. Fine views of Conservation Areas from Newport Golf Club across Neve Estuary showing the town and Parrog set against the slopes of Carn Ingli.
7. Views of Parrog Conservation Area from Parrog Road, showing rooftops with the sea beyond.
8. Views over Conservation Area from Carn Ingli showing town clustered among trees, the church tower, Parrog and headlands beyond.
9. View from old castle.
10. View from estuary path.
11. View from sea and estuary.
12. View from east side of estuary.

Newport and Newport Parrog

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



Newport and Newport Parrog Conservation Area Designated 1999 MAP 6

- A. Cam Ingli and northern slopes of immense archaeological, historic, landscape and architectural importance including prehistoric hut circles, enclosures, earthworks, settlements, drystone walled enclosures. Overlying this are early field systems surviving from early cultivation of open moor and smallholdings dating from early C19 encroachment including characteristic cottages & outbuildings.
- B. Area immediately north-east of Newport Conservation Area of high archaeological importance (Coetan Arthur Burial Chamber & Old Castle Site)
- C. Area immediately north-west of Conservation Areas including Cernig y gor burial chamber and standing stones of high archaeological importance.
- D. Morda Head and north side of Nevein Estuary

Local Guidance and Management Proposals

82. 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.
83. Proposed works should involve assessing each site and building in terms of its contribution to the character and appearance of the Conservation Areas, 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>
84. 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

85. 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

86. 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

87. 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.
88. 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.
89. *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.*

Roofscape

90. 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

91. 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.

92. 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

93. 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

94. 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

95. 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.
96. 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.

97. 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

98. 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

99. 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.
100. 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.
101. 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.

102. 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 Areas and exact replicas are proposed.
103. 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

104. 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.
105. 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

106. 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

107. 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

108. 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.

109. 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

110. 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.
111. 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.
112. The National Park Authority will be preparing Supplementary Planning Guidance on shop front design.

Colour

113. 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

114. Many residential streets and properties retain walled or railed forecourts which are critical to the special character of the Conservation Areas. Particular attention needs to be given to ensuring that boundary walls and railings are not removed to allow parking and are not inappropriately replaced.
115. 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.

116. Front gardens are an important local amenity. They enrich the Conservation Areas visually and can provide sustainable drainage.

New development within the Conservation Areas

117. 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 Areas should:
- Preserve and reinforce the 'local distinctiveness' and character of the Conservation Areas, including street patterns, essential open areas 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 Areas, 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 Areas. 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 .
118. Where new development is proposed for areas that are adjacent to, rather than within, the Conservation Areas, it will be equally important to have care and consideration for the impact of the intended scheme on the setting of the Conservation Areas. 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.
119. Good quality, contemporary designs may be appropriate in the Conservation Areas, but the concern must be to avoid incongruous and low grade, brash and ostentatious development.
120. 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](#)

121. 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

122. 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.
123. Demolition of a listed building (or any part of it) without listed building consent is a criminal offence.

Satellite Dishes and Antennae.

124. 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

125. 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

126. While the conservation and enhancement of private properties within the Conservation Areas 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 Areas in the provision of appropriate infrastructure.

Essential Open Areas

127. Several areas are highlighted as such within the appraisal, 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 Areas. Some areas offer the opportunity for enhancement.

Trees and hedgerows

128. 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.
129. 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

130. 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 Permitted 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. A direction is currently in force across Character Areas 1 and 2.
131. The Conservation Areas are surveyed on a three-yearly basis to establish whether there is a real and specific threat to the character of the Conservation Areas, whether an Article 4(2) Direction is necessary across the whole of the Conservation Areas, 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 \(Conservation Principles\)**](#).