SAUNDERSFOOT CONSERVATION AREA

APPRAISAL AND MANAGEMENT PLAN

Supplementary Planning Guidance

Pembrokeshire Coast National Park Local Development Plan 2

Approval Date for Consultation: 15th September 2021
Adoption Date: 26th October 2022

Introduction

1. The introduction of Conservation Areas resulted from the growing awareness that as well as individual buildings and trees, whole areas could be of interest and value. They were introduced in 1967 and now fall under the 1990 Planning (Listed Buildings and Conservation Areas) Act, Local Authorities being required to determine and designate 'areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve of enhance' as conservation areas.

2. The village core of Saundersfoot was designated a Conservation Area in 1995and extended in 2002. 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 overleaf

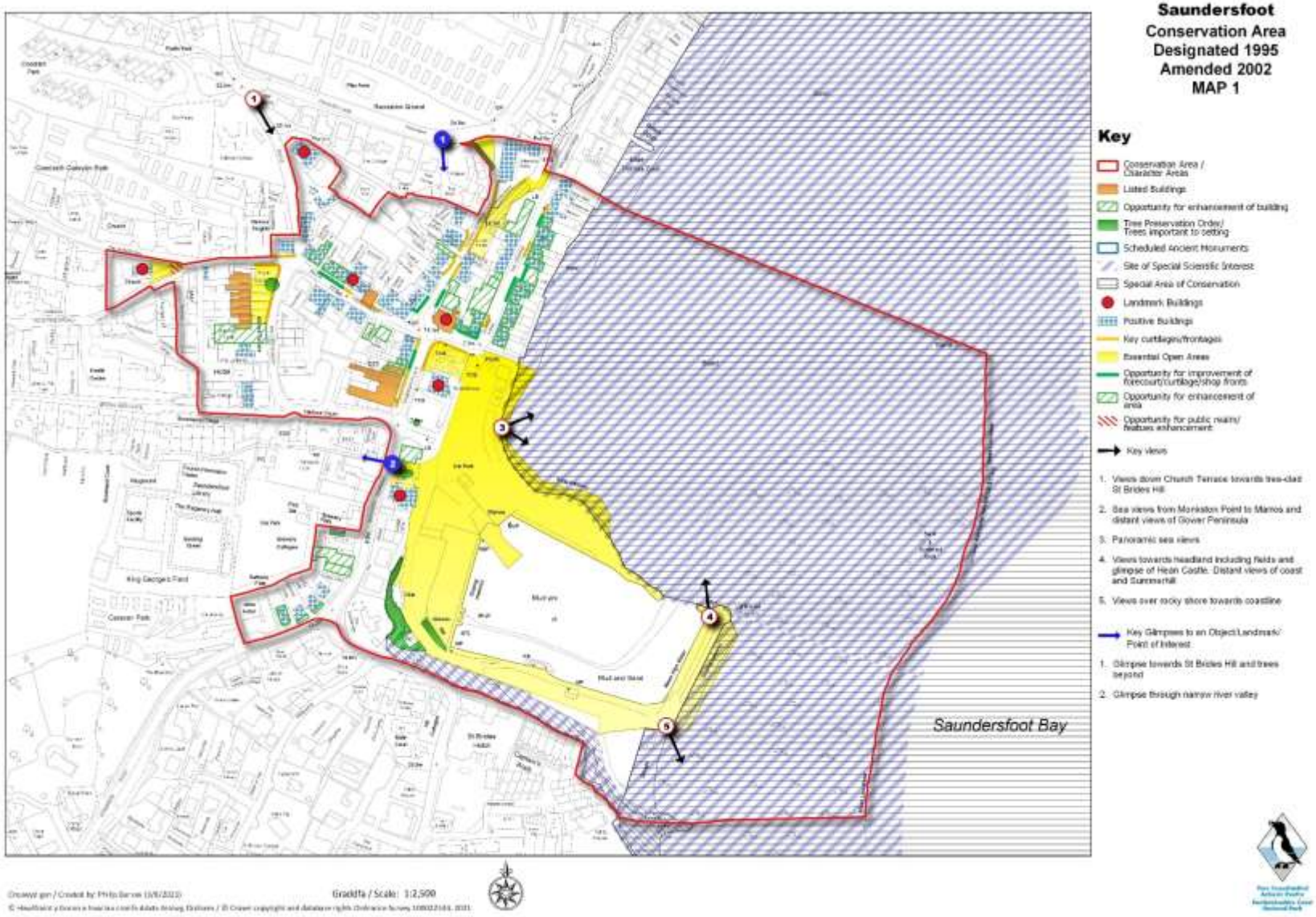
3. Over and above the general restrictions on permitted development across the National Park, the consequences of Conservation Area designation include the requirement for consent to demolish certain buildings/boundary features and the requirement to notify the Authority of proposals affecting certain trees.

4. The purpose of a Conservation Area appraisal is to define the qualities of the area that make it worthy of Conservation Area status. This will provide a sound basis for development control decisions and for improvement/enhancement initiatives. It will also enable the development of a robust policy framework for the future management of the area, on which planning and applications and other proposals for change may be considered.

5. This document serves as:-

   - An appraisal of the various features which give Saundersfoot 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 Saundersfoot Conservation Area.

6. The relevant stakeholders are drawn from the private and public sectors and this document is intended for use by both.


Saundersfoot
Conservation Area
Designated 1995
Amended 2002
MAP 1
Key
Conservation Area / Character Areas
Listed Buildings
Opportunity for enhancement of building
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
1. Views down Church Terrace towards tree-clad St Brides Hill
2. Sea views from Monkstone Point to Manos and distant views of Gower Peninsula
3. Panoramic sea views
4. Views towards headland including fields and glimpse of Heon Castle. Distant views of coast and Summerhill
5. Views over rocky shore towards coastline
Key Glimpses to an Object/Landmark/ Point of Interest
1. Glimpse towards St Brides Hill and trees beyond
2. Glimpse through narrow river valley
Saundersfoot Bay
Graddfa / Scale: 1:2,500

The Planning Policy Context

7. 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

8. The name is derived from a personal name ‘Saunders (a Walter Elisandr operating a mill in the area in 1330), ‘foot’ referring to the bottom of the hill or cliff. In 1595, the settlement is first referred to as ‘Sanndersfoote’, when the historian George Owen was discussing the abundant local coal measures.

9. Throughout the Middle Ages the small settlement was located in the commote of Coedrath, the vast forest and hunting ground of the Norman Earls of Pembroke, the focus of population probably centred on the nearby church at St Issells.

10. Although coal was being mined at nearby Coedrath in 1324, it was not until the late seventeenth century that the value of the local anthracite was being realised. During 1681-90, some 20,000 tons of anthracite was mined, much of it exported to Holland, France, Portugal, and the Baltic States and mainly used for malting. This figure increased to 30,000 tons by 1748. At this date much of the coal was being shipped out via the Cleddau from Cresswell Quay and other small ports and transferred to larger ships at deeper harbours, e.g. Lawrenny Quay, rather than being shipped from Saundersfoot itself.

11. By the 1820s, there was increasing competition from the coalfields of Carmarthenshire and south-east Wales. Sir Richard Bulkely Philipps, succeeding to the local Picton Estate secured an Act of Parliament in 1829, setting up the Saundersfoot Railway and Harbour Company. The new Company proposed to link the colliery at Thomas Chapel to the north-west, and the much closer Moreton colliery via horse-drawn tramlines to a new harbour at Saundersfoot. Another line was to be built north from the harbour along the coast to Wisemans Bridge.

12. The harbour (designed by R. W. Jones of Loughor) and tramlines were completed between 1831 and 1836. This was an impressive and remarkably early industrial undertaking of its kind, and much of the lines were tunnelled for considerable distances. The rail line from the north-west, descended into the village via a long incline-plane, with trams linked by chains, and at the summit of the steep slope still stands the winding house. The weight of the full descending trams drove the empty ones on their return journey.

13. The use of steam engines for pumping and winding allowed deeper coal-seams to be worked and new larger collieries were opened, notably that at Bonville’s Court in 1842, (where some of the original buildings remain) and Grove Colliery in 1850 at Kilgetty, some 2 miles distance.

14. In the same period, Thomas Stokes of Hean Castle was working iron ore as well as coal. A brickworks was established at Wiseman’s Bridge in 1850 and in 1847 an ironworks was established at nearby Stepaside. By the 1870s, the railway lines became steam-operated, using saddleback locomotives, including the ‘Bulldog’ and the ‘Rosalind’.

15. Even though competition from the expanding South Wales coalfield was growing, Saundersfoot continued as an important coal-exporting harbour throughout the late nineteenth century and until the closure of Bonville's Court, in 1930. Despite a temporary revival after the Second World War of some smaller pits, local commercial mining had ceased by c.1950. Mining was continued by a number of householders for domestic use only.

16. The high carbon content and low smoke output of the local anthracite made it a prized product for malting and powering steamships and engines. Its hardness however, meant it was difficult to burn on an open fire. The local tradition, until well into the 1950s was to make 'balls' by mixing small coal (culm) with estuary mud or field clay, thus enabling a steady cooking fire that rarely was allowed to go out – recognised by many as the precursor of modern smokeless fuel.

17. By the mid-nineteenth century, a number of ships were built in the harbour, the last vessel being in the 1860s. Two shipwrights' yards existed at Railway Street (The Strand). The needs of both shipping and the railway were serviced by the local foundry and smithies. The Sailing Club is now situated on the site of a smithy.

18. A hostelry – the Milford Arms – is recorded in 1680, apparently incorporated within the Cambrian Hotel, when Cambrian Terrace was built c.1863. In the 1820s Saundersfoot was said to have no more than half a dozen houses and two hostelries.

19. By the late nineteenth century, with the growth of the coal industry, a village began to grow. The Tithe Map of 1842 shows the harbour and Railways in place, but still a surprisingly random pattern of housing, which was steadily infilled and expanded as the population increased.

20. The earlier houses existed along the roads from Bonvilles Court including Rose Cottage, and also from St Issells Church. In 1837, High street was realigned with new buildings at its lower end, adopting the frontage of Rose Cottage to define its route. The routes of the railway lines also provided impetus for house building, north along Railway Street (now the Strand) and west along Milford Street. Both were being developed in the 1850s. Off Milford Street, Milford Terrace was laid out in 1850 as high-status workers' cottages by the Saundersfoot Building Society. After 1859, the road was moved eastwards to provide generous front gardens for the houses. A corresponding western terrace was ne**v**er built, due either to costs or the steep site. The collier's cottages along Railway Street were much smaller, directly fronting the street along which the tramway ran to Wisemans Bridge.

Figure 1 - early C19 colliery housing

Figure 2 - mid-C19 colliery housing

21. Among the substantial buildings are the Hean Castle Inn plainly built circa 1840 and remodelled circa 1875 in Tudor Gothic style. Half-way down High Street, the line was broken by the Congregational Chapel, built 1837, altered 1899. The Wesleyan Chapel was built in 1892 on a commanding site at the lower end of the Ridgeway, while Hebron Baptist Chapel was built at the top of Church Terrace in 1854 and rebuilt in 1881.

22. The large seafront area was a hive of industrial activity. It was an open plane where both tramways converged before entering the harbour. As well as the harbour itself, the main survival is the late nineteenth century Coal Office. Also prominent is the 'Captains Table' built in a Tudor Gothic style as St Issells

House by Charles Vickerman of Hean Castle, who had set up the Pembrokeshire Iron and Coal Company in 1847.

23. Despite the prosperity of the late nineteenth century, the village centre had not grown to any great extent, and large areas of High Street and Milford Street/Terrace remained undeveloped as pleasant open areas, until the twentieth century growth – hence the strong contrast between the older traditional and the more modern development.

24. Railway Street was grandly renamed “The Strand” in an attempt to boost the image of the village in 1950, when the railroads were finally dismantled. Much modern development was proposed in the 1950s and 1960s, in the form of low rise flats and shops, some on the sea front. Most proposals were resisted, but Beddoes Court and the Amusement Arcade are two legacies of this era. Other unsuccessful proposals included the redevelopment of the Strand, a 50 foot wide promenade on its sea-front.

25. The seawall itself was rebuilt in 1964 – the encasing in concrete of the lower harbour walls and the pierheads date to this era. Reconstruction works to the West Wall and Quay were undertaken in 1969-70. Reconstruction, strengthening and other works have all but removed the evidence of the harbour’s past, the loading hoist and weighbridge long-gone. The harbour area is currently undergoing redevelopment to improve recreational facilities, including improved moorings, an outer slipway, a marine centre, events deck and a heritage centre.

Figure 3 - Marine Centre under construction

Character Analysis

26. The character of Saundersfoot is intrinsically linked to its history and development.

    - The Conservation Area is of outstanding historical importance, retaining much evidence of its industrial past.
    - The layout of the village core includes former industrial housing, interspersed by key buildings including chapels and hotels.
    - The harbour remains in active (recreational) use.
    - The commercial core serves a wide hinterland and is a key part of the county's tourist industry.
    - The Conservation Area enjoys a fine coastal setting, including important industrial archaeology
    - The character of the buildings is predominantly later nineteenth century, with later twentieth century infill. The architectural palette is typically simple, including painted render, sash windows and slate roofs. Larger buildings have a stronger architectural character, including the 'Tudor-gothic' buildings erected for the Vickerman family

27. The Conservation Area contains 11 **Listed Buildings**. These are 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. The Conservation Area inevitably includes a number of local features, including the steam-engine stops and locally-cast railings.

28. 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

29. The streetscape is typically fronted by terraced housing and commercial buildings, with the large harbour area forming a contrasting open area to the south-east. Throughout the built-up area are higher-status **landmark buildings**. These include the three chapels, each with their characteristic forecourts. On a larger scale are the Captain's Table (formerly St Issells House) and the Coal Office, which retain something of their historic larger curtilages. Most buildings are of two storeys, with the sea-front Cambrian Terrace rising to three.

Figure 4 - A landmark building

30. Some buildings are **Listed**, including the prominent Hean Castle Hotel, the former Cambrian Hotel and 1-7 Milford Terrace. One of the earliest surviving buildings is the early nineteenth century Rose Cottage on High Street. Many key unlisted **positive buildings** have been identified in terms of their contribution to the streetscape.

31.

Figure 5 A positive building

Figure 6 - Cottage

32. High Street, Brewery Terrace, Cambrian Terrace and The Strand contain a mixture of houses and shops, with Milford Terrace and Church Terrace primarily residential. The relatively small scale of the shops belie Saundersfoot's origins as a small colliery village, many being converted from domestic housing

33. Most of the buildings are nineteenth century with typically simple detail and proportions. Some of the higher-status buildings have simple Tudor-Gothic detail, as favoured by Charles Vickerman of Hean Castle. Many historic railings (made locally) and walls survive, identified as **key curtilages/frontages.**

Figure 7 - historic curtilages

34. The industrial archaeology of the village is highly important, the historic tramline links to the harbour dictating the settlement pattern. Milford Street follows the path of the tramline to collieries to the west, via the incline plane, which along with its winding house, is a Scheduled Ancient Monument. The Strand (historically, Railway Street) follows the northern route to the collieries, brickworks and ironworks in the Wisemans Bridge/Kilgetty/Stepaside areas. Three tunnels survive through the cliffs along the coastal trail, providing a dramatic contrast between the natural scenery and the manmade structures.

Figure 8 - The Strand (following the line of the northern tramway route)

35. 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 of the sea from High Street.

Figure 9 - view of the sea from High Street

36. Within the Conservation Area, **essential open areas** are largely limited to the harbour area, the harbour car park with its sea-front walkway and seating, and the Sensory Garden, the last created by the local community. Some private open areas exist, providing welcome softening, including the upper gardens of Milford Terrace, the grounds of Wesley Chapel, the cliff along Wogan Terrace and the green area at the junction of Wogan Terrace and Frances Lane.

Figure 10 - the Sensory Garden

37. A number of **trees/groups of trees** are important to the character of the area, including those near the harbour, the fine beeches on Milford Terrace, and the

group on Frances Lane. There are a number of local features, most notably the iron railings, which were made locally at the Woodside and Stepaside Foundries.

Figure 11 - beech trees, Milford Terrace

38. In terms the public realm, most of the streets are well-paved in concrete slabs/setts. This was the result of a community enhancement scheme, from which the street furniture, signage and lighting survive, all of which have a slightly nautical character.

39. Negative factors include:-

- The use of inappropriate modern materials, design and detail.
- Proliferation of inappropriate and intrusive commercial signage
- Traffic management issues including peak-time congestion, vehicle/pedestrian conflict and limited parking.

Building Materials

Walls

- Nearly all buildings of local sandstone rubble, mostly rendered and painted, the tradition of pastel colours dating from the mid-twentieth century.
- Some moulded stucco detail (hood-moulds, quoins) and some rustication, e.g. Rose Cottage, Hean Castle Hotel

- Some minimal brick dressings.(e.g. Moorcroft)

Figure 12 - well-preserved typical frontage

Figure 13 - moulded stucco detail

Windows

- Most were replaced in the twentieth century. Traditionally timber vertically-sliding 12-paned sash windows, four-paned from later nineteenth century. Larger buildings such as the Captain's Table and Hean Castle Hotel with timber mullion and transom windows. Some canted bay windows.

Figure 14 - traditional 12-paned sash window

Figure 15 - traditional 4-paned sash window

Doors

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

Figure 16 - 6-panelled door, Rose Cottage

Figure 17 - 4-panelled door, The Strand

Roofs

- Mostly of natural slate (historically from North Wales); 'banded' roof to Wogan House.
- Mostly plain/lapped ridge tiles; some red crested ridges.
- Some historic gabled dormers with bargeboards to larger buildings.

Figure 18 - banded roof

Figure 19 - traditional dormer

Chimneys

- Mostly of brick with corbelled heads; some quite decorative.
- More ornamental chimneys to some buildings (decorative terracotta shafts to Wogan House; shafted flues to Captain's Table).
- Earlier stone stacks to former industrial housing on The Strand.

Figure 20 - traditional brick corbelled chimney stack

Figure 21 - Victorian brick chimney

Figure 22 - shafted chimney

Figure 23 - terracotta pots

Boundaries

- Several buildings have boundary walls or wrought/cast iron railings defining forecourts or gardens. Typically these comprise dwarf rendered walls with ‘half’ rails of varying patterns. Most, if not all, were made at the Stepaside Foundry, and later, at the Woodside Foundry.
- Some nineteenth century stone walls survive, including that at the junction of High Street and Milford Terrace.

Figure 24 - wrought-iron railings

Figure 25 - cast-iron railings

Landscape and Seascape Setting

39. Saundersfoot's beach lies within the Carmarthen Bay and Estuaries Special Protection Area.

40. The Pembrokeshire Coast National Park Authority Landscape Character Interim Assessment (2020) notes the village amid a wider area of attractive farmland and woodland, together with the high value of the recorded historical and archaeological features, especially the relics of the coal industry. The Pembrokeshire Coast National Park Authority Seascape Character Interim Assessment notes the focus of the village amid an indented Upper Carboniferous rock coast of cliffs, rocky shores, minor headlands and beaches, observing also the industrial history of Saundersfoot and its environs. The assessments both note the changes brought about by development and tourism, but conclude that the essential 'seaside town' character of the settlement remains.

41. The **prominent views** into the conservation area vary dramatically, with views of the sea from High Street and Stammers Road. From the north are views across the village towards St Brides Hill, the tree-clad backdrop studded with suburban development. From St Brides Hill are panoramic views over the conservation area, with attractive distant views of the coastal headlands. From the outer area of the harbour are views across the streetscape with Hean Castle visible in the distance.

42. 

43. **Figure 26 - view from St Bride's Hill**

Map 2 overleaf summarises the prominent views into the conservation area.

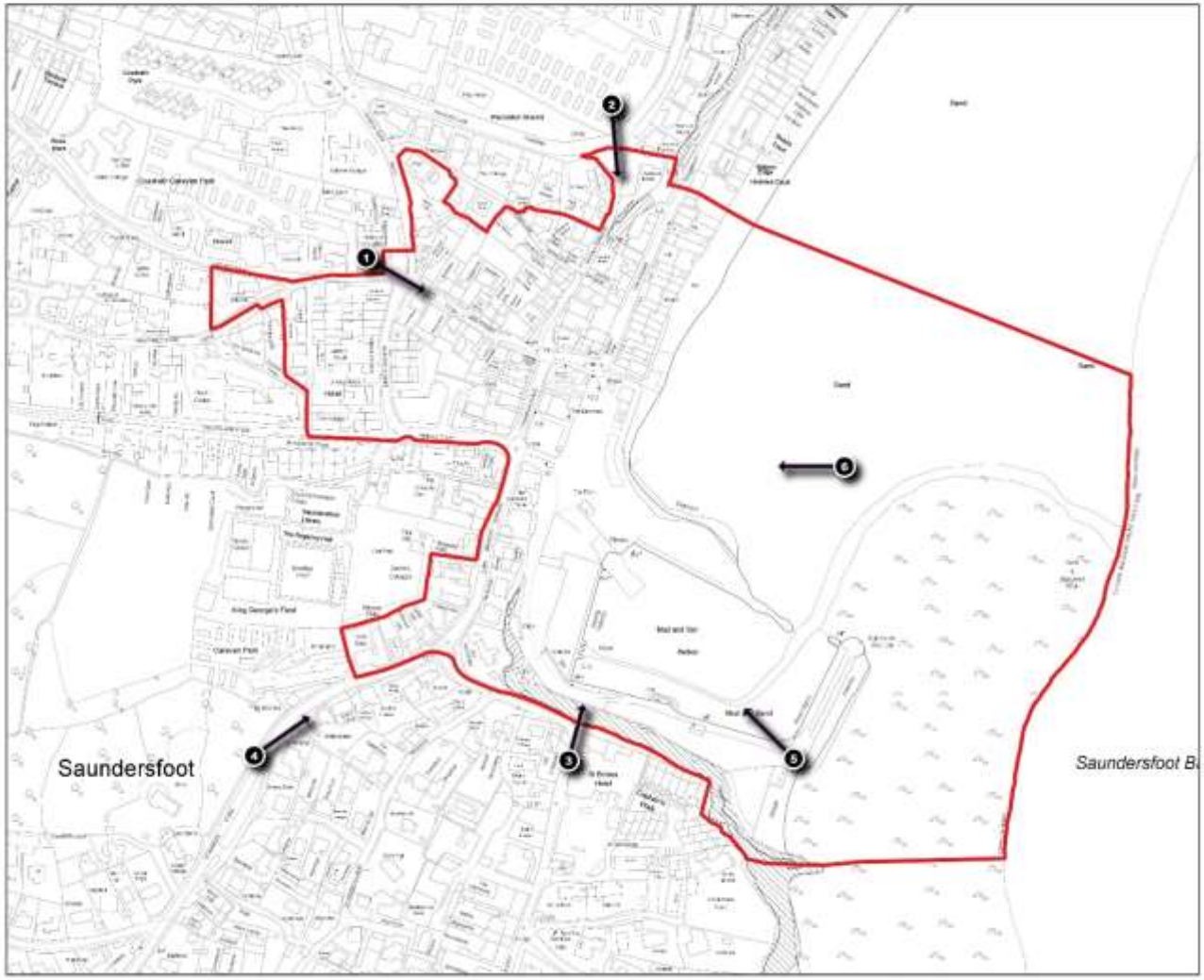
44. From within the Conservation Area itself are a number of **key views.** These include views from Wogan Terrace seawards from Monkstone to Marros, with distant views of the Gower Peninsula, and views from the harbour beacon towards the coastal headlands and Hean Castle. These are set out in within the inset map.

45. Also shown on the inset map are **key glimpses** from within the Conservation Area towards objects/landmarks/points of interest.

Figure 27 - glimpse from Frances Lane

Saundersfoot

Prominent views into Conservation Area



Saundersfoot
Conservation Area
Designated 1995
Amended 2002
MAP 2

1. View from the top of High Street towards the sea, framed by the street frontages.
2. View from top of Wogan Terrace towards St Brides over Cambrian Terrace, with tree-clad backdrop studded with suburban development.
3. Panoramic view of Conservation Area and beach from St Brides, looking across harbour and whole of village with prominent views of coastal headlands.
4. Seaward views from Stammers Road, views down towards the harbour over village with fine coastal and landscape backdrop, including Hean Castle amongst the trees.
5. Views of Conservation Area from the harbour showing village centre with tree-clad backdrop punctuated by Coedrath and Hebron Chapel, also rural views towards Hean Castle.
6. Views of Conservation Area from the sea showing village within a fine landscape setting.

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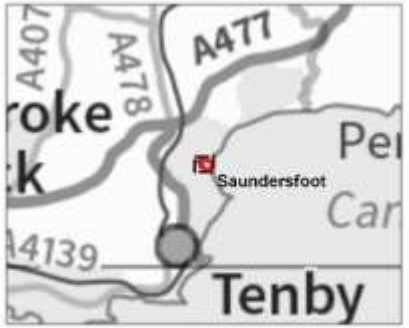
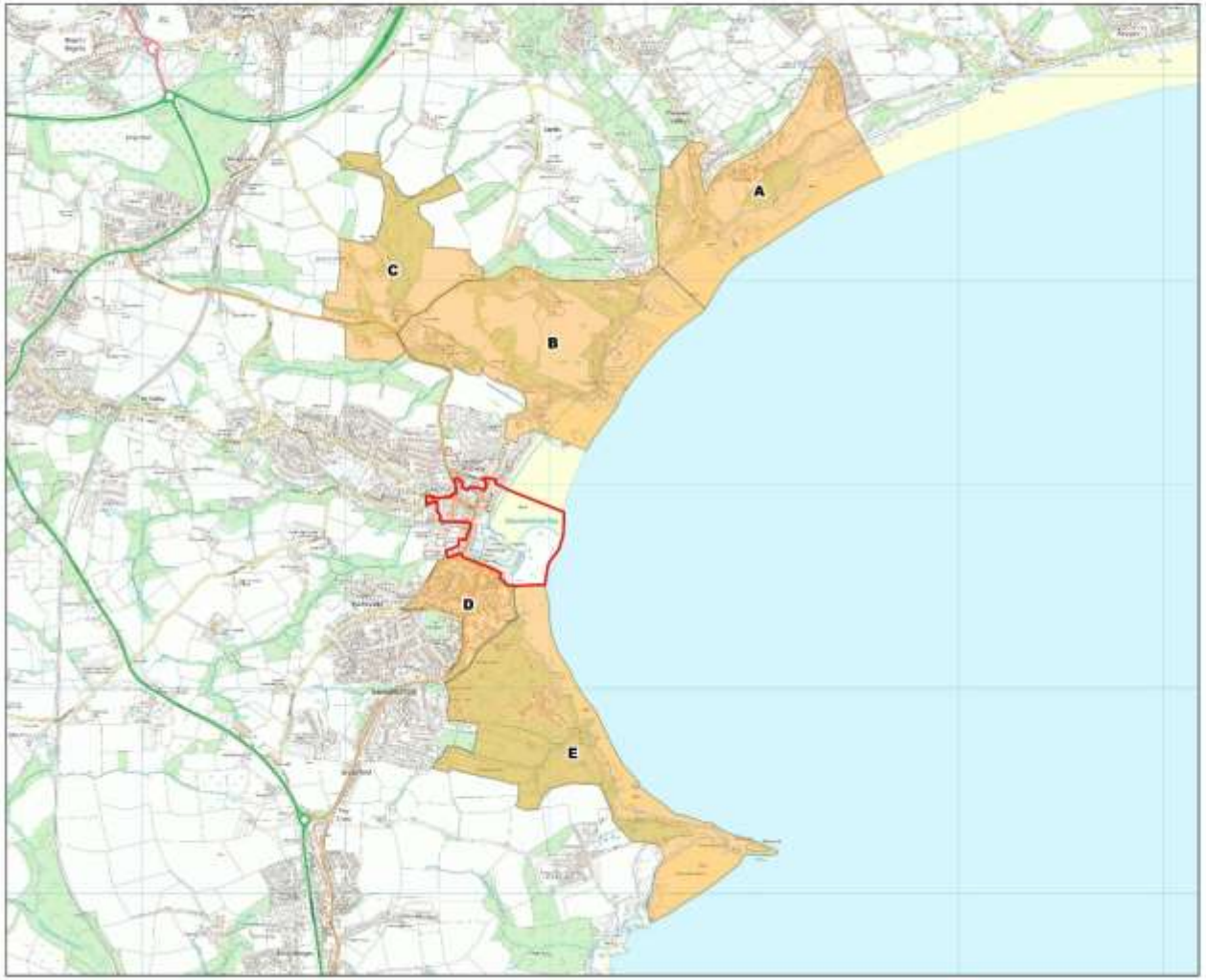


Saundersfoot

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



Saundersfoot
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MAP 3

A. Distant views to coastal slopes; views towards Summerhill and Amroth.

B. Coppet Hall Point including open fields, parkland and woodland with glimpses of Hean Castle. Historically important railway tunnels and associated features.

C. Churchton: Medieval Parish Church among fine scenery. Historically important estate farmland and woods.

D. C19 and early C20 seaside suburban development amid a fine wooded setting.

E. Historically important woodland and coastline forming important backdrop to village.

Local Guidance and Management Proposals

46. 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.

47. 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

48. 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

49. These are subject to controls under separate legislation. Listed Building control is operated by the Pembrokeshire Coast 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

50. 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

51. 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.

52. 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.

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

Roof-Scape

54. 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

55. 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.

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

Roof Lights and Dormers

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

Chimneys and Chimney Pots

58. 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

59. 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 alternations, careful consideration will need to be given to the siting and design of the panels.

60. 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.

61. 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

62. 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

63. 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.

64. 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.

65. 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.

66. 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.

67. 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

68. 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.

69. Within an Article 4(2) area, planning permission is not required for the repair or exact replacement of a historic door and where householders wish to replicate existing non-traditional doors, planning permission will not be required providing that the doors pre-date the designation of the Conservation Area and exact replicas are proposed

Porches and Canopies

70. 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

71. 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

72. 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.

73. 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

74. 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.

75. 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.

76. The Pembrokeshire Coast National Park Authority will be preparing Supplementary Planning Guidance on Shop Front Design.

Colour

77. 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

78. 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.

79. 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.

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

New Development within the Conservation Area

81. 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

82. 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;

83. 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

84. 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**

85. 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

86. 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.

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

Satellite Dishes and Antennae.

88. 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

89. **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

90. While the conservation and enhancement of private properties within the Conservation aArea 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

91. Some areas are highlighted as such within the appraisal, such areas including small private and public gardens, 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

92. 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.

93. 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

94. The National Park Authority (NPA) 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.

95. 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) (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. Planning Policy Wales 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 suit 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)***.