

SOLVA 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**

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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. The historic core of Solva was designated a Conservation Area in 1997. Once designated, Local Authorities have a duty to protect Conservation Areas from harmful development, this reflected in the policies contained within the National Park's Local Development Plan. They also have a duty to review boundaries and identify potential measures for enhancing and protecting the conservation area.

See map 1.

3. Over and above the general restrictions on permitted development across the National Park, the consequences of Conservation Area designation include the requirement for consent to demolish certain buildings/boundary features and the requirement to notify the Authority of proposals affecting certain trees.
4. The purpose of a Conservation Area appraisal is to define the qualities of the area that make it worthy of Conservation Area status. This will provide a sound basis for development control decisions and for improvement/enhancement initiatives. It will also enable the development of a robust policy framework for the future management of the area, on which planning and applications and other proposals for change may be considered.
5. Modest changes to properties within Conservation Areas can cumulatively erode their character. In some Conservation Areas of the Pembrokeshire Coast National Park, there are extra planning controls over changes to the fronts of houses facing highways and open spaces. These controls are known as Article 4(2) directions, and planning permission is needed to make certain changes. In 2016, a direction was confirmed for Solva Conservation Area.
6. Buildings used for other purposes than single dwelling houses (including Listed buildings) remain subject to full planning/Listed Building control.
7. The extra planning controls comprise:-
 - The enlargement, improvement or other alteration of doors and windows
 - The provision of a hard standing
 - The erection or demolition of gates, fences and walls.
8. This document serves as:-

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

Solva **Conservation Area** **Designated 1997** **MAP 1**

Key

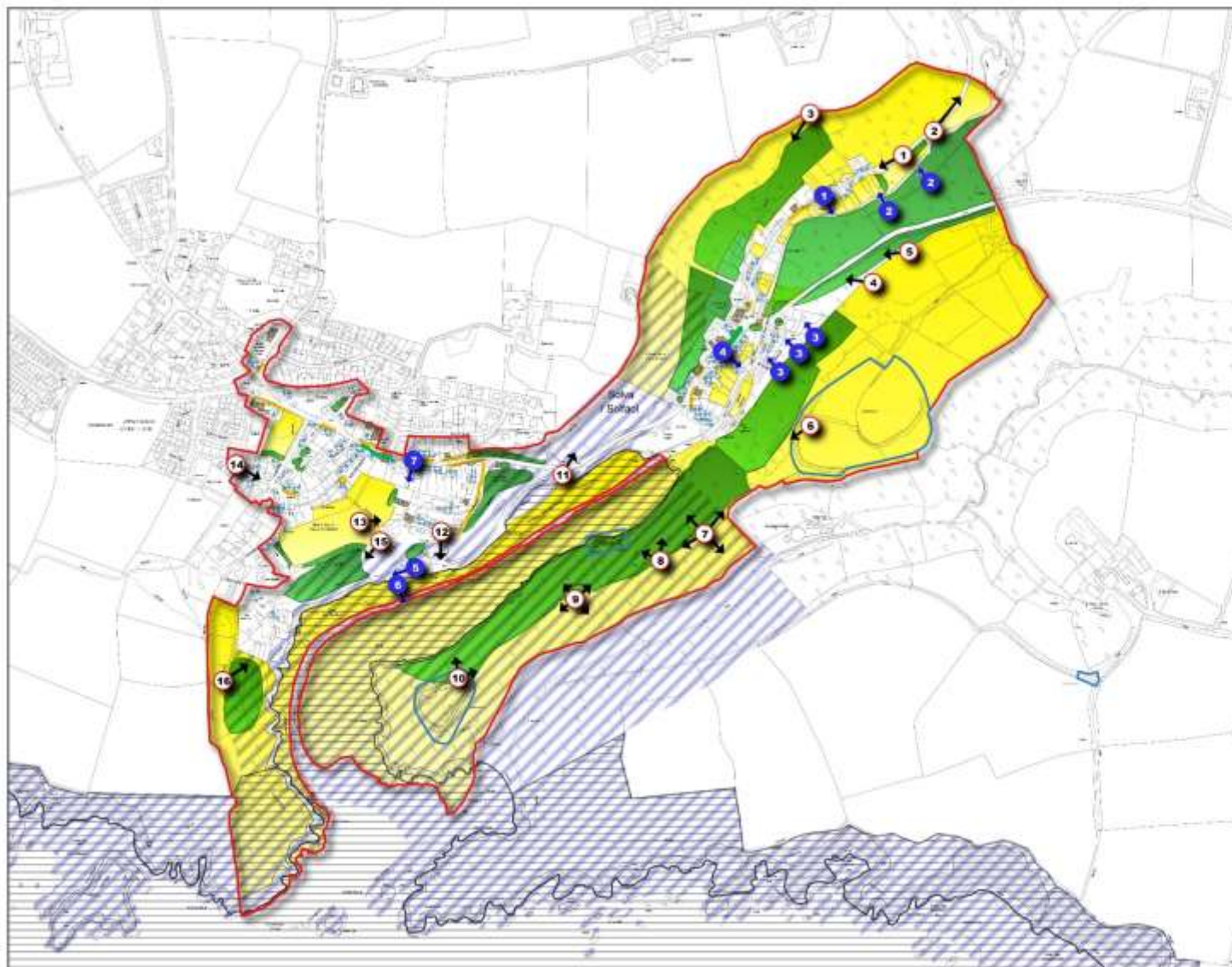
- Conservation Area / Character Areas
- Listed Buildings
- Tree Preservation Order / Trees important to setting
- Scheduled Ancient Monuments
- Site of Special Scientific Interest
- Special Area of Conservation
- Landmark Buildings
- Positive Buildings
- Key cottages/frontages
- Essential Open Areas
- Opportunity for improvement of forecourt/cottage/shop fronts
- Opportunity for enhancement of area
- Opportunity for public realm / features enhancement

Key views

1. View of Pendergast backed by tree-clad slopes
2. View east along Solfach Valley flanked by steep valley sides
3. View from footpath across rooftops to harbour. Fine coastal backdrop
4. View down to Main Street set against steep wooded valley side. Cambrian Inn and former Methodist Chapel prominently visible
5. Fine views over harbour from footpath, across rooftops of Main Street and north towards landscaped gardens of Pendergast
6. Fine views over harbour from footpath, across rooftops of Main Street and north towards landscaped gardens of Pendergast
7. Panoramic views of harbour, Upper and Lower Solva and St Elvis. Fine distant coastal and landscape views
8. View over whole of harbour and Upper Solva
9. 360° degree views from Carn Lucheden over Upper and Lower Solva, St Elvis and St Brides bay
10. View from the Galin Fort across harbour to Upper Solva and towards Main Street, Lower Solva
11. View of Lower Solva from Solva Hill
12. Views across estuary mouth towards St Brides Bay from Penyraber
13. Views across Penyraber
14. Views across Penyraber
15. Views towards Fort Cottages & The Fort
16. Fine views over Upper Solva & Solva Harbour within valley setting, distant farmland

Glances to an object/landmark/point of interest

1. Glimpse of river Solfach from Pendergast
2. Glimpse of Pendergast from footpath
3. Glimpse of Main Street through trees
4. Glimpse down New Street
5. Glimpse of Fort Cottages & The Fort from Trinity Quay
6. Glimpse of sea between headlands from Trinity Quay



The Planning Policy Context

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

Historic Development and Archaeology

11. The Welsh Solfach evidently takes its name from the river, its name thought to be derived from 'salw' (poor/mean) and 'bach' (small). An alternative theory is a Norse origin, the name similar to Solveig, a village in Norway. 'Valle de Saleuuach' is first mentioned circa 1200 by Giraldus Cambrensis.
12. There are abundant prehistoric remains, including the Iron Age promontory fort on Solva Head, with another defended settlement inland to the north-east.
13. With St Davids – one of the leading Christian centres in early medieval Europe - just to the west – the settlement was of some importance. The parish church at Whitchurch was probably an early chapelry belong to the cathedral, implying that the main settlement lay around the church, close to a pilgrim's route.
14. In 1326, the Black Book of St Davids mentions the mill at 'Soluach' as owned by the bishops (probably Middle Mill), but also mentions two settlements – 'Soluach Sybwin' and 'Soluach Inferior', suggesting the existence of Upper and Lower Solva by that time. The port is first mentioned in 1365, when a cargo of limestone was brought in, presumably for making lime.
15. The deep natural harbour was mentioned by John Leland in the 1530s as 'a small creke for ballingers and fischar botes' (a ballinger being a small coastal trading vessel of the period). The historian, George Owen of Henllys wrote in 1603 of 'a portlet for small shipping and salfe upon many necessities'. Solva Bridge is shown on Owen's list of principal bridges in the county. Ogilby's Road Map of 1675 shows the road passing through lower and upper settlements, with houses on both sides of the road.
16. Lewis Morris' Sea Chart of 1748 gives a schematic view of settlements in both Upper and Lower Solva. The foreshore is indicated right up to Solva Bridge, strengthening the suggestion that Lower Solva developed from a settlement around the bridge and mill (the latter shown on Bowen's Map of 1740) perhaps first along the western bank of the river. Probably the channeling of the river was carried out in the later eighteenth century, providing level areas for gardens, the creation of the Gamlyn and the building of houses in New Street.
17. In 1756, a local shipping company was formed and the settlement grew as a port, with some nine warehouses eventually built. In 1811, Richard Fenton noted that both settlements were 'every day increasing and built without reference to any particular plan' Lower Solva was the commercial centre, afflicted by smoke from two limekilns. Houses were being built up the valley in Prendergast, which was terraced to provide 'beautiful hanging and very early gardens behind'.
18. In his Topographical Dictionary of Wales (1833), Samuel Lewis noted that the sea-port of Solva was transformed by the demand for shipping during the French wars, leading to 'one of the poorest hamlets in this part of the

principality' being transformed in the period of 40 years to a 'flourishing local town'.

19. With the sudden increase in population, four Nonconformist chapels were built between 1798 -1819. With the decline in the price of exported corn, Solva entered a period of decline. The building of the railways (which has reached Haverfordwest by 1854) marked the decline of sea trade. Development through the mid-later nineteenth century was largely restricted to rebuilding the chapels, some houses, and St Aidan's church 1877-9. In the early twentieth century, some new houses were built in Upper Solva, but the overall built character is early nineteenth century.
20. In terms of economic history, agriculture was the staple industry, evidenced by the medieval strip fields to the north shown on the 1840 Tithe Map. Probably both Upper and Lower Solva were originally small medieval settlements with attached open fields systems, traces of which are still discernable. Perhaps the layout of the former strip fields influenced the layout and development of Upper Solva that seemed so haphazard to Fenton. The Bishop's mill at Middle Mill was itself an important centre. A mill was in existence in Lower Solva by the early eighteenth century, when the processing of corn, oats and barley became an important part of the local economy, as evident by the surviving warehouses in Main Street.
21. The surrounding land was noted for growing grain. The bank of limekilns on the foreshore and the surviving kilns on the Gribin were fueled by South Pembrokeshire anthracite and limestone to make lime both for building mortar and for fertilizing the surrounding land.
22. As already noted, Solva was a flourishing harbour from an early date, developing rapidly after 1756 when a shipping company was formed. The harbour was the base for the assembly and transport of the iron and timber for the renowned first Smalls Lighthouse in 1775. In 1856, the Trinity Quay was built for the import of Cornish granite for the second Smalls Lighthouse. In 1811, Fenton noted exports of corn, with importation of coal, culm and limestone. In 1843, ships of some 140-200 tons and at least 15 smacks were noted as being based in Solva. Most boats were owned by local gentlemen/merchants such as Thomas Raymond of Bank House or John Williams of Tanyrallt, with smaller shares held by local farmers and smaller merchants. It is recorded that some 10 vessels were built in Solva between 1790 -1840. The burning of lime was also a significant trade, with some 10 limekilns in existence by the mid nineteenth century.
23. Despite the decline of shipping in the railway era, small-scale coastal shipping and the Irish Sea trade remained important, but with the advent of larger cargo vessels, Solva's narrow harbour was increasingly restrictive. With the increased use of artificial fertilisers and the industrial making of lime, the coastal lime trade was in sharp decline by the end of the nineteenth century. By 1914, the Trinity Quay was being operated by the Solva & District Co-operative, handling feedstuffs imported by the few remaining coastal traders.

24. At least 12 inns existed at various times during the nineteenth century and three of these remaining today. A printing press also existed in Main Street, from where the Dewisland & Kemes Guardian (later the Pembroke County Guardian) was printed from circa 1858 – 1906.
25. Due to the proximity of St Davids and the coach route passing through Solva, tourists were attracted to the village, as noted by Fenton in 1811, its popularity increasing after the after the railway reached Haverfordwest.
26. The chapels were rebuilt during the nineteen century. Mount Zion Independent (known as Capel Uchaf) was built in 1798, remodeled in 1856 and refitted in 1896. The Wesleyan Chapel of 1812 is now the Memorial Hall. The Calvinistic Methodist Chapel in Prendergast of 1815 was replaced by the present building in Main Street (now an art gallery) in 1883. The cause here was very early, dating back to the 1750s. The Baptists built a small chapel (Capel Bach) in Upper Solva in 1819, replaced by the imposing Mount Pleasant Chapel, in 1863. Finally, St Aidan's Church was built 1877-9, an interesting design by J.L. Pearson, preserving the medieval font from St Elvis, as well as an Early Christian inscribed stone.
27. From circa 1830, there were private schools in Solva, including the locally renowned Academy at Lower Solva, where Latin, draughtsmanship and navigation were taught - all essential to a maritime life. A National School opened in 1834, having 85 scholars by 1844. The British School in the hall of Mount Zion Chapel opened in 1844, merging with the National School in 1881. In 1933, the new Council School was built in Upper Solva.
28. In 1941, the nearby airfield at St Davids was built for the RAF as its main local base, with several camps created in Solva to accommodate service personnel. More permanent housing followed. Maes Ewan was built in the early 1950s for agricultural workers whilst Bro Dawel replaced the temporary housing on the site. More recent development occurred north of High Street on the site of Panteg Farm.

Character Analysis

29. The character of Solva is intrinsically linked to its history and development.
- The Conservation Area is of high archaeological importance
 - The village retains a rich legacy of its industrial past and its late eighteenth century-early nineteenth century heyday.
 - Solva has a magnificent coastal and landscape setting, set above a beautiful natural harbour.
 - Solva remains a key part of the county's tourist industry and retains a commercial core.
 - Upper and Lower Solva retain their historic layouts, the open random pattern of the former contrasting with the valley setting of the latter.
 - The architectural vocabulary is typically simple and solid, with architectural detail reserved for more formal buildings.
30. The Conservation Area is dramatically divided into two Character Areas - Lower Solva in the deep valley of the Solfach and Upper Solva on the hill to the west. Each are set out in the following chapters The Conservation Area contains 23 **Listed Buildings** and 3 **Scheduled Ancient Monuments**. 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 terraced gardens, 'gudels' (river passages) and stone stiles.
31. The map also identifies **key curtilages/frontages** (including walls and railings), **essential open areas** and **important trees/groups of trees**.

The map shows the study area with two numbered locations. Location 1 is marked with a black dot and the number '1' in the upper right quadrant. Location 2 is marked with a black dot and the number '2' in the lower left quadrant. The map includes a legend in the top left corner, a scale bar in the top right corner, and a north arrow in the bottom right corner. The map is titled 'Map of the study area' in the top left corner.

Character Area 1 – Lower Solva and Solva Quay

32. This area comprises the valley settlement, flanked to the north-east by the steep slopes behind Prendergast and to the south-east by the coastal headland of The Gribin, with its two Iron Age settlements. At the heart of the area is Main Street (the A487 Haverfordwest – St Davids road) which forms a small commercial area, served by the car park on the harbour. Solva Quay forms a separate commercial hub in terms of working/ leisure boats and associated uses. Prendergast follows the river valley north-westwards, a narrow route to Middle Mill, the houses to the north-west with characteristic terraced back gardens to the steep valley side.
33. The character of the area is highly picturesque throughout, the valley-floor settlement forming a dramatic contrast with The Gribin, which has panoramic and far-reaching views. The area is well-served with footpaths, enabling ready appreciation of the qualities of the character area.



Figure 1 - Main Street

34. The area contains 13 **Listed Buildings** and 3 **Scheduled Ancient Monuments** and is of very high archaeological importance and potential. Several key unlisted **positive buildings** are identified in terms of their contribution to the streetscape. The commercial buildings on Main Street are domestic in character and scale, interspersed with houses. The buildings are mostly of two storeys with simple generous proportions. Some buildings, including the Old Printing House, Llys Aber and Gwryd House rise to three storeys. Main Street largely comprises short terraces or pairs, with larger detached houses including Llys Aber. Tanyrallt is the most imposing detached house, built in the mid nineteenth century for John Williams, merchant and farmer. His three-storey warehouse survives, forming a well-preserved group – another warehouse survives further south.



Figure 2 – Well preserved group

35. New Street forms a short terrace leading over the Solfach to The Gribin, a short terrace of cottages amid a scattering of buildings, including a limekiln, with another limekiln on the Gamlyn further south, this area being part of the original quay.
36. Prendergast comprises mostly smaller cottages in short groups. Those to the north-west have terraced gardens behind, the more scattered cottages on the river mostly set at a lower level. The cottages here and along the Gribin are mostly two storey (many originally single-storey), distinctly subservient to the scale of the houses along Main Street.



Figure 3 - limekiln, Lower Solva



Figure 4 - Prendergast

37. A unifying feature of Main Street and Prendergast however are the 'gudels', narrow passages from the road to the Solfach used by householders for fetching water for washing etc. Six gudels survive, one adjacent to the Ship

public house, two near the bridge at the start of Prendergast and three spaced along Prendergast. Four remain open.



Figure 5 - gudel, Prendergast



Figure 6 - Positive building

38. Most properties directly face the road, but until later twentieth century road widening, most properties in Main Street had forecourts or front gardens, most since truncated or paved over. Many historic railings and boundary walls survive, identified as **Key Curtilages/Frontages**.



Figure 7 - key curtilages

39. The overall impression of streetscape is typically densely-developed. The gaps between properties do little to disturb street frontages, but often provide good glimpses of the wooded slopes, terraced gardens and in some instances contain the gudel passages. **Key views and glimpses** are identified within the inset map: there are particularly fine panoramic views from The Gribin, but there are also good views into Lower Solva from the main eastward approach.
40. The Quay area (comprising Sand Quay and Trinity Quay) lies to the south-west. Trinity Quay was built in 1856 for Trinity House to facilitate the construction of the second Smalls Lighthouse. The former lifeboat house was built on the quay in 1869, (decommissioned in 1887). After Trinity House sold off the quay, it serviced local coastal traders well into the twentieth century. The steep coastal slopes above the quay are criss-crossed by footpaths, originally providing access to the local wells at Fort Cottages and the quay.
41. On the opposite bank of the estuary is the picturesque group of four limekilns, three of which are shown in a watercolour of 1795. These lie under the headland (The Gribin) with its fine Iron Age promontory fort, from where fine views exist of across the Conservation Area and the wider landscape and coast.



Figure 8 - view from The Gribin

42. Within the area, **essential open areas** include the picnic area by Solva Bridge, the Gamlyn play area and The Gribin.



Figure 9 - play area, Lower Solva

43. Several **trees/groups of trees** are important to the character of the area, including those on the coastal slopes/valley sides and the group of sycamores near Solva Bridge.



Figure 10 - trees near Solva Bridge



Figure 11 - coastal slopes

44. In terms of public realm, the roads and pavements are mostly of standard finish; no paving to narrower roads (including Prendergast). Standard street lighting and furniture.
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.
 - Traffic management issues including peak-time congestion, and vehicle/pedestrian conflict.
 - Poor quality pavements.

Character Area 2 – Upper Solva

46. This area comprises the upper settlement, bisected by the A487 (High Street) and the western headland of the Solfach estuary. A number of minor roads run south off High Street, including Penyraber, Portland Square and Chapel Lane. Glanhafan leads south to Fort Road, which runs down towards the estuary to The Fort and Fort Cottages.
47. Like Lower Solva, the character of the area is highly picturesque, especially to the sea-facing Penyraber and Fort Road. The settlement is bisected by several paths and open areas, providing superb coastal and landscape views.



Figure 12 - High Street

48. The area contains 10 **Listed Buildings** and is of high archaeological importance and potential. Several key unlisted **positive buildings** are identified in terms of their contribution to the streetscape. Upper Solva has a more domestic character than Lower Solva, being historically located away from the bustle of the quays and the smoke of the limekilns. Former commercial premises are domestic in character and scale: even the prominent Royal

George was until 1948 a dwelling house – the original pub was the adjacent cottage.



Figure 13 - positive building

49. The houses along High Street are typically two-storey, set in short groups. Some houses are of more imposing proportions (including St Teilo and No. 25), evidently houses built for local merchants or sea captains in the early nineteenth century. Wilcox Street forms a long terrace of early nineteenth century cottages terraced above a high stone wall at the lower end of High Street. Later houses include the Baptist Manse and The Manse facing over Parccycapel, both built in the early twentieth century.



Figure 14 - houses on High Street



Figure 15 - Wilcox Street

50. At the west end of high Street is St Aidan's Church, set within a small walled enclosure. Opposite the church, above the steep bank, is Mount Zion Chapel, facing the lane leading to Whitchurch. Towards the centre of the street, Mount Pleasant Chapel is set behind an attractive walled forecourt, the granite piers made of Bodmin granite (shipped into Solva for the building of the second Smalls Lighthouse).

51. In contrast then to the commercial character of Main Street, High Street is rather more residential with a significant number of larger dwellings and places of worship.



Figure 16 - St Aidan's Church



Figure 17 - Mount Pleasant Baptist Chapel

52. To the south of High Street, the settlement has an unusually random character, a mix of narrow streets and groups, yet within a semi-rural context, and the main groups of houses separated by open fields criss-crossed with footpaths.
53. Pen-yr-Aber is a string of houses with fine views over the harbour. This is possibly the oldest part of Upper Solva. An old view showing some early lateral chimneys to the rear of the houses has since been rebuilt. No. 30 towards the west end is a detached 'sea captain's' house with a slate-hung front and No. 32 similarly detailed.
54. Portland Square and Chapel Lane both run south from High Street. The grandly-named Portland Square is actually a narrow tapering site, with a terrace of cottages to the west and a pair of houses to the south, the east side remaining undeveloped. At the centre is an unusual island of small enclosed gardens. Chapel Lane is similarly a dead-end - the early former Baptist Chapel of 1819 an unusual survivor.



Figure 18 - Pen-yr-Aber



Figure 19 - Portland Square

55. Glanhafan to the south-west is an informal cluster of cottages about a small sloping green. From here, Fort Road winds down past informal groups of cottages to towards the harbour, the sunken tree-lined lane suddenly opening onto fine sea views. The prominent Fort with its distinctive corner turret was built in 1921 for Jack Palethorpe, the sausage manufacturer.



Figure 20 – Glanhafan



Figure 21 -Fort Road

56. Most properties face over roads, lanes or tracks. Where space allowed, small walled/railed forecourts were provided, some since removed for car parking. Narrower spaces such as Chapel Lane and Wilcox Street typically have cottages built up to the street-line. Many historic railings and boundary walls survive, identified as **Key Curtilages/Frontages**.



Figure 22 - key curtilage

57. The overall impression of the streetscape is a contrast between the typical built-up frontage of High Street and the less formal roads and lanes to the south. The gaps between properties do little to disturb street frontages, but sea views are limited.
58. In-contrast to fine views from the area to the south. **Key views and glimpses** are identified on the inset map: there are particularly fine panoramic views from Penyraber and Portland Square.



Figure 23- view from Pen-yr-Aber

59. Within the area, **essential open areas** include the fields south and east of South Winds and Parc-y-Capel.



Figure 24 - Parc-y-Gapel

60. Several **trees/groups of trees** are important to the character of the area, including those on the coastal slopes, the hedgebank on High Street at the junction of Panteg Road and the hedgerows on Fort Road south-east of Yr Hafan.



Figure 25 - trees at junction of Panteg Road

61. In terms of public realm, the roads and pavements are mostly of standard finish; no paving to narrower roads. Standard street lighting and furniture.
62. 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.
 - Traffic management issues including peak-time congestion, and vehicle/pedestrian conflict (notably on Solva Hill).
 - Poor quality pavements.

Building Materials

Walls

- Traditionally of local rubble, usually colourwashed or rendered with exposed stone for later houses (e.g. Tanyralt), the former Methodist Chapel and St Aidan's Church. Colourwash typifies smaller cottages with render for more formal houses, often scribed. Some slate-hanging, including Bryn-y-Mor and Llys Aber.



Figure 26 - Capel Bach - exposed rubble



Figure 27 - smooth render



Figure 28 - colour-wash

Windows

- Predominantly vertical sliding sashes, many originally 12-paned with glazing bats later removed for plate glass.
- Marginally glazed sashes to Tanyrallt.
- Later pattern of sash window typically four-paned.



Figure 29 - 12-paned sash window



Figure 30 - marginal-paned sash window



Figure 31- four-paned sash window

Doors

- Traditionally six-panelled (early nineteenth century) or four-panelled (later nineteenth century) to larger houses.
- Boarded doors to cottages.



Figure 32 - six-panel door



Figure 33- four-panelled door

Roofs

- Typically gabled and clad in North Wales slate.
- Local tradition of North Pembrokeshire slate finished in cement grout almost extinct (seen in an outbuilding on Penyraber).



Figure 34 - grouted roof

Chimneys

- Typically of colourwashed/rendered stone with well-flaunched plain pots.
- Later stacks of brick with corbelled heads.



Figure 35 - stone chimney stack



Figure 36 - red brick chimney stack



Figure 37 - yellow brick chimney stack

Boundaries

- Larger and more formal buildings have forecourts/front gardens.
- Several smaller properties face directly onto the road.
- Forecourts generally within rendered walls, some with cast-iron half-rails.



Figure 38 - walled forecourt, Mount Pleasant Baptist Chapel



Figure 39 - Solva Quay

Landscape and Seascape Setting

63. The National Park Authority's Landscape Character Assessment (2006) notes Solva as a small-scale and attractive estuarine village with strong coastal associations lying amid a landscape with prehistoric monuments. It also notes the survival of the Welsh language and culture.
64. The Authority's Seascape Assessment (2013) notes Solva as being the focus of marine activity within the area, its deep harbour amid a coast typified by indented jagged cliffs, from which there are panoramic views from several high points.
65. The **prominent views** into the Conservation Area include those from Whitchurch Road and from St Brides Bay
66. Map 3 summarises the prominent views into the Conservation Area.
67. From within the Conservation Area itself are a number of **key views**, best seen from Upper Solva and the coastal headlands, from which Lower Solva can be seen in its deep river valley, with tiny gardens terraced into the western valley slopes. A wider perspective is gained from Solva Head where the harbour setting of the lower settlement contrasts with the plateau-like setting of Upper Solva. These are set out in on the Character Area map.



Figure 40 - view from promontory fort

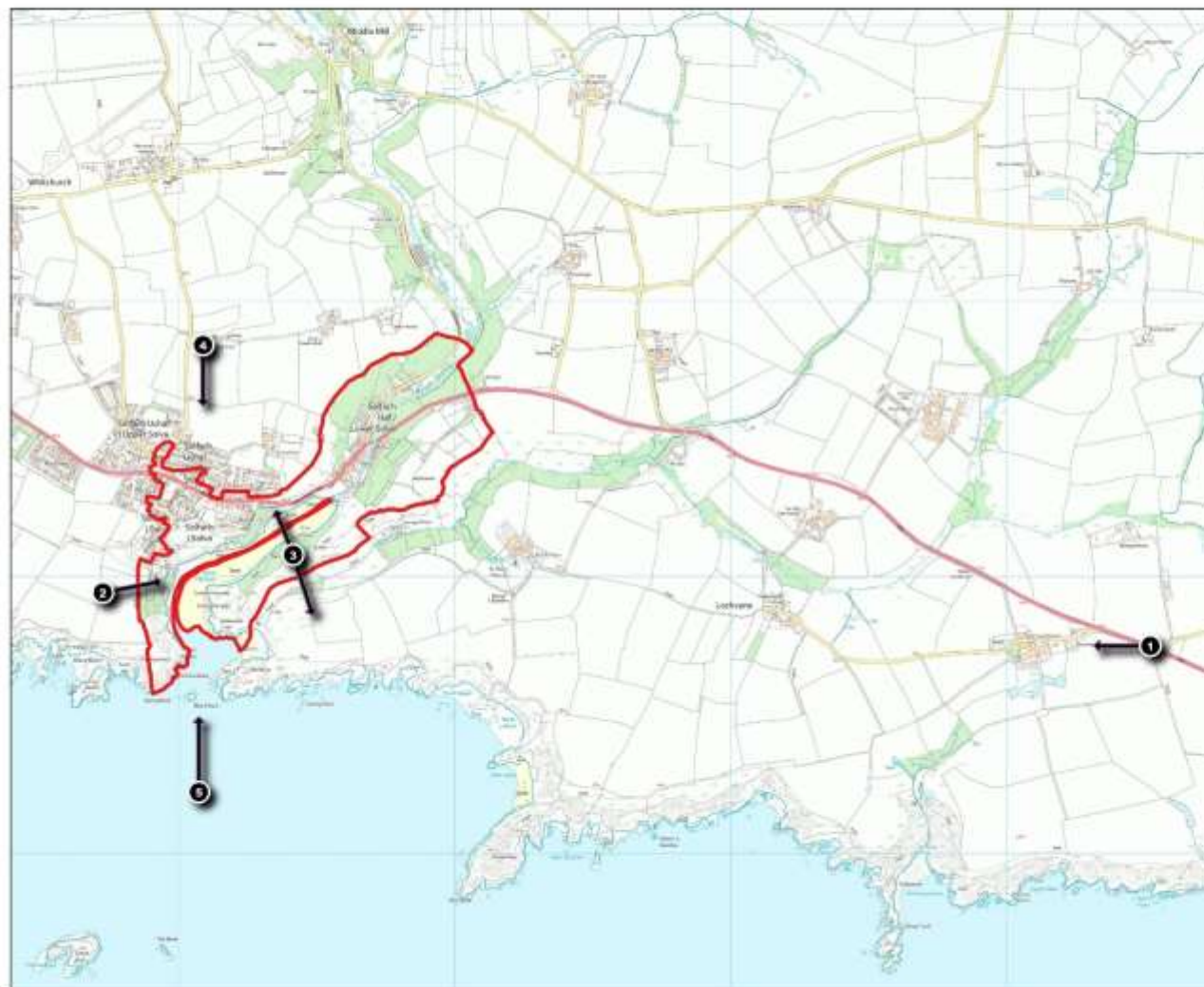
68. Also shown on the Map 1 are **key glimpses** from within the Conservation Area towards objects/landmarks/points of interest. These include views of Fort Cottages and The Fort from Trinity Quay and the glimpse of St Brides Bay from the Royal George.



Figure 41 - glimpse of Fort Cottages from Solva Quay

Solva

Prominent views into Conservation Area

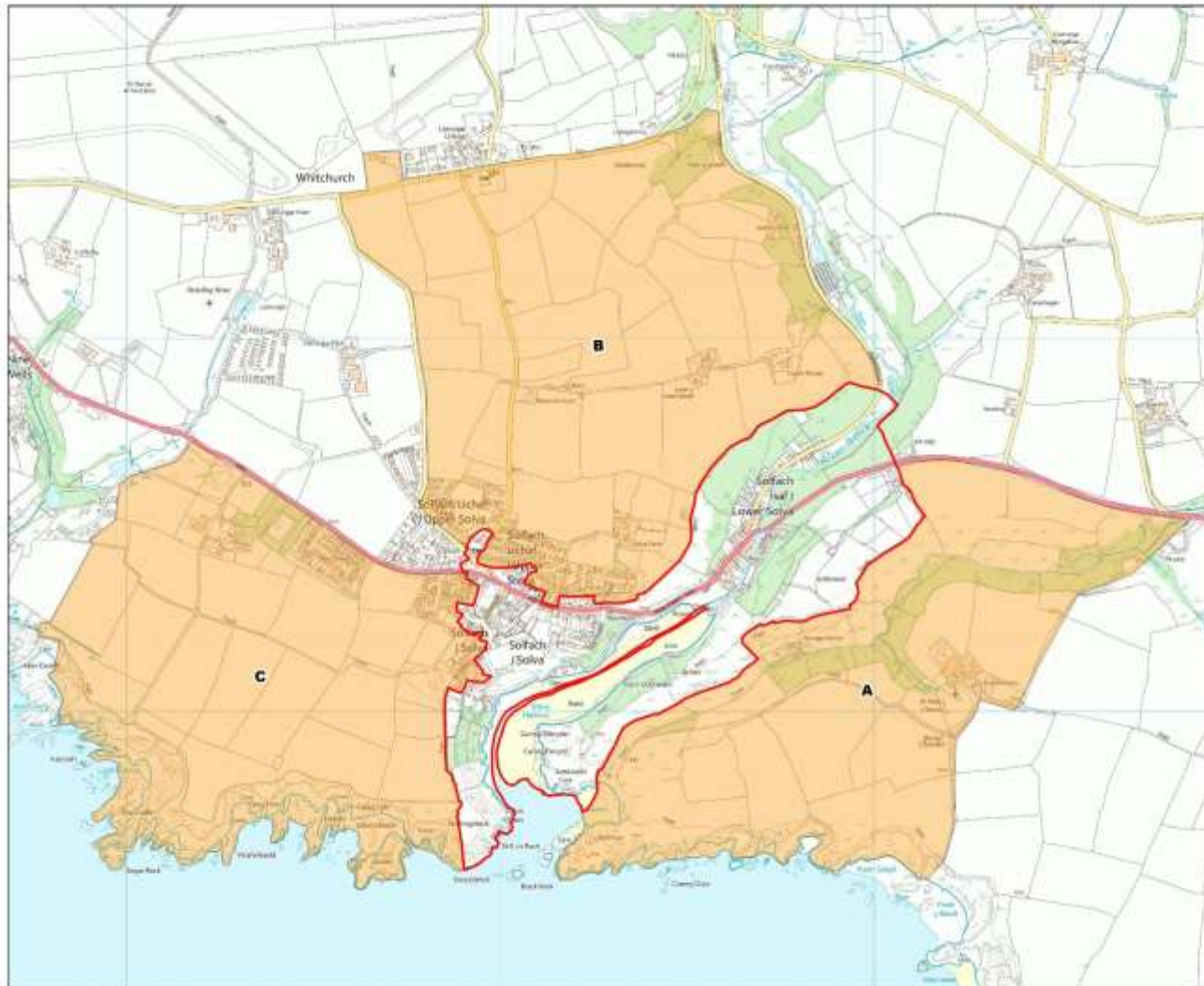


Solva Conservation Area Designated 1997 MAP 3

1. View from A487 showing Upper Solva set against backdrop of St David's peninsula and it's dramatic calms
2. View over harbour and Upper Solva.
3. Views over Upper and Lower Solva, St Elvis and St Brides Bay.
4. Sea views across rooftops of Upper Solva from Whitchurch Road.

Solva

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



Solva Conservation Area Designated 1997 MAP 4

- A. Valley to the east of Lower Solva (St Elvis) of archaeological, historic and landscape importance, including site of St Tello's church, burial chamber and Ffynnon Dogfael.
- B. Area to the north of Upper Solva including open farmland, village school, medieval parish church and vicarage.
- C. Land to the south-west of Upper Solva providing important landscape setting when viewed from the sea. Llanuwmas of historic importance.

Local Guidance and Management Proposals

69. 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.
70. 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>
71. 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

72. 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

73. 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

74. 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.
75. 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.
76. *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

77. 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

78. 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.

79. 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.

Rooflights and Dormers

80. 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

81. 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

82. 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.
83. Notwithstanding prevailing householder 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.

84. 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

85. 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

86. 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.
87. 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.
88. 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.

89. 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.
90. 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

91. 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.
92. 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

93. 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

94. 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

95. 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.

96. 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

97. 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.
98. 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.
99. The National Park Authority will be preparing Supplementary Planning Guidance on Shop Front design.

Colour

100. 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

101. 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.

102. 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.
103. Front gardens are an important local amenity. They enrich the Conservation Area visually and can provide sustainable drainage.

New Development within the Conservation Area

104. 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.

105. 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.

106. 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](#).

107. 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

108. 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.
109. Demolition of a Listed Building (or any part of it) without Listed Building Consent is a criminal offence.

Satellite Dishes and Antennae.

110. 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

111. These are very important determinants of design excellence and sensitivity in historic areas. The Highway Authority is encouraged to continue to work with the National Park Authority and Community Council 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

112. While the conservation and enhancement of private properties within the Conservation Area are important, public areas and features (poles, cables,

signage, benches, bins, lighting etc) have significant effects on the special qualities of the area. In working with the relevant agencies, attention will be drawn to the special qualities of the Conservation Area in the provision of appropriate infrastructure.

Essential Open Areas

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

Trees and Hedgerows

114. 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.
115. 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

105. The National Park Authority has existing planning powers to remedy such matters as the poor condition of land and buildings, urgent works and repairs notices for Listed Buildings and unlisted buildings and structures. The Town and Country Planning (General Development Order) 1995 (as amended) provides permitted development rights for minor building works on residential properties, with some restrictions in Conservation Areas. By the use of an 'Article 4(2) Direction', permitted development rights may be further restricted, for residential developments. A direction is currently in force across Character Areas 1 and 2.
106. 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. 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 \(Conservation Principles\)](#).