

TENBY CONSERVATION AREA



APPRAISAL AND MANAGEMENT PLAN

Supplementary Planning Guidance

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

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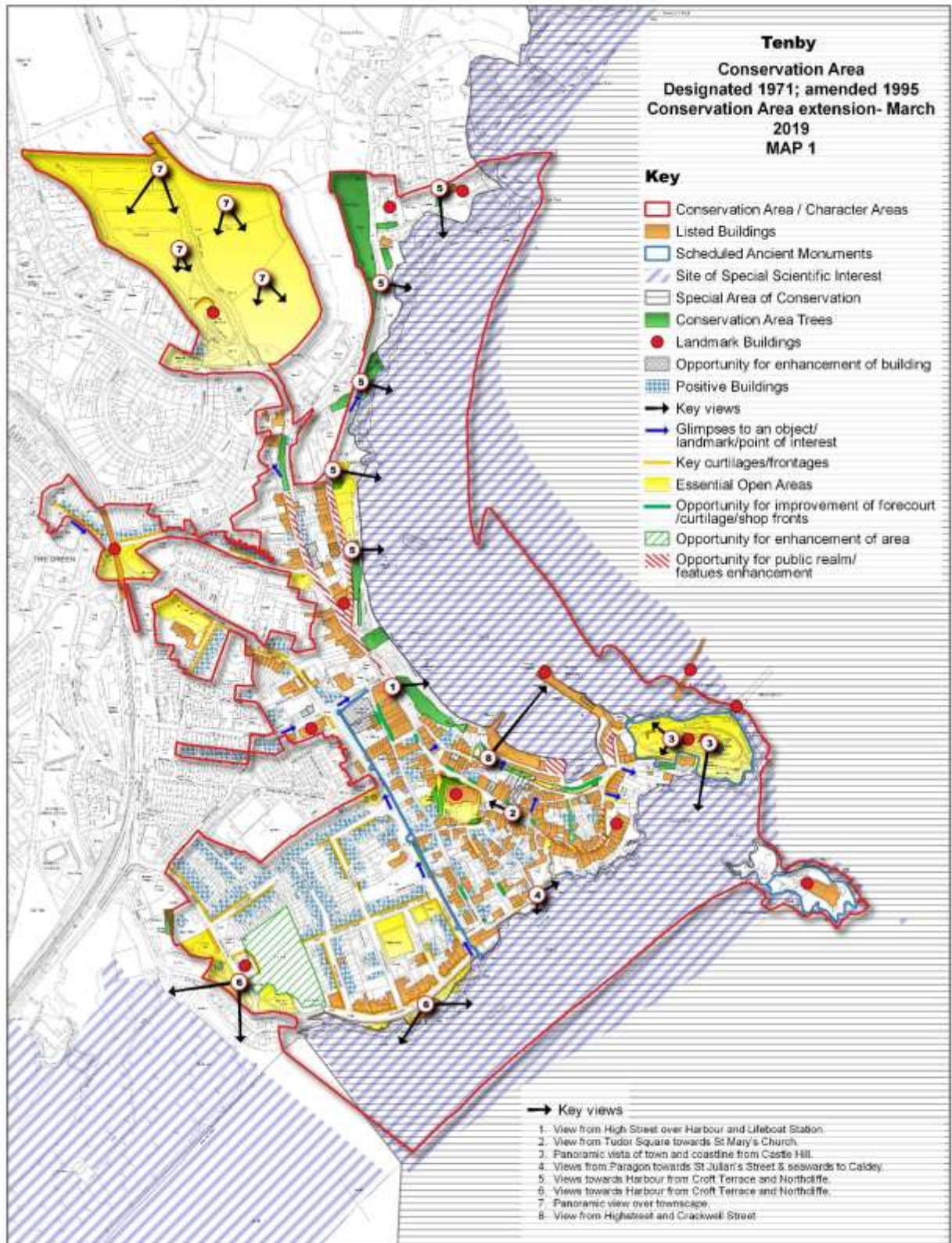
Introduction

1. The introduction of Conservation Areas resulted from the growing awareness that as well as individual buildings and trees, whole areas could be of interest and value. They were introduced in 1967 and now fall under the 1990 Planning (Listed Buildings and Conservation Areas) Act, Local Authorities being required to determine and designate 'areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance' as conservation areas.
2. Tenby was designated a Conservation Area in 1971, the boundary extended in July 1995 and March 2019. Once designated, Local Authorities have a duty to protect Conservation Areas from harmful development, as reflected in the policies contained within the National Park's Local Development Plan. They also have a duty to review boundaries and identify potential measures for enhancing and protecting the Conservation Area.

See Map 1 overleaf

3. Over and above the general restrictions on permitted development across the National Park, the consequences of Conservation Area designation include the requirement for consent to demolish certain buildings/boundary features and the requirement to notify the Authority of proposals affecting certain trees.
4. The purpose of a Conservation Area appraisal is to define the qualities of the area that make it worthy of -Conservation Area status. This will provide a sound basis for development control decisions and for improvement/enhancement initiatives. It will also enable the development of a robust policy framework for the future management of the area, on which planning and applications and other proposals for change may be considered.
5. Modest changes to properties within Conservation Areas can cumulatively erode their character. In some Conservation Areas of the Pembrokeshire Coast National Park, there are extra planning controls over changes to the fronts of houses facing highways and open spaces. These controls are known as Article 4(2) Directions, and planning permission is needed to make certain changes. In June 2015, such a Direction was confirmed for Tenby Conservation Area as then existing.
6. The extra planning controls within the Article 4(2) zone comprise:-
 - The enlargement, improvement or other alteration of doors and windows
 - The provision of a hard standing
 - The erection or demolition of gates, fences and walls.
7. Buildings used for other purposes than single dwelling houses (including Listed Buildings) remain subject to full planning/listed building control.
8. This document serves as:-

- An appraisal of the various features which give Tenby 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 Tenby Conservation Area.
9. The relevant stakeholders are drawn from the private and public sectors and this document is intended for use by both. Tenby Civic Society has been a valuable partner in preparing this document.



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. Little is known of any early settlement in Tenby itself, but there is ample evidence of Stone Age occupation at nearby Penally and on Caldey Island. Given the promontory site, it is likely that Tenby itself was a settlement of strategic importance from an early date.
12. From the fifth century, the area was a very important centre of early Christian culture with key settlements at Caldey and Penally, the latter apparently the birthplace of St Teilo.
13. The place is mentioned as early as circa 845 in a Welsh poem 'Etmic Dinbych' which mentions a fortress set above the sea where freemen and lords met in the company of their lord, Bleiddudd. Little is known of any early settlement, but the Viking raids between the eighth and eleventh centuries gave rise to place names such as Gosker and Caldey.
14. With the establishment of the vast Earldom of Pembroke during the Anglo-Norman period, Tenby became one of the most important ports in Wales, trading with Bristol, Ireland, France and Spain. Recorded exports included cloth, coal, corn, fish and limestone. By the fourteenth century, livestock, wool, hemp and fleeces were being exported - testimony to the fertile and navigable Ritec Valley.
15. With such economic success, the early defences of the town needed constant strengthening. The town was destroyed by Welsh forces in 1260, but by the late thirteenth century, the castle had been rebuilt and the earthen defences replaced in stone, these considerably refortified during the later medieval period. One of the three gates and seven of the twelve towers still survive. In 1245 the town contained 212 burghage tenements, rising to 241 by 1307, indicating a population of around 1500. Gradually, the town grew northwards beyond the walls, along the Norton ('north town').
16. By the mid-fifteenth century, Tenby was a very prosperous town. Royal concessions resulted in freedom from control by the Earl of Pembroke and allowed greater local control. The fine Tudor and Elizabethan town houses were depicted by the artist Charles Norris in 1812, shortly before their eventual replacement. The greatest surviving building of this period is St Mary's church, rebuilt and extended through the fifteenth century, with smaller domestic buildings including the Tudor Merchant's House.
17. Due to a decline in sea trade, the Civil Wars and plague in 1664, Tenby entered a long period of decline from the late sixteenth century. Trade became restricted to Bristol and Ireland - the main exports being leather, coarse cloth and corn. The botanist, Sir Joseph Banks visited the town in 1767, describing it as 'the most complete ruin'.
18. Revival of Tenby came hard on the heels of the establishment of Brighton as a holiday resort by the Prince Regent after 1786, coupled with the restrictions on

travel posed by the French Revolution. The old fishermen's chapel on the pier was converted into a bath house as early as 1781 and the Medieval north gate was demolished the following year to facilitate access for coaches arriving by the new coach road. Piecemeal rebuilding began (including a new house by John Nash), greatly accelerated in the early nineteenth century, when much of the old town was rebuilt, many of the new houses providing apartments for summer visitors.

19. In terms of town improvements, Sir William Paxton, banker and owner of Middleton Hall, Carmarthenshire began investing in the town, providing new roads, pavements, stabling - and most notably, a large bath house complex (Laston House), designed by S.P. Cockerell, which still survives.
20. Late Georgian Tenby became one of the leading resorts of Wales, with facilities including a theatre, assembly rooms, library, commodious hotels and inns, and several lodging houses available for rent. In terms of sea trade, Tenby oysters were a major export, whilst the main fishing trade became replaced with the Brixham trawlers, supplying the Bristol market. The medieval seaward defences were removed and arched openings punched into the Barbican Gate, creating the eponymous Five Arches (the action of the local surgeon George Chater, prevented wholesale demolition in 1873)
21. Municipal improvement continued, including the demolition of the old market row to create the present Tudor Square, in 1836. The pier was enlarged in 1842 to accommodate the visiting paddle steamers, and new pavements and gas lighting were provided. The population of the town rose from 800 in 1810 to 2100 in 1831.
22. Major expansion of the town followed the opening of the Pembroke and Tenby Railway in 1863, which three years later connected to South Wales and Paddington. This brought a new type of visitor drawn from the middle and working classes – and the need for the town to grow beyond the walls. The Southcliffe area was laid out in 1864 (developed as a hierarchy of hotel, boarding houses and artisan housing). A new pier was built off Castle Hill in 1899.
23. The pattern was set by the sale of the Tudor Estate in 1863, after which St Florence Parade, Sutton Street, Picton Terrace and the eastern portion of the Esplanade were laid out for development by J.H. Shipway, engineer. In 1869, Southcliffe Street was laid out for building by the Corporation, with Culver Park and Picton Road developed at the same time. Victoria Street was built around 1875-1882. Development had slowed down by the 1880s (a scheme of 1876 for a link road from the Esplanade to the railway station was abandoned), with undeveloped sites since occupied by the Rectory Field Car Park and the Bowling Green, the main development being the sheltered flats at Hanover Court.
24. From about 1870-1910, the area between the old town and railway line was developed largely as terraced housing. New public buildings included Chapels, the Welsh National Albert Memorial and the large Royal Gatehouse Hotel

(since demolished). Within the walled town, many buildings were remodelled, with new shop-fronts, bank frontages and the emporium of T.P.Hughes. Many fine Victorian and Edwardian shopfronts survive.

25. St Catherine's Island lies just to the south-east, accessible by foot at low tide. The site of a Medieval chapel was replaced by the fort, built in 1868-70 as an outlier to defend the Milford Haven against Napoleonic threat.
26. The pace of growth slowed for a period during the 1870s (accounting for the gaps in the Southcliffe area and the piecemeal development of the Northcliffe area). Edwardian prosperity came in the form of new hotels including the Peerless and Imperial, and the arrival of George Ace, motorist and cyclist pioneer, who set up garages within the town. In 1929 a huge amusement pavilion was built by George Shanly close to the South Beach (demolished in 1981). Early twentieth century Tenby was a prosperous town, typified by the growth of smaller guest houses and the influx of visitors from industrial areas of Wales.
27. The later twentieth century saw a typical pattern of decline, due to cheap holidays abroad and the growth of the supermarkets. Many buildings entered a slow period of decline or were converted to apartments and flats. Remoteness and the seasonal economy were major issues. The advent of the twenty-first century however has seen a change in terms of the fashion for 'staycation' holidays and improved roads to West Wales. Within the town, various experiments to address traffic congestions has resulted in the current summer pedestrianisation scheme with associated 'café culture'. New development – mostly restricted to minor infill – has tended to be conservative in scale and style.

Character Analysis

28. The general character and plan-form of Tenby is intrinsically linked to its history and development.
- The town is a perfect picturesque addition to the rural hinterland; the panoramic cliff-top view of the harbour being of international repute.
 - The townscape is still dominated its medieval defences, the castle ruins and the fine town walls and gates. After Conwy and Caernarfon, Tenby is the best-preserved walled towns in Wales.
 - The narrow medieval street pattern is preserved within the walls. It forms a sharp contrast to the grid-patterns of the Victorian parts of town, especially the Southcliffe area.
 - Within the Walled Town, key Medieval buildings remain, but much early fabric is hidden in the form of many cellars and behind later work.
 - The town centre retains its vibrant commercial core. This and the beach areas form a strong contrast to the quiet predominantly residential character of the outer streets.
 - The harbour remains a working one, vital to the local economy.
 - The town retains a clear hierarchy of buildings from the larger sea-front hotels and houses to the smaller artisan terraces to the west.
 - There are fine distant views of the town from the land and sea, dominated by the distinct church spire.
 - The town has an attractive variety of essential open areas from the beaches to small public gardens.
 - The architectural palette is mostly nineteenth century, typically stuccoed and coloured, with simple/elegant detail.
 - Stone walls and railings add to the character of the streetscape.
 - There is little in the way of distracting modern development, apart from Croft Court. Modern buildings tend to be conservative in scale and style, some echoing what they replaced.
29. The Conservation Area is divided into six Character Areas, each set out in the following chapters. The Conservation Area contains several **Listed Buildings** and 5 **Scheduled Ancient Monuments**. These are shown on the Character Area inset maps, along with **landmark buildings** and **positive buildings** (key unlisted buildings making a positive contribution to the character of the conservation area). The conservation area inevitably includes a number of local features ranging from iron name-plates to 'flying' toilets.
30. The inset maps also identify **key curtilages/frontages** (including walls and railings), **essential open areas** and **important trees/groups of trees**.



Character Area 1 – The Walled Town and St Catherine’s Island

31. At the heart of the area is St Mary’s Church, with the surrounding streets forming the main shopping areas. The harbour area forms a separate commercial hub in terms of working/ leisure boats and associated uses. The character of the area is highly picturesque throughout, with dramatically contrasting aspects of north and south beaches.



Figure 1 - Tudor Square looking towards St Mary's Church

32. The area contains 5 **Scheduled Ancient Monuments** and is of very high archaeological importance and potential. The **landmark buildings** include the late medieval St Mary’s church, the landward defensive walls and the fortifications on Castle Hill, which provided the magnificent site for the national Albert Memorial. Most of the historic buildings are **Listed**, with other key unlisted **positive buildings** identified in terms of their contribution to the streetscape. The commercial buildings in the town form a hierarchy, with the larger premises within Tudor Square and High Street and smaller shops and some former stabling elsewhere.



Figure 2 - Sergeant's Lane



Figure 3 - Edwardian Design



Figure 4 - fine Edwardian shop-front

33. The fine late Georgian/early Victorian houses of St Julian's Street (the stabling and mews on Sergeant's Lane still evident) form a contrast to the smaller terraced streets south of the church. Much of the larger housing provided apartments for high-class visitors, as is often evidenced by their internal plans and features. Larger sea-front houses tend to have principal street elevations, many seaward elevations with slate-hanging, whilst Lexden Terrace has Regency-style iron verandas. The few public buildings within the town tend to be conservative in scale and style, including the market/old town hall in High Street. Many historic railings and boundary walls survive, identified as **Key Curtilages/Frontages**.
34. The overall impression of the area is typically densely-developed. The gaps between properties do little to disturb street frontages, but often provide good glimpses of the sea. **Key views and glimpses** are identified within the inset map: one of the most dramatic views is the panorama over town from Castle Hill.



Figure 5 - Lexden Terrace (1843-50)



Figure 6 - cottages in Cresswell Street



Figure 7 Mid-Victorian railings



Figure 8 - sea glimpse from Quay Hill

35. Within this area, public **essential open areas** are limited to sea-facing terraces and the medieval churchyard. Castle Hill forms a contrast, with paths laid out in the early nineteenth century to provide spectacular views of the sea and distant landscape. A small number of **trees/groups of trees** are important to the character of the area, including those within the churchyard. There are a number of local features including 'flying toilets' circular 'Flemish' chimneys, and the 'Deadmen's Steps'. Smaller features include cast-iron street names and the limestone gullies in St Julian's Street.



Figure 9 - Castle Hill forms the largest essential open area



Figure 10 - Paxton's Road, a smaller essential open area



Figure 11 - poor quality pavements, Cresswell Street



Figure 12 -'flying toilets', St Julian's Street

36. In terms of public realm, most of the streets are paved in modern concrete setts, with more recent enhancement schemes in High Street and Tudor Square providing natural York Stone paving, discrete parking bays and low-key street lighting and furniture.
37. Negative factors include:-
- The use of inappropriate modern materials, design and detail.
 - Alterations to roof-lines, including wide dormers;
 - Proliferation of inappropriate and intrusive commercial signage;
 - Traffic management issues including peak-time congestion, vehicle/pedestrian conflict and vehicular impact on historic fabric;
 - Poor quality pavements to some streets; and deteriorating finger-posts
 - Loss of trees (replacements needing to be suitably small species)
 - Lack of public access to town walls

Character Area 2 – The Norton and Northcliffe

38. This area includes the medieval route to the Norton ('north town'), the sea-facing Croft Terrace, and the route to the Northcliffe. The area was much redeveloped in the early nineteenth century, including some suburban villas (for example John Nash's Sion House, long demolished). Croft Terrace was laid out in the 1830s, complete with cliff-top gardens on the seaward side of the elevated road. A new road connected the Croft to the Northcliffe after 1849, laid out for development in the later nineteenth century. Much of the area faces out over the North Beach, which is terminated by the wooded headland of the Northcliffe.



Figure 13 - Late Georgian terrace, The Norton

39. The area is of high archaeological importance and potential. The **landmark buildings** include Nyth Aderyn and the Park Hotel. Some 36 buildings are **Listed**. **Positive buildings** include Norton Cottages.



Figure 14 - Norton Cottages



Figure 15 – St Stephens, The Croft

40. The overall character of the Norton and Croft Terrace comprises residential built-up frontages, with the taller houses facing the sea. Croft Terrace is the more formal development, built 1840-70. Some buildings have a definite character, including the Gothic No. 10 Norton (originally with polychromatic façade), the Town and County Club and the barge-boarded Ocean House, prominently set at the junction of Norton and Croft. The Northcliffe and its approaches have a more suburban character, the detached houses mostly mid-later twentieth century. Many historic railings survive, identified as **key curtilages/frontages**.



Figure 16 – Norton House

41. There are fine sea views from The Croft and much of the Norton. From the Northcliffe are panoramic views over the town and coastline, softened by the trees along the cliffs. **Key views and glimpses** are identified within the inset map.



Figure 17 - mature trees, Narberth Road

42. Within the area, public **essential open areas** include the public garden on the Croft, as well as the expansive North Beach, reached via the zig-zag paths. **Trees/groups of trees** are important to the character of the area, including those fringing the Narberth Road. There are a number of local features, including some cast-iron inspection covers, some stamped and dated.



Figure 18 - railing reused from demolished Victorian pier



Figure 19 - 1862 inspection cover, Norton

43. Most of the pavements and roads have standard modern finishes; some low-key street furniture; utilitarian street-lighting.
44. Negative factors include:-
 - The use of inappropriate modern materials, design and detail.
 - Some poor alterations to rear premises.
 - Poor quality pavements to some streets.
 - Weed damage to curtilage stone walls

Character Area 3 – Southcliffe

45. The area is set on a limestone plateau with fine sea views from the Esplanade. This area largely comprises wide grid-plan streets, bisected by Southcliffe Street, mostly developed around 1864-1882. The cottages of Trafalgar Road (originally Chimney Park) are earlier, built in the 1830s when it was the 'artisan quarter' of town.



Figure 20 - 1860s terrace, Esplanade



Figure 21 -Picton Road, 1869



Figure 22 - Culver Park



Figure 23 - early C19 cottages, Trafalgar Road

46. In terms of archaeology, fragments of the medieval western suburb of town survive in the form of two massive round chimneys to the rear of the Old Oak Insurance office. Civil War outworks survive at Battery Road. **Landmark buildings** include the former rectory. Twenty buildings are Listed, with most of the rest being **positive buildings**.



Figure 24 - medieval chimney, South Parade

47. The character of the area mainly comprises terraced housing, showing a distinct hierarchy from the tall sea-facing Esplanade (mostly hotels), the three-storey terraces of the streets behind, the lesser terraces of Picton Road and Culver Park, and the cottages along Trafalgar Road. Queen's Parade is a cohesive well-preserved terrace of c. 1900. Many historic railings and boundary walls survive, identified as **key curtilages/frontages**



Figure 25 - locally-made railings

48. **Essential open areas** add to the expansive character of the area, providing welcome softening, especially the Bowling Green.
49. In terms of **key views**, the large Victorian terraces form a telling contrast to the medieval streetscape of the walled town when viewed from the sea. There is a fine coastal vista from Battery gardens over the coast and Ritec Valley. Individual and small groups of **trees** are important, including those at Egypt House and around the War Memorial and screening the multi-storey car park.



Figure 26 - positive buildings - Old Coastguard Houses



Figure 27 - possible early defensive walls, Battery Road

LOCAL FEATURES

50. Most of the pavements and roads have standard modern finishes; some low-key street furniture. Victorian-style street-lights to Esplanade, modern standards elsewhere.
51. Negative factors include:-
 - The use of inappropriate modern materials, design and detail.
 - Poor quality pavements to some streets
 - Lack of landscaping to car parks
 - Weed damage to curtilage stone walls

Character Area 4 – Greenhill and Deer Park

52. This area straddles the western approach to the town centre, between the railway and town wall. Greenhill House (library and further education centre) was a large suburban villa of circa 1830, the town-ward land subsequently developed in the later nineteenth century. The east side (Rocky Park, White Lion Street) was developed as short terraces by the 1840s with Clifton Rock following circa 1860. The earliest housing was along South Parade, much rebuilt since.
53. The western side was developed to a larger scale, including the three-storey Deer Park terrace (circa 1865), the Congregational Chapel (St Johns) in 1868, both **landmark buildings** and Deer Park Baptist Chapel in 1885. The area takes in the best-preserved of the speculative terraces to the west, including Clareston Road (circa 1870) and Greenhill Avenue (circa 1910). Some 17 buildings are **Listed**: most of the rest are **positive buildings**. Many historic railings and boundary walls survive, identified as **key curtilages/frontages**. Some hedges soften the streetscape.



Figure 28 - St Johns Church - landmark building



Figure 29 - Building of local importance

54. The prominent Gothic chapels give a decidedly Victorian character to the area, sited along on one of the main routes into town; however the large tree-lined grounds of Greenhill House is an important survival of Late Georgian suburban Tenby, providing a welcome green oasis and **essential open area**.



Figure 30. Cottages retaining original garden walls



Figure 31 - wooded grounds of Greenhill House

55. In terms of individual or groups of **trees**, significant examples include the wooden garden of the former Greenhill House and the alder on the Post Office Corner.
56. Most of the pavements and roads have standard modern finishes; some low-key street furniture. Modern standard lighting.
57. Negative factors include:-
- The use of inappropriate modern materials, design and detail.
 - Poor quality pavements to some streets
 - Weed damage to stone curtilage walls

Character Area 5 – The Green and St John's Hill

58. The area straddles the railway line at the western approach to the town centre, dominated by the massive limestone railway viaduct of 1865. Lying between town and the fashionable early nineteenth century suburban villas of Heywood Lane, the area was developed in two phases. Nos 1-9 St John's Hill were built by the 1840s. Following the construction of the railway, terraced cottages were built on The Green (along with the early nineteenth century Worcester Cottage, the lodge to the lost Zion House) and later the upper part of St John's Hill was developed for terraced housing. Cogmill Cottage indicates the site of an earlier mill, the stream culverted.
59. The character of the area is very much from the railway era, forming a dramatic route into the town centre, the viaduct being the key **landmark building**. Archaeological potential is high, the site of St John's Chapel (established in the late thirteenth century) located on St John's Hill, along with St John's Well, which was formerly the main medieval water supply for the town.
60. The public gardens and walks underneath the viaduct form an attractive **essential open area**. One building is **Listed** with the majority being **positive buildings**. Many historic railings and boundary walls survive, identified as **key curtilages/frontages**



Figure 32 - Railway viaduct and cottages

61. Of individual or groups of **trees**, amongst important examples are those below the viaduct and to the rear of Worcester Cottage.
62. Most of the pavements and roads have standard modern finishes; some low-key street furniture. Modern standard lighting.
63. Negative factors include:-
 - The use of inappropriate modern materials, design and detail.
 - Poor quality pavements to some streets.
 - Traffic congestion



Figure 33 - cobbled path



Figure 34 - old steps off Greenhill Road

Character Area 6 – Slippery Back and the Cemetery

64. This area mostly comprises the large cemetery and fields which rise to the north of town, forming an attractive backdrop below a green skyline, providing fine views. The cemetery was laid out 1853-8, the former chapel a **landmark building** with the cemetery itself rising above. The Drive and walks off Narberth Road are attractively tree-lined. Nos 1-3 Mayfield Drive comprise a short Victorian terrace, the steps to which are topped by 'babloobies' of sea-washed limestone. The area is bisected by the steep tree-lined Slippery Back (vehicular up to the cemetery gates) which was the ancient route into town from the north, and by Blind's Lane recently upgraded footpath. Four buildings are **Listed**.
65. **Trees** form an important part of the area with several attractive specimens and groups around Mayfield Drive and Slippery Back. The trees fringing the fields east of the cemetery are also of amenity value.
66. The cemetery and fields form large **essential open areas**, fringed by mature trees, with attractive and intimate garden areas south and east of 1-3 Mayfield Drive. Some good stone boundary walls survive, identified as **key curtilages/frontages**
67. There are **key views** from the cemetery and adjacent fields, providing a panorama across town, Caldey Island and the distant coastline.
68. Most of the pavements and roads have standard modern finishes..
69. Modern standard lighting.
70. Negative factors include:-
 - The use of inappropriate modern materials, design and detail.
 - Poorly detailed pavements.

Building Materials

Walls

71. Nearly all buildings are of local limestone rubble. From the early nineteenth century to the early twentieth century, most buildings were smooth-rendered in lime mortar, scored to imitate blockwork. Some facades have rustication. The majority of facades are painted, the tradition of pastel colours dating from the mid twentieth century.
72. Some Victorian buildings have exposed dressed masonry (e.g. Deer Park Chapel, Town and County Club) some with brick detail (Fisherman's Flats). Prize House has an ashlar façade. Many sea-facing elevations have slate-hanging; there is tile-hanging to a few buildings (e.g. St Stephens).



Figure 35 – typical painted stuccoed elevations, The Croft, c. 1830-60



Figure 36 - slate-hanging, St Julians Street



Figure 37 - polychromatic facade, Bridge Street, c. 1890



Figure 38 - render and brick, Greenhill Avenue

Windows

73. There are a few late medieval mullioned windows (e.g. the Old Town Hall); one known early Georgian sash (Bide-a-wee, Bridge Street). Most historic windows are timber sashes, as follows:-

- Circa 1810-60. Typically small-paned (usually 6-over-6) hornless sash windows with finely-moulded glazing bars. Some lozenge-pattern glazing to Lexden Terrace.
- Circa 1860-1920. Typically four-paned sash windows with horns. Marginally-glazed sashes lighting stairwells (with coloured glass). Canted bay windows of both small and large-paned types, some with fixed central lights and side casements. Older pattern of small-paned sashes still employed to rear elevations.



Figure 39 - early Georgian window with thick glazing bars



Figure 40 - typical 12-paned early C19 sash window with elegant glazing bars



Figure 41 - lozenge-pattern glazing 1843



Figure 42 - later C19 four-paned sash window



Figure 43 - edwardian bay window

Doors

- 74. Circa 1810-40. Typically timber painted 6-panelled. Many timber pedimented door-cases with columns/pilasters. Some moulded stucco surrounds. Fanlights with radiating glazing.
- 75. Circa 1840-1910. A popular pattern was of two tall moulded panels (Lexden Terrace, 1843), still used in the 1860s-70s at Deer Park and Victoria Street. Otherwise, four-panelled often with rectangular over-lights (mostly plain). Some stuccoed pilastered door surrounds to Southcliffe area.



Figure 44 - early C19 doorcase and door



Figure 45 - early C19 door



Figure 46 - later C19 two-panel design



Figure 47 - later C19 four-panel design



Figure 48 - Edwardian door

Roofs

76. Historically of slate at 40° pitch. Many taller buildings have parapets, some with moulded cornices. Some brick 'cogged' eaves. Plain ridge-tiles; some crested ridge-tiles to later roofs. Some historic gabled/coped dormer windows.



Figure 49 - mixture of gabled and parapet roofs



Figure 50 - 'cogged' eaves detail



Figure 51 - Traditional gabled dormers

Chimneys

77. Historically mostly of imported Bridgewater orange-red brick with corbelled heads and a variety of Victorian pots. Some later medieval stone chimneys (Tudor Merchants, rear wing of Qube etc) including round chimneys at the Plantagenet and South Parade.



Figure 52 - late medieval round chimney



Figure 53 - traditional chimneys with some historic pots



Figure 54 -Edwardian chimney stack and pots

Balconies

78. These are found across the conservation area, spanning the C19. Lexden Terrace has fine Regency-style verandas to the rear. Victorian balconies at the Croft and Esplanade; timber Edwardian balconies to Paragon Houses.



Figure 55 - 1843 balconies, Lexden Terrace



Figure 56 - Victorian balcony



Figure 57 - Edwardian timber balconies, Paragon

Boundaries

79. Some Late Georgian railings to St Julians Street and Crackwell Street;
80. Late Georgian scrolled rails to steps at Croft Terrace replicated at Lexden Terrace and Deer Park;
81. Cast-iron railings to Southcliffe areas with Fleur-de-lys finials (made locally at Stepside);
82. Well-detailed cast iron railings to key buildings including St Mary's Church, Deer Park Chapel and the Town & County Club;
83. Sea-front railings of various types, some patterned cast-iron (Paragon and Croft), Esplanade rails with spear finials;
84. Iron panels from demolished Victorian pier re-set at the Croft gardens;
85. Some stone-walled forecourts with dwarf rails of various patterns (e.g. Church Park, Queen's Parade, Clareston Road, Greenhill Avenue, Weston Terrace); and
86. Some stone-walled forecourts (e.g. The Green).



Figure 58 - Late Georgian railings, Rock Terrace



Figure 59 - early C19 scrolled iron balustrades



Figure 60 - locally-made cast iron Victorian railings



Figure 61 - Victorian Gothic railings, Town and County Club



Figure 62 - Victorian sea-front railings



Figure 63 - Victorian dwarf railings



Figure 64 - stone-walled forecourts, The Green

Special details

87. 'Flying toilets' added in the later nineteenth century to upper levels (largest survivor at 3-4 Rock Terrace);
88. Some fine cast-iron inspection covers and gutters, many stamped and dated (St Julian's Street, Norton, Southcliffe);
89. Locally-made railings to Southcliffe area, re-used balustrades from Victorian pier to Croft Gardens;
90. Some medieval round chimneys; and
91. Small details including iron street nameplates, limestone gullies.



Figure 65 - impressive 'flying toilets', added in later C19, Rock Terrace



Figure 66 - Victorian cast iron grating and cover

Landscape and Seascape Setting

92. Tenby lies on the west side of Carmarthen Bay, the cliffs and foreshore forming the Tenby Cliffs and St Catherine's Island Site of Special Scientific Interest, lying within the Carmarthen Bay and Estuaries Special Protection Area.



Figure 67 - the iconic view of Tenby Harbour

93. The Pembrokeshire Coast National Park interim Landscape Character Assessment (2015) notes the town as set within rolling lowland, the two bays each side of St Catherine's Island along with the harbour contributing to the coastal sense of place. There is an intimate association between the town and the shore, the wider landscape setting forming a fine backdrop. As stated above, the view of Tenby Harbour is iconic – this and the views over the north and south bays fix Tenby in the minds of all who visit.



Figure 68 - view from Caldey Island

94. The **prominent views** into the Conservation Area vary dramatically. From the sea and Caldey Island, the old and new parts of town form a sharp contrast, softened by the green skyline of rolling hills and distant views of the Preselis, whilst from the north are views over the town with a coastal backdrop. Road approaches from the west provide distant views of the town, punctuated by the church spire.



Figure 69 - seaward views from the south

Map 3 summarises the prominent views into the conservation area,

95. From within the Conservation Area itself are a number of **key views**, ranging from the panoramic vista from Castle Hill to the famous setting of the harbour. These are set out in within the Character Area inset maps.
96. Also shown on the inset maps are **key glimpses** from within the Conservation Area towards objects/landmarks/points of interest. These range from 'framed' views, such as that of the harbour through Quay Hill to glimpses of the cemetery chapel through the trees.

Tenby

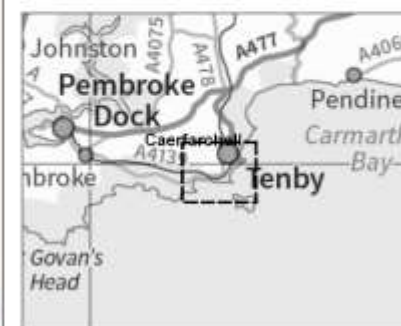
Prominent views into Conservation Area



Tenby Conservation Area Designated 1971; amended 1995 Conservation Area extension - March 2019 MAP 3

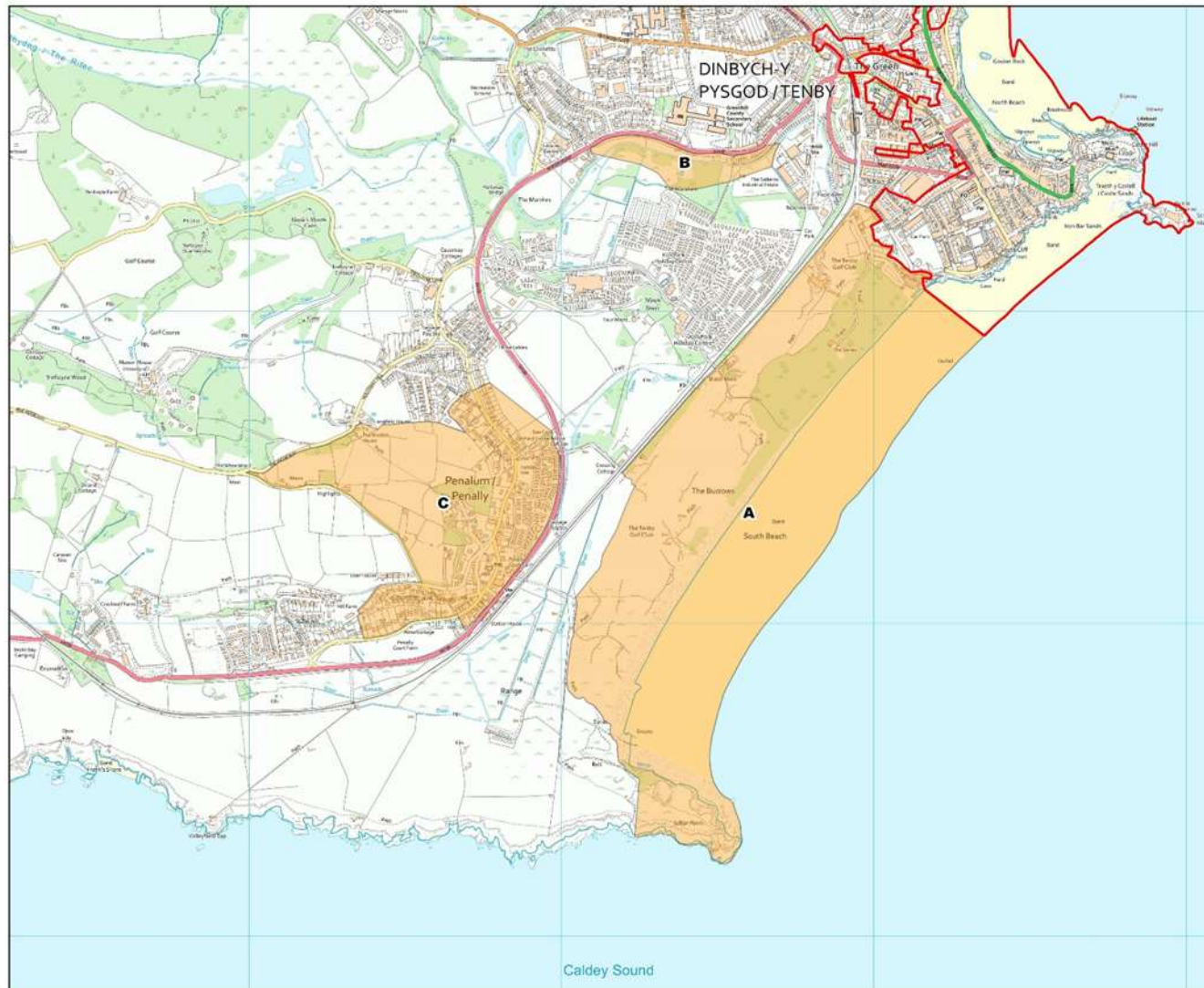
1. From A4139 Pembroke Tenby Road towards townscape and cliffs punctuated by prominent buildings such as St Marys Church, coastal backdrop.
2. From B4118 Tenby - Rigston Road at Quarffonten, panoramic views of the townscape with coastal backdrop, prominent church spire.
3. From the sea - dramatic views dominated by southern terraces with Castle Hill backdrop overlooking into CEF Southcliffe area from the walled town to the north.
4. View from cemetery looking over the walled town punctuated by spire of St Marys, St Johns and Cemetery Chapel, with Lancelotti Terrace and St Catherine Island prominent. Coastal backdrop with Caldy Island prominent.
5. Panoramic distant views of town from Ridgeway with St Marys Church spire dominant and coastal backdrop.
6. Unusual views from seasonal golf links towards townscape, set on rocky plateau.
7. View of coastlines from Broadwell Bay.
8. Fine wide-ranging panoramic view of whole town from variety of positions on Castle Hill, showing rooflines, varied sea-facing elevations, street pattern, St Catherine and elevated medieval terraces along the Norton and Cwili.
9. Splendid views of rooflines centred on concept of Tenby Harbour flanked by Castle Hill and St Marys Church spire.
10. Iconic view of Tenby Harbour and Castle Hill from High Street.
11. Distant views of headland, Castle Hill and sea-facing terraces from Caldy.

0 500 1,000 1,500 m



Tenby

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



Tenby Conservation Area Designated 1971; amended 1995 Conservation Area extension - March 2019 MAP 4

- A. Scrub-covered sand dunes form backdrop to fine setting of South Beach and the townscape itself when viewed from the west. Of high ecological value. Golf links form pleasant semi-rural setting to townscape; part of important early C19 land reclamation scheme. Sheer cliffs of Giltar Point close vista of South Beach.
- B. Ritec Valley and marshes of ecological value and important to setting of townscape when viewed from the west. Historically important as former navigable route inland.
- C. Penally and environs forms good semi-rural sloping backdrop to south-west, a typical seaside village studded with trees, large villas and cottages.

Local Guidance and Management Proposals

97. Inappropriate modern alterations can adversely affect the appearance of building elevations and can also be physically damaging to the 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.
98. 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>
99. 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

100. 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

101. 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

102. 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.
103. 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.
104. 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

105. 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

106. 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.

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

Roof-Lights and Dormers

108. 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: full-width dormers should usually 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

109. 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

110. 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.
111. 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.

112. 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

113. 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

114. 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.
115. 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.
116. 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 an Article 4(2) area.

117. 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.
118. Where the original or historic windows survive and are capable of repair and upgrading, planning permission will not be given for replacement in other materials within an Article 4(2) area.

Doors

119. 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.
120. 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

121. **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

122. 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

123. Lime mortar is preferable to hard cement mortars on repairs and extensions to historic buildings and pointing of stone and brick. Repairs and new-build, should follow traditional details, with flush, recessed or double-struck joints,

ensuring that mortar does not extend over the surrounding brick or stonework. Existing lime mortar should always be replaced by the same material and advice on composition or techniques should be sought from the Authority's Building Conservation Officer. The employment of render is acceptable in most cases, with a preference for smooth finishes. Lime- based render should be used for historic building repairs or extensions, finished in pastel colours.

124. 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

125. 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. The 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.
126. 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.
127. The National Park Authority will be preparing Supplementary Planning Guidance on shop front design.

Colour

128. 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

129. 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.

130. 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.
131. Front gardens are an important local amenity. They enrich the conservation area visually and can provide sustainable drainage.

New Development Within the Conservation Area

132. 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 standardised 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, essential open areas and trees, plot boundaries and boundary treatments;
- Have regard for existing building lines and the orientation of existing development;
- Respond to the particular rhythm and articulation of the subdivision of the streetscape 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 roofscape;
- 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.

133. Where new development is proposed for areas that are adjacent to, rather than within, the Conservation Area, it will be equally important to have care and consideration for the impact of the intended scheme on the setting of the Conservation Area. Where appropriate, all forms of new development should respect the principles listed above, with particular concern to:

- Ensuring new development continues the local scale, form and materials in order to reinforce the distinctive architectural character of the immediate context; and
- Considering the impact of new development on key views and vistas.

134. Good quality, contemporary designs may be appropriate in the Conservation Area, but care must be taken to avoid incongruous and low grade, brash and ostentatious development.

135. 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](#).

136. 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

137. Conservation Area Consent is required for 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.
138. Demolition of a Listed Building (or any part of it) without Listed Building Consent is a criminal offence.

Satellite Dishes and Antennae.

139. 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

140. **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

141. Whilst 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

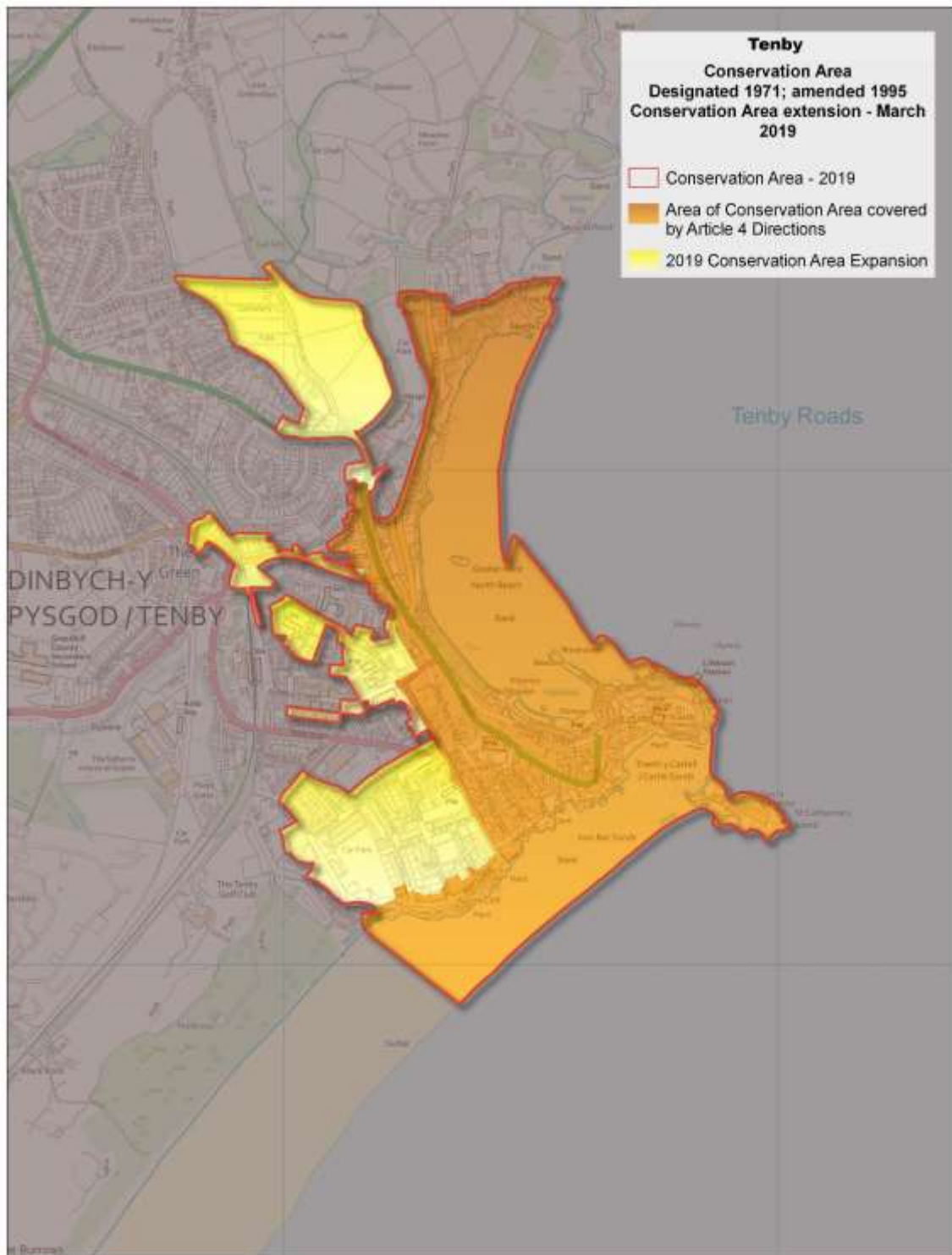
142. Several areas are highlighted as such within the appraisal, such areas include small private and public gardens, the old and new cemeteries and the harbour area. The spaces between buildings are critical to their setting, as well as to public well-being. Opportunity for development in these areas 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

143. 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.
144. 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

145. 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 'Article 4(2) Directions', permitted development rights may be further restricted, for residential developments. A Direction is currently in force across Character Areas 1 and 2.
146. The Conservation Area is surveyed on a three-yearly basis to establish whether there is a real and specific threat to its character; whether an Article 4(2) Direction is necessary across the whole Conservation Area, and how effective the provisions of this document are.



Drawn by / Created by Philip Barker (11/5/2019)

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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 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 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 \(Conservation Principles\)](#).