

CALDEY ISLAND 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:**

Introduction	2
The Planning Policy Context	4
Historic Development and Archaeology	5
Character Analysis.....	9
Character Area 1 – the Farm and Medieval Priory	10
Character Area 2 – The Abbey and Village Green	15
Character Area 3 – Outlying Areas	18
Building Materials	21
Landscape and Seascape Setting.....	25
Local Guidance and Management Proposals.....	29
Appendix A: National Legislation, Policy and Guidance	39

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. Part of Caldey Island was designated a Conservation Area in 1997. 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 – Caldey Conservation Area

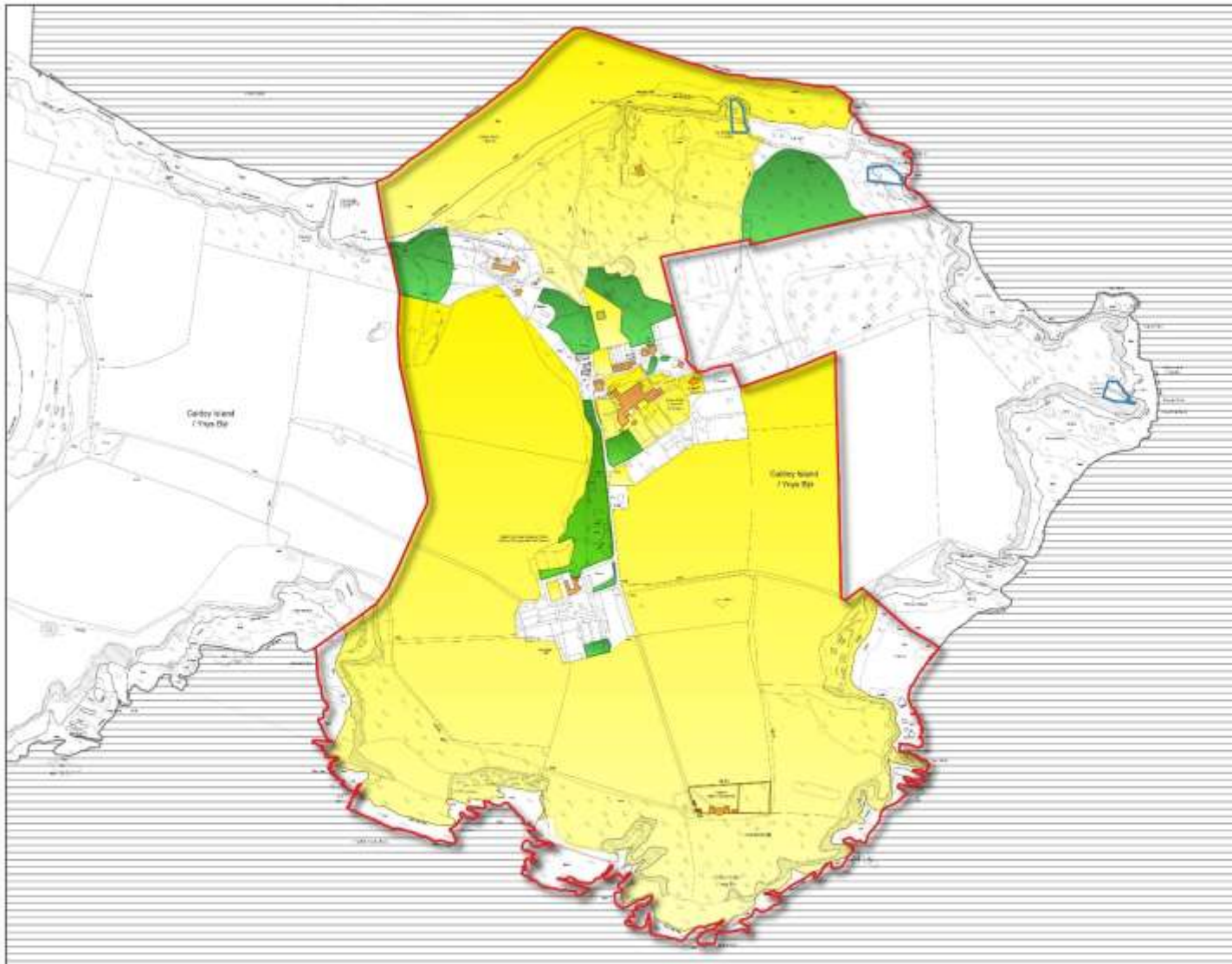
3. Over and above the general restrictions on permitted development across the National Park, the consequences of Conservation Area designation include the requirement for consent to demolish certain buildings/boundary features and the requirement to notify the Authority of proposals affecting certain trees.
4. The purpose of a Conservation Area appraisal is to define the qualities of the area that make it worthy of Conservation Area status. This will provide a sound basis for development control decisions and for improvement/enhancement initiatives. It will also enable the development of a robust policy framework for the future management of the area, on which planning and applications and other proposals for change may be considered.
5. This document serves as:-
 - An appraisal of the various features which give Caldey Island 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 Caldey Island Conservation Area.
6. The relevant stakeholders are drawn from the private and public sectors and this document is intended for use by both.

**Caldey Island
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/Curtage/Shop fronts
-  Opportunity for Enhancement of
Area
-  Opportunity for Public Realm/
Public Realm Enhancement



Copyright / Created by: Philip Barlow (17/1/2021)
© Hereford City Council. All rights reserved. / © Crown copyright and database rights Ordnance Survey 100032514, 2001

Graddfa / Scale: 1:6,097



The Planning Policy Context

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

Historic Development and Archaeology

8. In Welsh, Caldey is Ynys Byr, the island of Pyro, probably the monk at Caldey named in the eighth or ninth century life of St Samson of Dol. This, together with the seventh century inscribed Early Christian monument at St Illtyd's Church and evidence of fifth / sixth century imported Mediterranean pottery, strongly suggests a pre-conquest monastic site. The Anglicised name is of Viking origin, like so many of the islands and headlands of the Pembrokeshire coast (e.g. Gosker, Skomer, Skokholm) and translates as "cold island".
9. The earliest archaeological evidence dates back some 12,000 years before present to Late Glacial times. Caldey was then a low hillock in a dry Bristol Channel plain. Palaeolithic (Old Stone Age) worked flint tools and weapons have been recovered from Nanna's cave and Potter's cave on the east side of the island. Such sites are very rare in Britain and the two caves are both designated as Scheduled Ancient Monuments.
10. The sea level rose approximately 10,000 years ago making Caldey an island. From about that time there is extensive evidence of Mesolithic (Middle Stone Age) occupation across the island which includes the scheduled flintworking site at Daylight Rock. Evidence of prehistoric occupation of the island continues with numerous finds of flint, pottery and metal dating from the Neolithic through to the Iron Age.
11. Caldey, along with the area around Tenby, Penally and Manorbier, was of high importance during the early Christian period. Caldey was a Celtic "Clas", or a religious community, with Pyro probably as its first Abbot. The chief survival of this period is the fine inscribed stone, now within St Illtyd's Church, probably seventh century. Its Ogham inscription relates to Dubritius or Dyfrig, who was associated with St Illtyd and St Samson and who apparently consecrated Samson as successor to Pyro as Abbot. A Latin inscription was added, probably in the ninth century, with incised crosses to the face and side. The dedication of the island church to David indicated that it occupies the original site, but the present masonry is later. Early Christian artefacts have also been excavated on the island.
12. In 1113 Caldey was granted by the Crown to Robert Fitzmartin, Lord of Cemaes, who passed it to his mother Geva, who founded a new priory there, governed by the Tironensian Abbey at St Dogmaels. Documentary evidence, scant though it is, suggests that Caldey never achieved great importance as a priory, with never more than one monk recorded in residence, both during the twelfth century and at the Dissolution.
13. The surviving priory consisting of the church, with three ranges around a small garth dating from the thirteenth to fourteenth century, suggests at first that Caldey was flourishing during these years, probably declining at the time of the Black Death. On the other hand the fourteenth century re-modelling of the east range effectively provided a first floor hall house upon a vaulted undercroft, akin

to local examples. The presence of such a house within the priory complex is unusual and at odds with the monastic set-up.

14. To the north of the priory along the length of the small stream were medieval fishponds and the medieval corn mill, all substantially altered by nineteenth century uses.
15. The likely focus of the lay community was to the north-east, in the vicinity of St David's Church, rescued from agricultural use in 1838. The church itself is early thirteenth century with a typical plan form of short nave and chancel: to the north is an early medieval "cist" cemetery.
16. Little is known of medieval life on Caldey. Giraldus Cambrensis, born at nearby Manorbier, was critical of the fact that the monks of Caldey, as elsewhere, were living as solitaries in defiance of papal decrees. In 1327 tolls are recorded on a ship arriving at Caldey and in that year Royal protection was conferred on the Priory. Taxes and tolls on shipping are recorded in 1390-91, and no doubt at the time, the staple industry was agriculture.
17. William of Worcester, writing in 1478, stated that there were thirty houses on Caldey - a surprisingly high number, which is disputed by R. Howells. In 1536 the Priory was dissolved, at which time there were nine tenants on Caldey and one monk.
18. Following the Dissolution, the island was leased by the Bradshaws, passing to Walter Philpin c.1600. The Elizabethan historian, George Owen, noted that "the island is very fertile and yieldeth plenty of corn" and that it was occupied by eight or ten households. As in medieval times rabbits evidently remained a valuable commodity, while the herring industry was also of great importance. Various farming tenants are recorded through the seventeenth century and by the mid-eighteenth century, the fields began to be enclosed with walls. S. S. Banks in his 1767 "Excursion in Wales" noted that at the island "the middle parts are fenced in with a strongway to yield corn and pasture.....the outside is everywhere full stocked with rabbits".
19. In 1786, Caldey was sold by the heirs to the Williams' to the Earl of Warwick; twelve years later he sold it to Thomas Kynaston of Pembroke for £3,000. Kynaston was anxious to exploit the limestone quarries on the island and also to utilise the fertile ground for growing corn - the prices of which rose during the years of the Napoleonic Wars - improving the fortunes of agriculture dramatically. Shortly after purchasing the island, Kynaston built a large hipped-roofed house (since demolished) adjoining the old priory. Thomas, or his son Cabot began building the present farm buildings, whilst High Cliff Quarry was opened for the export of limestone (for building and making lime). The island's population was slow to grow however and in 1806, Donovan, in his "Excursions through South Wales", noted that the island was "thinly inhabited" and in a "meagre state of cultivation". More prolific were the rabbits, which overran the island so much so that the sale of their skins paid half of the yearly rental of the island.

20. Agricultural improvements were under way by 1811 when Reverend Sir Thomas Cullen noted that “part is most expensively enclosed with very high walls and seems well cultivated”. However, after the Napoleonic Wars, corn prices fell - this coupled with a series of extremely wet seasons meant a downturn in agriculture. Thomas Kynaston died in 1812 and was succeeded by his son Cabot, who expanded the quarry and activities on the island, commencing activities on St Margaret’s island as well. The population of the island continued to rise, the records indicating an influx of people from many south Pembrokeshire villages. In 1841, Kynaston was employing five farm labourers - two years later, Mary Ann Bourne wrote that “a great part of the island is in a high state of cultivation and production”. Cabot Kynaston died in 1866 and in November 1867 Caldey was purchased by James Wilson Hawksley for £15,950. Hawksley embarked on an ambitious horticultural enterprise, building vast greenhouses heated by an advanced steam system, as well as rearing livestock. By 1881, there were ninety nine people on the island, with 16 houses existing.
21. Hawksley died in 1891, and the island was sold to Thomas Smith-Cunninghame, who continued the horticultural operation. In 1897, Reverend William Done Bushell, a senior master at Harrow purchased the island. Approaching retirement, Bushell desired Caldey as a holiday retreat, restoring the old priory and refurbishing the derelict church for regular worship and letting the farm to a local tenant.
22. In 1906, Bushell sold Caldey to a young man called Benjamin Fearnley Carlyle as a permanent home for his newly founded community of Benedictine monks; and after nearly four centuries the island’s wheel of history had turned full circle. The religious community set up on Caldey in 1906 marks the very first successful attempt in Britain to set up a monastic community within the established church since the Reformation. It was masterminded by the obsessive Abbot Carlyle, whose tireless and sometimes controversial efforts won him and his followers official recognition from Canterbury, and later support from influential high Anglicans, such as Lord Halifax.
23. During the years 1906 to 1913, Caldey was national news, with the spotlight both on Carlyle’s zeal and extravagance – his campaign for fine things in art and architecture always exceeding available funds. By 1912, Carlyle was at his zenith, having built a vast Abbey complete with palatial Abbots House. The next year the bubble suddenly burst when the increasing suspicion of the Anglican bishops led to Carlyle’s decision to convert to Rome. The days of high Anglican patronage were over and with the onset of war, interest in the little religious community on the remote Welsh Island soon waned.
24. From the outset, Carlyle wanted to make the island itself a peaceful retreat – both for influential visitors, and for those who wish to settle. Naturally, this required more buildings than the Abbey and Guest House, and by 1910 the whole area around the Abbey was a hive of activity, with new cottages springing up everywhere. The architect for the buildings was a leading light in the Welsh Arts & Crafts style, John Coates Carter of Penarth. By 1913 it was estimated that over £68,000 had been spent on building work.

25. Carlyle operated within an influential group of high Anglicans, including Lord Halifax, Athelstan Riley (Seigneur De La Trinité of Jersey), Samuel Gurney (Secretary of the Medici Society), the Earl of Plymouth, the American architect Ralph Adams Cram, and the banker, Sir Samuel Hoare. The artists who contributed to the fitting of the Abbey were no less important, including Henry Wilson, F. C. Eden, and J. M. Comper.
26. It was not until 1915, two years after the community's conversion to Catholicism, that all of the buildings were completed. The north-east corner of the Abbey itself was consequently drastically reduced in scale.
27. Carlyle remained Abbot under the rule of the Bishop of Menevia until he resigned in 1922. Three years later the Cistercian order purchased the island. When the Benedictines themselves left Caldey in 1928 for Prinknash, they took with them all movables – even the bells from the Abbey Church tower. The Cistercian community which replaced them at the beginning of 1929 was founded from its mother Abbey at Chimay, Belgium. The island today continues under Cistercian ownership and rule.

Character Analysis

28. The character of Caldey Island is intrinsically linked to its history and development.
- The island remains in monastic use after over a millennia.
 - The Conservation Area is of outstanding archaeological importance
 - Key medieval buildings survive, including the Old Priory and St David's church
 - Most of the farm buildings and field walls spanning the eighteenth - nineteenth centuries survive
 - The early twentieth century monastic buildings are of international architectural significance.
 - The island remains a key part of the county's tourist industry
 - There are fine views of the island from the mainland around Tenby and Penally.
 - The architectural palette ranges from older rubble-stone buildings to the Arts and Crafts roughcast and clay-tiled roofs.
 - The majority of houses and cottages are informally set alongside wooded tracks with little or no formal boundaries
 - There is no distracting modern development; the whole island having a unique timeless character
29. The Conservation Area is divided into three Character Areas, each set out in the following chapters. The Conservation Area contains 26 **Listed Buildings** and 2 **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 stone field boundaries and stone gate pillars
30. The map also identifies **key curtilages/frontages** (including walls and railings), **essential open areas** and **important trees/groups of trees**.

Character Area 1 – the Farm and Medieval Priory

31. There are two main groups of building within the area. Of key significance is the medieval Priory, a small picturesque courtyard of buildings and the church of St Illtyd forming the south range, with its dramatically leaning tower and spire. The gatehouse is set within the (originally much longer) west range, the east range providing monastic lodgings and the prior's house, set on a complex series of vaulted under-crofts. The church remains in use, the remaining buildings partly restored, but vacant. The buildings have a very complex structural history. The church retains thirteenth century work, the east range and tower mostly fourteenth century. The vaults of the east range were altered in the sixteenth century, when the gatehouse was built: the crow-stepped gable of the east range is the result of sixteenth -seventeenth century enlargement that over-sailed the chancel of the priory church. To the east is a large pond, with the remains of the medieval fishponds running north.



Figure 1 - view over the farm complex and medieval priory

32. To the south and west is the extensive group of farm buildings, now mostly redundant. The plain buildings are constructed of local limestone rubble with minimal brick detail to some doors and window heads. The buildings effectively comprise two courtyards lying north and south of a central spinal group which rises to two storeys
33. The Priory with its ancient inscribed stone is evidence of the earliest monastic presence on the island. The domestic buildings have been partly opened to the public in recent years, with a permissive route running through the courtyard. With the ceasing of livestock farming in recent years, the extensive group of farm buildings now lie mostly empty.



Figure 2 - the medieval priory complex

34. The area is of very high archaeological importance and potential. The **landmark buildings** include the medieval Priory Church with its prominent leaning spire. The Priory complex is **listed**, with other key unlisted **positive buildings** identified in terms of their contribution to the landscape.



Figure 3 - ruined mill

35. Within the Character Area, there is a contrast between the open concreted farmyard with its extensive buildings and the intimate wooded valley to the north with its attractive walk past the mill ponds and the ruined mill. The priory complex forms the central core, visually and historically.
36. The overall impression of the area is idyllic. Despite the island being popular with tourism, the infrastructure is appropriately low-key, with little in the way of intrusive signage or standardised features.
37. There are some fine views across the sea towards Tenby and Penally, with the Preselis visible in clear weather. **Key views and glimpses** are identified within the inset map: one of the most dramatic views is the panorama from the west side of the farm complex.



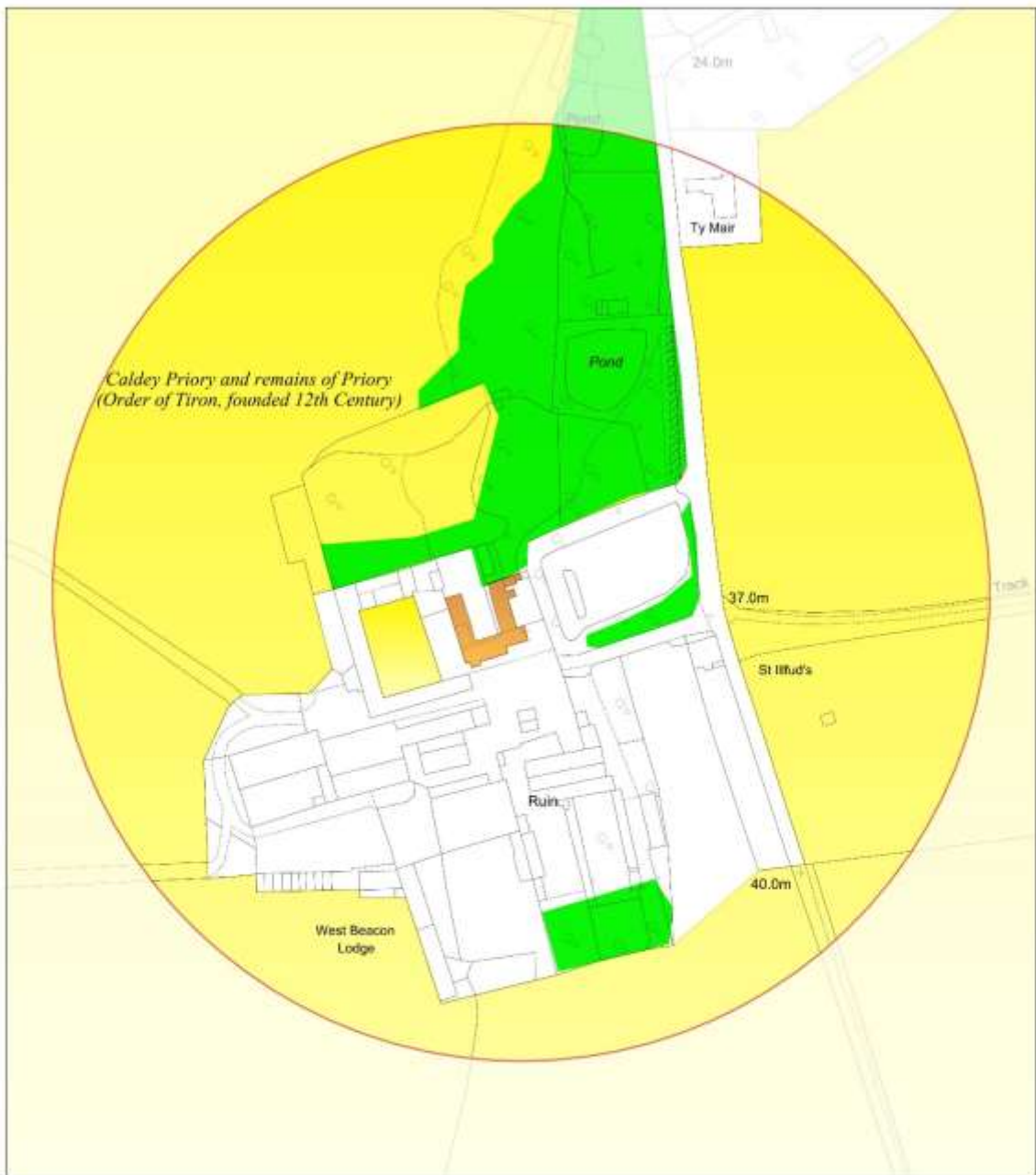
Figure 4 - seaward views from west of farm complex

38. Within the area, public **open spaces** are not strictly defined. Much of the area may be explored away from the permissive paths. A small number of **trees/groups of trees** are important to the character of the area, including the semi-natural woodland around the mill ponds.



Figure 5 - C19 farm buildings

39. Negative factors include:-
- The semi-derelict condition of many of the farm buildings
 - The need for ongoing conservation of the priory complex, including the former prior's house and the west range.



Key

- Conservation Area / Character Areas
- Tree Preservation Order/ Trees important to setting
- Listed Buildings
- Important Open Spaces

**Caldey Island
Conservation Area
Designated 1997
MAP 2**

Character Area: 1

Drawn by / Created by Philip Barrow (19/10/10)
© 1997 Philip Barrow and the Ordnance Survey. © Crown copyright and database right. Ordnance Survey 2000/2134, 2011.

Grids / Scale: 1:1,252



Character Area 2 – The Abbey and Village Green

40. This area includes the main settlement of the island, dominated by the monastery complex, which sits on a bluff over the village green. The row of cottages below the monastery date from the nineteenth century, but were remodelled during the vast early twentieth century building works under John Coates Carter, which produced not only the Abbey, but the Post Office and the cottages known as St Joseph, St Peter and The Forge. The village green was created at this time, by taking down two of the terraced cottages.
41. The lesser buildings are in a typical roughcast Arts and Crafts manner. The Monastery in contrast almost defies description, especially the sheer mass of the north range. The white walls and pan-tiled roofs suggest a Mediterranean influence, whereas details such as the basement arches show the influence of the American architect, H.H. Richardson. The general use of towers and curved profiles recalls Coates Carter's former master, J.P. Seddon whilst the tall shafted chimneys recall William Burges (e.g. Castell Coch). The Post Office is equally idiosyncratic, with its steep gambrel roof spreading over a deep veranda. To the east, within its quiet cemetery lies an important survival of the medieval island, St David's church.



Figure 6 - Caldey Abbey and Post Office

42. The area is of high archaeological importance and potential. Some 15 (the majority) of the buildings are **listed**.
43. The overall character of the area is something of a stage-set, a dramatic scene for the visitor arriving via the wooded paths from the jetty. Despite the sheer

mass of the Abbey, the position of the settlement within a hollow ensures that it is remarkably hidden from many viewpoints across the island, except for the intentionally tall Abbot's Tower with its conical cap. The village green is the focal point for summer visitors, with tea-room and shop occupying the north and west sides respectively. In peaceful contrast is St David's Church to the east, set within its own little cemetery.

44. The curtilage wall and gate of the Abbot's House is identified as a **key curtilage/frontage**. **Key views and glimpses** are identified within the inset map.
45. Within the area, the obvious public **open space** is the village green, the area to the south of the Abbey comprising the private monastic enclosure. **Trees/groups of trees** are important to the character of the area, including the wooded areas to the north.
46. The roads through the village are of concrete with no formal kerbs, giving an appropriately neutral appearance.



Figure 7 - Cottages



Figure 8 - St David's Church



Key

- Conservation Area / Character Areas
- Tree Preservation Order/ Trees important to setting
- Listed Buildings
- Important Open Spaces
- Opportunity for enhancement of building

Caldey Island
Conservation Area
Designated 1997
MAP 3

Character Area: 2

Drawn by / Created by Philip Barrow (19/10/10)
 © Southampton City Council 2010. All rights reserved. © Crown copyright and database right Ordnance Survey 2000/2010, 2011.

Grids / Scale: 1:954



Character Area 3 – Outlying Areas

47. Much of the area outside of the Abbey and Priory complexes comprises open farmland, typically treeless with dry stone walls instead of the usual hedges. The more open areas allow fine views across the island and out to sea, eastwards across Carmarthen Bay and northwards towards Tenby and Penally. This area was favoured in the late eighteenth century for growing corn, when the stone walls were built.



Figure 9 - stone-walled fields

48. The area contains two **Scheduled Ancient Monuments** and is of high archaeological importance and potential. Some 10 buildings are **listed**.



Figure 10 -

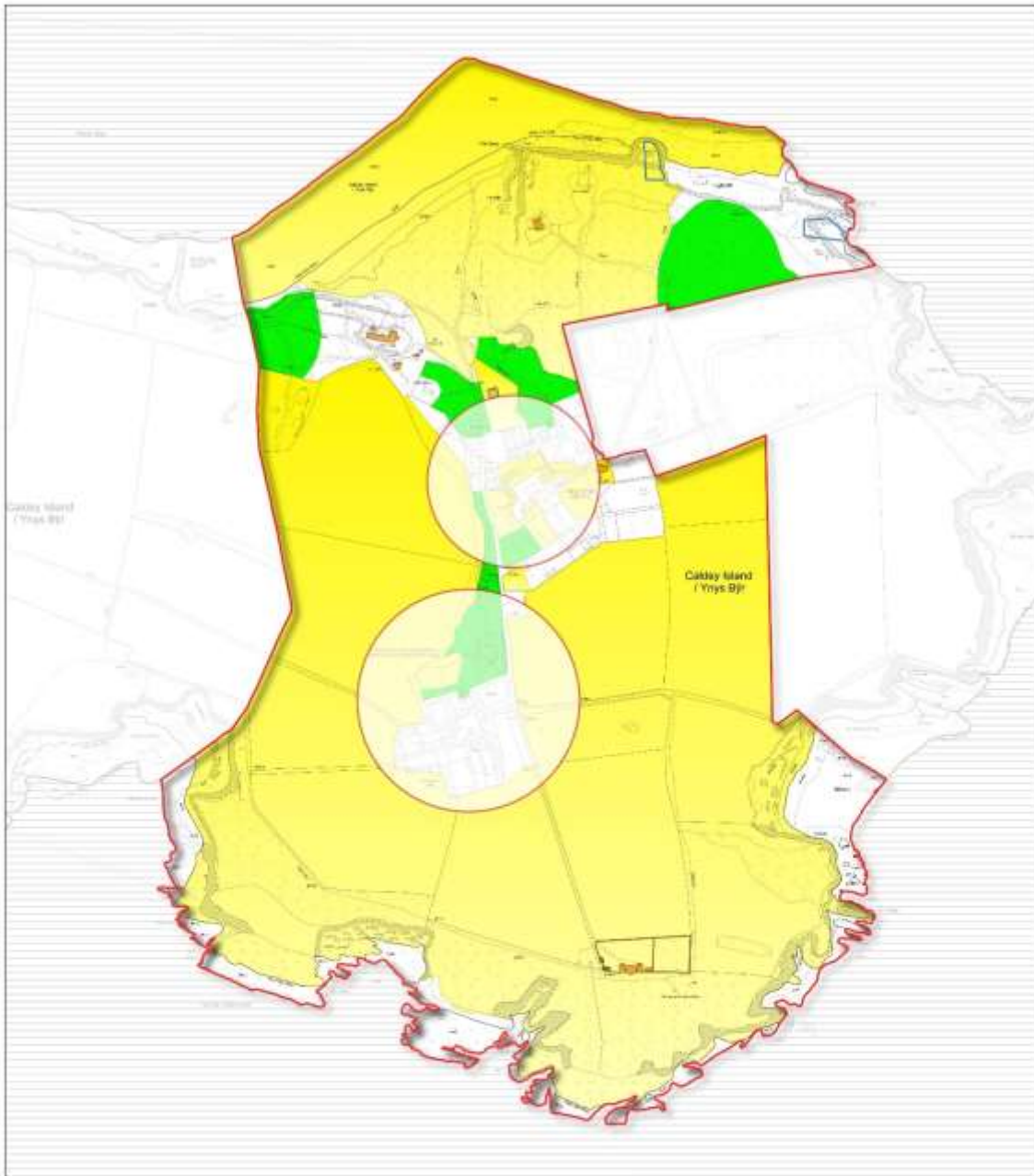
49. Almost all of the area comprises open space, including the fields, coastal headlands and the beach at Priory Bay.
50. In terms of **key views**, these are shown on the map. (See page 28).
51. There is a scattering of buildings within the area, including St Philomena's Guest House to the north-west (one of the earliest of the Benedictine buildings, built in 1906) which has a massive limekiln in the grounds and the oratory chapel to the north, a circular tower of uncertain date. To the north-east is Tŷ Gwyn, a good Arts and Crafts house of 1910-11 by Coates Carter with white rendered walls and sweeping red tiled roofs. Tŷ Gwyn and Caldey Lighthouse to the south (built 1828-29) comprise **landmark buildings**.



Figure 11



Figure 12



Key

- | | |
|--|---|
| Conservation Area / Character Areas | Scheduled Ancient Monuments |
| Listed Buildings | Special Area of Conservation |
| Tree Preservation Order/
Trees Important to setting | Important Open Spaces |
| | Opportunity for enhancement of building |

**Caldey Island
Conservation Area
Designated 1997
MAP 4**

Character Area: 3

Drawn by / Created by Philip Barrow (19/1/2011)
© Southampton & Dorset Harbour Authority 2011. All Rights Reserved. © Crown copyright and database right Ordnance Survey 2000/2234, 2011.



Building Materials

Walls

- Nearly all buildings are of local limestone rubble. Medieval buildings are of exposed rubble (originally rendered). Later buildings mostly rendered and painted white; farm buildings of exposed rubble. St Philomena's (1906) is unusual in being faced in dressed limestone. Some shuttered concrete construction to Abbey (east elevation and Abbot's Tower).



Figure 13 - typical palette of white rendered walls and pan-tiled roofs.

Windows

- Predominantly early twentieth century small-paned casements to more prominent buildings; many cottages with small-paned sash windows of similar date. Leaded casements to Abbey complex. Some fine stained glass of the 1920s designed and made by Dom Theodore Baily on the island.



Figure 14 - glass in Abbey by Dom Theodore Baily

Doors

- Mostly plain boarded, most with a painted finish.

Roofs

- Most of the Coates Carter buildings roofed in red pan-tiles (plain tiles to TŷGwyn) originally from Bridgwater.
- Priory buildings and lighthouse roofed in slate
- Some farm buildings roofed in slate; most re-roofed in corrugated sheeting.
- Cement grouted roof to oil stores.
- Coped gables to lighthouse and ancillary buildings



Figure 15 - cement-grouted roof to oil stores

Chimneys

- Historically mostly rendered, with plain pots
- sixteenth century cylindrical chimney to west range of Priory
- Tall shafted rendered stacks to Abbey



Figure 16 - C16 round chimney, Caldey Priory

Boundaries

- The majority of properties do not have formal boundaries. Exceptions include the front gardens of the cottage row, the garden walls of the Abbot's House and the formal enclosure of the lighthouse complex.
- The surrounding fields have dry-stone walls, largely enclosed in the late eighteenth century. Some rounded gate 'joms' survive, a typical feature of south Pembrokeshire.

Landscape and Seascape Setting

52. Caldey Island lies approximately two miles south of Tenby, lying within the Carmarthen Bay and Estuaries Special Protection Area.
53. The Pembrokeshire Coast National Park Authority Landscape Character Interim Assessment (2020) notes the island as comprising a small scale settled agricultural area offering a close contact with the coastal environment, with a more cultivated feel than that of the other offshore islands within the National Park. Caldey Island is unique amongst the off-shore islands of Pembrokeshire in that it has a long, continuous history of human settlement with formal religious associations. There is a strong historical and spiritual aspect provided by the long-established church and monastery buildings
54. The Pembrokeshire Coast National Park Area Seascape Interim Assessment (2020) notes the contrast between the community and tourist activities of the mainland around Tenby and the imposed and managed tranquillity of Caldey Island itself.
55. The **prominent views** into the Conservation Area vary dramatically, with views of the island prominent from coastal roads and vantage points from Amroth to the north to Lydstep to the south. Further inland are fine views from the B4318 near Gumfreston and the Ridgeway, west of Penally



Figure 17 - view of Caldey Island from Tenby

The map overleaf summarises the prominent views into the Conservation Area

Caldey Island

Prominent views into Conservation Area



Caldey Island Conservation Area Designated 1997 MAP 5

1. View from Amroth Castle showing east-west aspect of island with Tenby and St Catherine's in the foreground.
2. View from Amroth village showing east-west aspect of island
3. Various views from Tenby (Esplanade Paragon, Castle Hill, Cemetery). Priory Bay prominent with Tŷ Gwyn set among trees and Caldey lighthouse prominent on the horizon.
4. View from Gumfreston Hill showing Priory Bay, Tŷ Gwyn and lighthouse.
5. Fine view of the island from the Ridgeway showing Priory Bay and Sandtop with St Margaret's Island in the foreground. Several buildings visible including Tŷ Gwyn lighthouse and the farm buildings/Old Priory.
6. Fine panoramic view of Caldey and St Margaret's from Lydstep.
7. East-west of island from Penally village.

56. From within the Conservation Area itself are a number of **key views**, including the panoramic vista towards Tenby, St Margarets and Penally. These are set out in within the Character Area inset maps.
57. Also shown on the inset maps are **key glimpses** from within the Conservation Area towards objects/landmarks/points of interest. These include views of the Abbey and Priory complexes from the surrounding fields and paths.



Figure 18 - Glimpse of Priory from road to lighthouse.

Caldey Island

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



Caldey Island Conservation Area Designated 1997 MAP 6

- A. Land to the east of Caldey Abbey including former monastic gardens, outlying fields of Jones' Bay and Bafun's Bay - important Mesolithic site.
- B. Land to the west of the village including characteristic stone-walled fields, tracks and Sandtop Bay.
- C. St Margaret's island including important archaeological remains.

Local Guidance and Management Proposals

58. 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.
59. 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>
60. 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

61. These are subject to controls under separate legislation. Listed Building control is operated by the Pembrokeshire Coast National Park Authority, Scheduled Ancient Monument control by Cadw. The listing of buildings includes their exteriors, interiors and historic curtilages (the common myth being that listing only applies to facades).

Maintenance

62. 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

63. 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.
64. 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.
65. 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

66. 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

67. 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.
68. 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

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

Chimneys and Chimney Pots

70. 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

71. 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.

72. The installation of panels will not be appropriate on the principal elevations of buildings or in prominent locations within Conservation Areas. 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.
73. 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

74. 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

75. 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.
76. 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.
77. 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.

78. 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.
79. 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

80. 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.
81. Within an Article 4(2) area, planning permission is not required for the repair or exact replacement of a historic door and where householders wish to replicate existing non-traditional doors, planning permission will not be required providing that the doors pre-date the designation of the Conservation Area and exact replicas are proposed

Porches and Canopies

82. 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

83. It is necessary to provide access for the disabled, to comply 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

84. 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.
85. 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

86. 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.
87. 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.
88. The Pembrokeshire Coast National Park Authority Shop Front Design Guide provides detailed guidance on shopfront design and signage.

Colour

89. 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

90. 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.
91. 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.
92. Front gardens are an important local amenity. They enrich the Conservation Area visually and can provide sustainable drainage.

New Development within the Conservation Area

93. 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, 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
94. 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.
95. Good quality, contemporary designs may be appropriate in the Conservation Area, but the concern must be to avoid incongruous and low grade, brash and ostentatious development.

96. 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](#)
97. 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

98. 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.
99. Demolition of a Listed Building (or any part of it) without Listed Building Consent is a criminal offence.

Satellite Dishes and Antennae.

100. 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

101. 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 maximise 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

102. 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

103. 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 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

104. 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.
105. 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

106. The National Park Authority (NPA) has existing planning powers to remedy such matters as the poor condition of land and buildings, urgent works and repairs notices for listed buildings and unlisted buildings and structures. The Town and Country Planning (General Development Order) 1995 (as amended) provides permitted development rights for minor building works on residential properties, with some restrictions in Conservation Areas. By the use of an 'Article 4(2) Direction', permitted development rights may be further restricted, for residential developments. A Direction is currently in force across Character Areas 1 and 2.
107. The Conservation Area is surveyed on a three-yearly basis to establish whether there is a real and specific threat to the character of the Conservation Area, whether an Article 4(2) Direction is necessary across the whole Conservation Area, and how effective the provisions of this document are.

Appendix A: National Legislation, Policy and Guidance

1. Conservation Areas are defined under sections 91 (with reference to section 69) of the [Planning \(Listed Buildings and Conservation Areas\) Act 1990](#) as:
2. *“areas of special architectural or historic interest the character and appearance of which it is desirable to preserve or enhance”.*
3. Section 69 of the Act, requires Local Planning Authorities to identify these areas, and under section 71 of the Act, from time to time, to formulate and publish proposals for the preservation and enhancement of these areas. Section 72 of the Act places a general duty on Local Planning Authorities to pay *‘special attention to the desirability of preserving or enhancing the character or appearance of that area.’*
4. Section 74 of the Act controls demolition in Conservation Areas by requiring Conservation Area Consent from the Local Planning Authority for the demolition of buildings within Conservation Areas subject to certain exemptions made under section 75 of the Act. This requirement does not apply to Listed Buildings, Scheduled Ancient Monuments (SAMs) or to demolition of ecclesiastical buildings in use for ecclesiastical purposes, as such works are subject to controls under separate legislation.
5. The [Historic Environment \(Wales\) Act 2016](#) makes changes to legislation relating to the protection and management of the historic environment in Wales. It introduces measures for the positive management of change to the historic environment, such as requiring all applications for Listed Building Consent and for Conservation Area Consent to be accompanied by Heritage Impact Statements (see section 6). It also places a duty on the Welsh Government to compile and keep up-to-date a Historic Environment Record.
6. [Planning Policy Wales \(PPW\) \(11th Edition\)](#) contains national planning guidance that recognises Conservation Areas as historic assets and acknowledges the need for the planning system to protect, conserve and enhance the significance of historic assets, including consideration of their settings. The need for decisions to be based on an understanding of the impact of a proposal on the significance of an historic asset is emphasised. It explains that *the protection, conservation and enhancement of historic assets is most effective...when designing new proposals.*
7. The Welsh Government’s objectives in respect of Conservation Areas is to *preserve or enhance their character and appearance, whilst the same time helping them remain vibrant and prosperous.* It refers to the *‘general presumption in favour of the preservation or enhancement of the character or appearance of Conservation Areas or their settings’* and sets a *‘strong presumption against the granting of planning permission for developments, including advertisements, which damage the character or appearance of a*

Conservation Area or its setting to an unacceptable level...'. This presumption applies unless, in exceptional circumstances, where a development is desirable on the grounds of public interest. Planning Policy Wales also explains that Conservation Area Character Appraisals and Management Plans can assist in development management functions and that design decisions relating to character should be based on site and context analysis.

8. [Technical Advice Note \(TAN\) 24](#) provides further detailed national planning guidance related to the topic of the historic environment and, in particular, on how the historic environment should be considered through the planning process. The section on Conservation Areas covers aspects including their designation and review, Conservation Area Character Appraisals, Planning in Conservation Areas, Conservation Area Consent, Advertisement Control, Trees, Enforcement and Appeals. Defining the character of each Conservation Area and setting out policies for preservation and enhancement through Conservation Area Character Appraisals and Management Plans, respectively, are seen as ways of providing a sounder basis for Local Development Plan policies and development management decisions.
9. [Technical Advice Note \(TAN\) 12](#) provides national planning guidance related to design and is aimed at facilitating good design and sustainability through the planning system. It sets out the benefits of using Design and Access Statements as communication tools to outline how the design of the development proposal has been considered from the outset and how objectives of good design have informed this. With regards to the historic environment and Conservation Areas, in particular, it explains that there will be a greater need of direction and advice from the Local Planning Authority on how new development can be accommodated and change managed in areas of special character.
10. Cadw has published a 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 \(Conservation Principles\)](#).