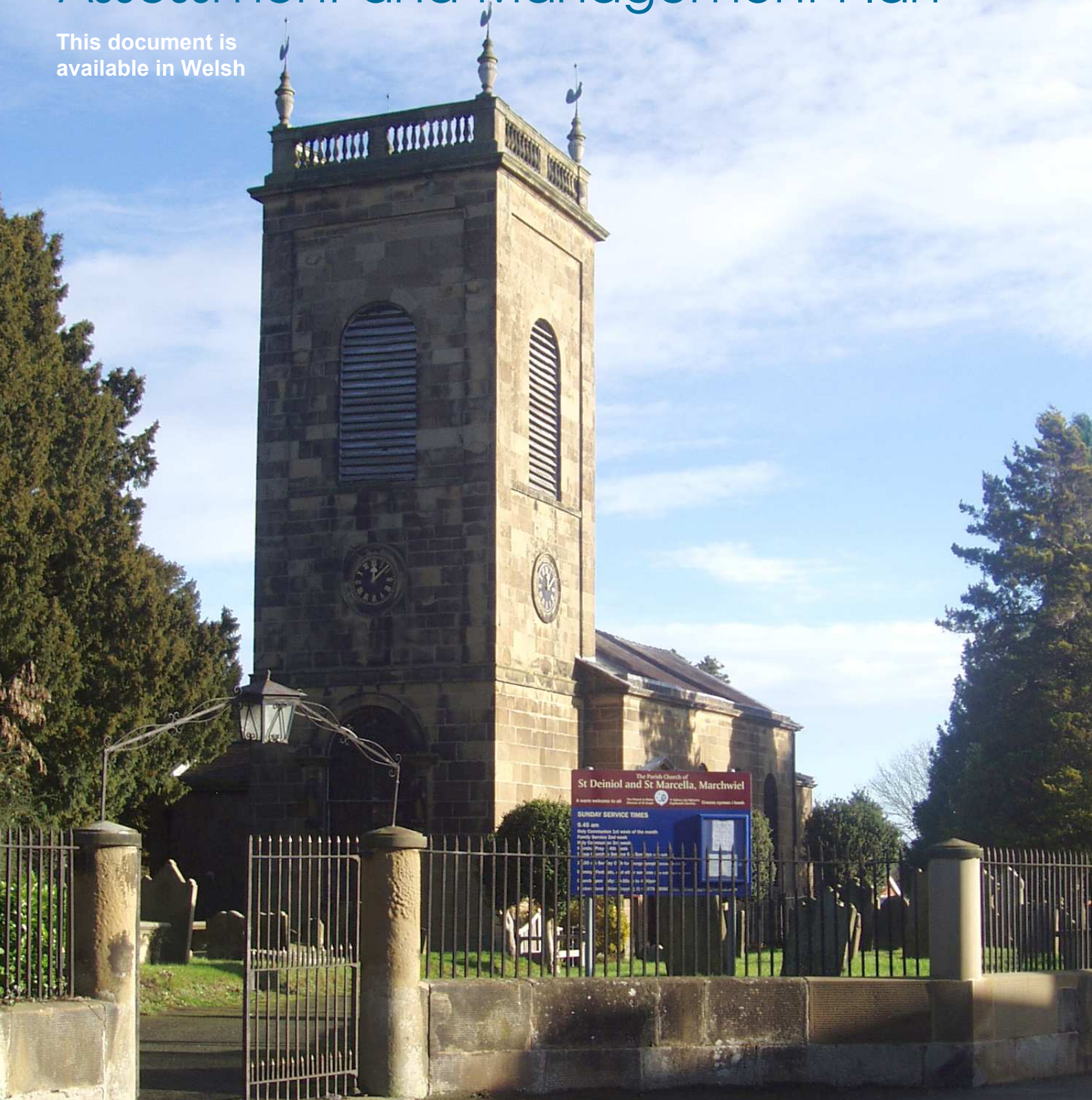


Marchwiel Conservation Area Assessment and Management Plan

This document is
available in Welsh



Adopted February 2011

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This document is available in welsh and in alternative formats on request. It is also available on the Council's website

contents

Part I - Character Assessment

1.0	Introduction	1
2.0	History and Development	3
3.0	Summary of Special Character	9
4.0	Character in Detail	12
5.0	Summary of Negative Features	22

Part II - Management Plan

6.0	Enhancement Plan	25
6.1	General Proposals for Preservation and Enhancement	26
7.0	Design Guidance	27
8.0	Conservation Area Controls	30
9.0	Sources of Funding	32

Appendix 1

Listed Buildings	34
------------------	----

Appendix 2

Conservation Policy Guidance	35
------------------------------	----

Appendix 3

Glossary of Terms	36
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Appendix 4

References - Useful Contacts	38
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Figures

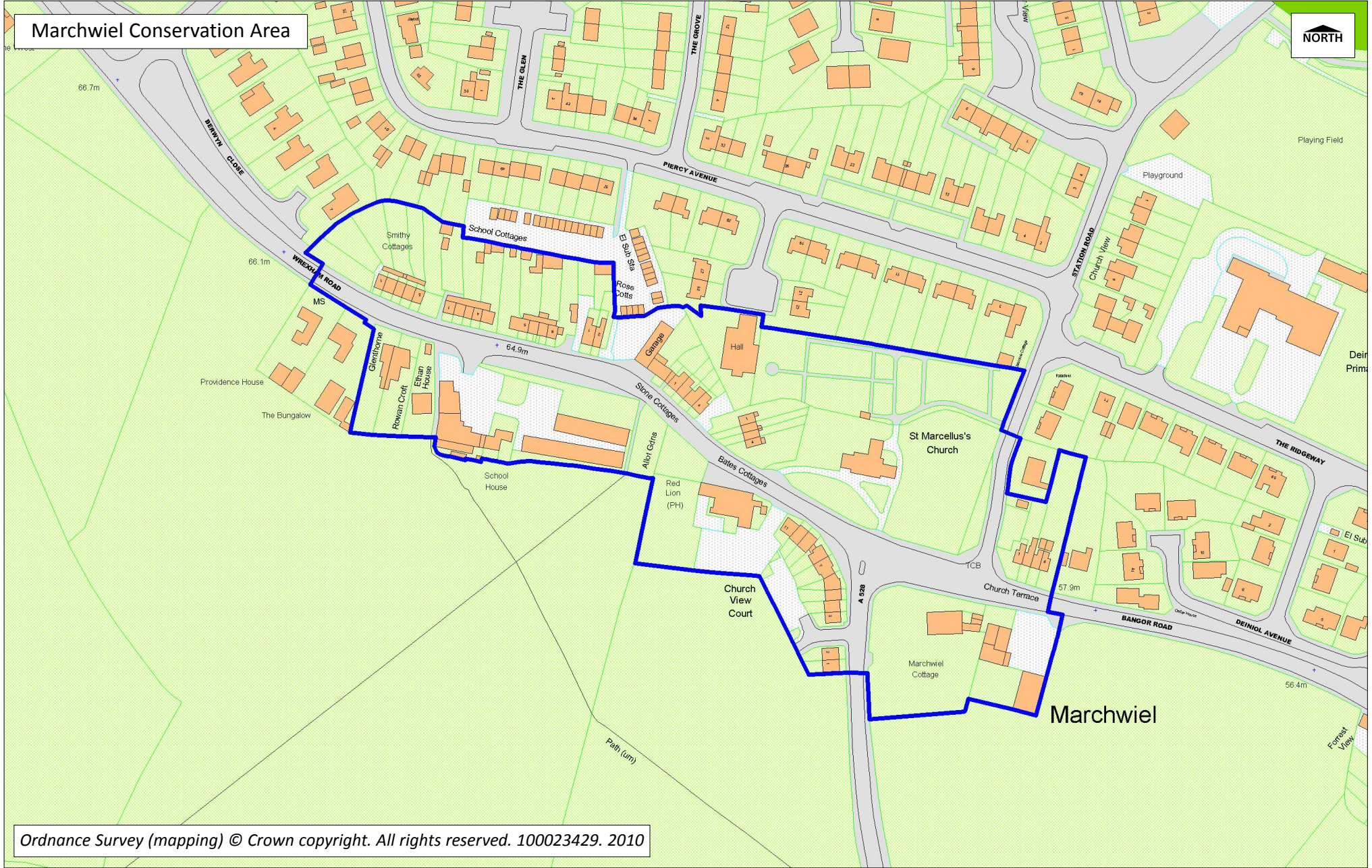
Figure 1 - Marchwiell Historic Map 1871-1887	6
Figure 2 - Marchwiell Historic Map 1899-1900	7
Figure 3 - Marchwiell Historic Map 1911-1912	8
Figure 5 - The area around the Church and the A525/528 junction	13
Figure 6 - The Western Terraces and J Scott Furnishers	18





Part 1 Character Assessment

Marchwiel Conservation Area





1 introduction

Conservation Area Designation

1.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 requires Local Authorities to identify "areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance" for designation as conservation areas.

Purpose

1.2 The purpose of the Conservation Area Assessment and Management Plan is to:

- Provide a clear definition of the area's special architectural or historic interest
- Identify ways in which their unique characteristics can be preserved and enhanced through the Enhancement Plan
- Strengthen the justification for designation
- Create a clear context for future development in accordance with conservation area policies in the development plan
- Provide a vehicle for engagement and awareness raising

Marchwiel Conservation Area

1.3 This Assessment and Management Plan aims to promote and support developments that are in keeping with, or enhance, the character of the Marchwiel Conservation Area. It is not an attempt to stifle change. The aim is to strike a balance so that the interests of conservation are given their full weight against the needs for change and development. The Marchwiel Conservation Area was first designated in 1975 and its boundary amended and reduced in April 2000. This document is concerned with the reasons for designation, defining the qualities that make up its special

architectural and historic interest, character and appearance. The omission of any reference to a particular building, feature or space should not be taken to imply that it is of no interest.

Planning Context

1.4 This Statement should be read in conjunction with the adopted Wrexham Unitary Development Plan 2005, and national planning policy guidance, in particular Welsh Office Circular 61/96 Planning and the Historic Environment: Historic Buildings and Conservation Areas.

Location

1.5 Marchwiel is a small village located 2 miles east of Wrexham. The settlement has developed in a linear pattern along the A525 Wrexham to Whitchurch Road. The village is situated on a small hillock and offers



extensive views to the north over the flood plains of the River Dee and into Cheshire beyond. Marchwiel Conservation Area is centred on the area around the church and the historic, early 18th Century turnpike road from Chester to Shrewsbury. To the south of the Conservation Area, the surrounding area is rural in character, dominated by pasture fields and gently



undulating hills. To the north, the character is distinctly urban comprising mainly 20th Century residential estates.

Geology

1.6 The local geology is a mix of Permian and Triassic (Red) Sandstone and Carboniferous Millstone grit (yellow sandstone) which is evident in earlier building construction such as the Church and Churchyard walls and Stone House and Stone Cottages. Red brick is the most prevalent material in later construction.

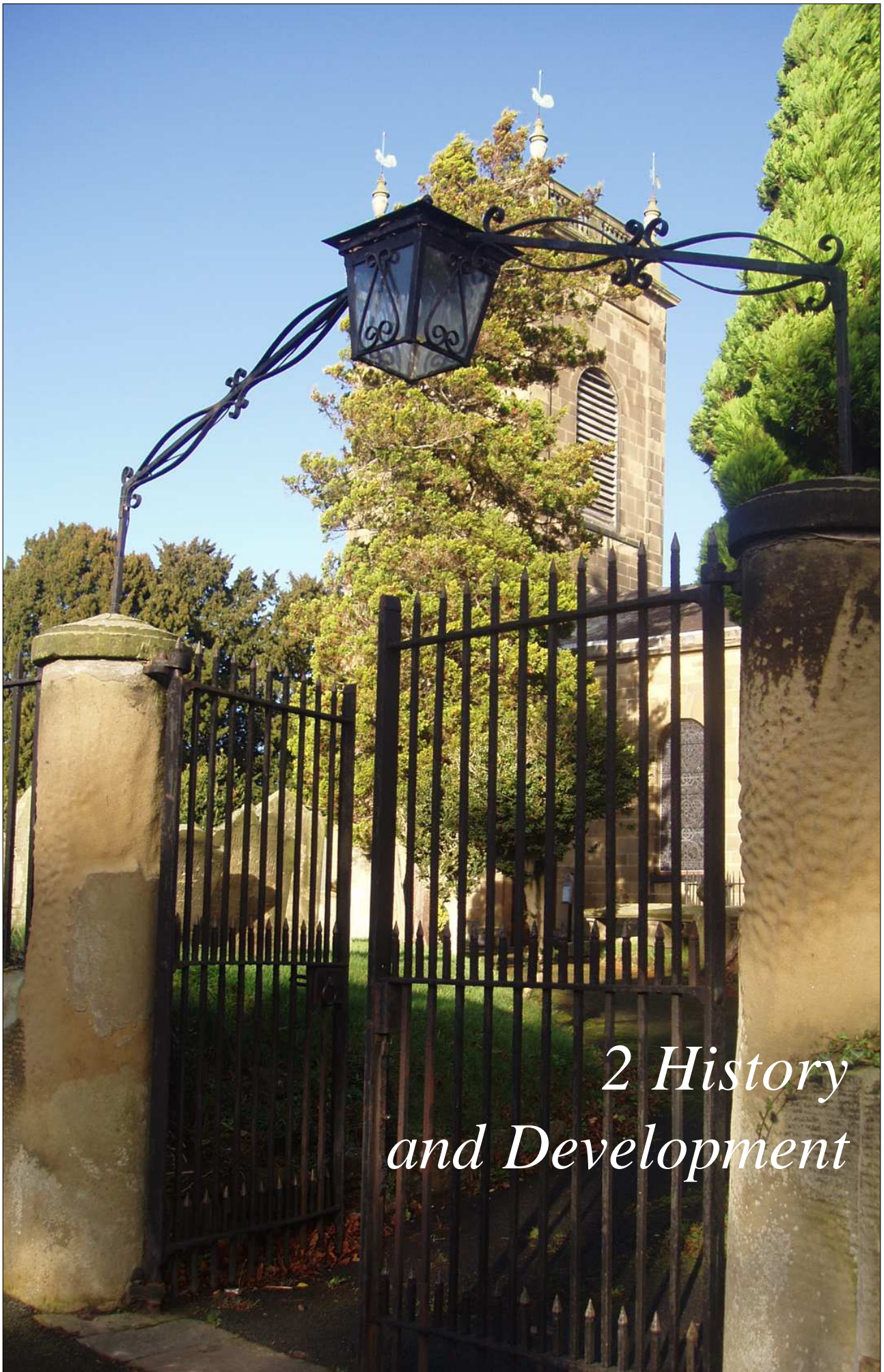
Archaeology

1.7 A settlement does not appear to have been present until the 17th and 18th Centuries. The

Church is believed to be older and a former Churchyard boundary within the present Churchyard takes the form of an earthen scarp aligned on a north/south axis and reaching around 0.9m in height.

Consultation

1.8 Community Councils, Council members and a range of organisations and groups with an interest in the historic environment and the local area were consulted on this document. Statutory bodies such as Cadw were also consulted. Public consultation was undertaken during December 2010 and January 2011 and the document was adopted by the Council Executive Board on 15th February 2011.



*2 History
and Development*



2 History and Development

2.1 Little is known of the origins of Marchwiel but it is believed that a Church and small settlement existed on the site from as early as the 13th and 14th Century evidenced by the remains of a cross base in the Churchyard which is believed to be 14th Century in origin. The oldest buildings within the village date predominantly from the late 18th and 19th Centuries.

2.2 During the Middle Ages Marchwiel formed part of the Lordship of Bromfield and Yale, which later became the Welsh Maelor. At this time Bangor, which was home to a large monastery, owned the church in Marchwiel which was said to be called Deiniol Chappel. It is from this chapel that Marchwiel is said to derive its name, with Marchwiel meaning "stray twigs" and this being the predominant material from which the original chapel was constructed. Documentary evidence suggests that a small community existed at Marchwiel in the early 17th Century when in 1626 a message was willed for repairs to be carried out to the church.

2.3 Whilst there may have been a Church like structure on or near the current Church site since the 13th Century, much of the present day Church dates from the late 18th Century and is of neo-classical Georgian design. In 1774 the church was rebuilt to a design by William Worrell following public subscription. It is suggested that the great engineer Christopher Wren had an input to the design of the church when he was staying at Wynnstay Hall, near Ruabon, in 1709. The church was further altered in 1789 when the west tower, designed by James Wyatt, was constructed at the request of Philip Yorke of Erddig. Further enlargement of the church occurred in 1829 when the north transept was added.

2.4 The church, dedicated to Saint Marcella and Deniol, has close links to Erddig Hall and the Yorke Family and has a decorative stained glass window depicting the Yorke family tree. To the outside of the church below this window is the Yorke family vault. Further memorials to the Yorke family, dating back to the mid 18th Century can be found inside the church. The pipe organ, which was restored in the 1990's, was given to the church by the widow of Benjamin Piercy of Marchwiel Hall in 1888.

2.5 The earliest domestic buildings within the Conservation Area date from the 18th Century when the village grew as a result of its location abreast the early 18th Century turnpike road from Chester to Shrewsbury. The nearby stone quarry and large estates at Erddig and Marchwiel Hall possibly also acted as a stimulus for the settlement to establish and grow. A brickworks was situated to the east of the Conservation Area close to Brickyard Cottages from which their name is derived.

2.6 The Topographical Survey of Wales (1849) by Samuel Lewis records the population of Marchwiel, at that time a small parish of Wrexham Union and containing the townships of both Marchwiel and Sontley, as being 553. The survey also records that Marchwiel Hall was the residence of a younger branch of the Broughton Family who had been resident in the area since the early 17th Century.

2.7 Lewis' survey also recorded a National school in the parish at the time. The school was established by Lord Kenyon of the Gredington Estate near Hanmer and was located on Woodhouse Lane to the south west of the Conservation Area across from Marchwiel Hall. A school was not built within the main village settlement until



1874 on the site of the current J Scott Furnishers on Wrexham Road.

2.8 In 1895 the Cambrian Railway opened the Wrexham to Ellesmere line and a station was established in Marchwiell about 1km to the north east of the church. This appears to have had a very limited effect on the early expansion of the village with only 4 new buildings being erected between 1899 and 1912. The passenger service was discontinued in 1962 and the lines and railway buildings removed.

2.9 The most significant expansion of the settlement came in the mid to late 20th Century with the development of new housing to the north of the historic core. With little employment and retail facilities the village now acts as a commuter village for nearby Wrexham and Chester.

Figure 1: Historic Map Marchwiell 1871-1887

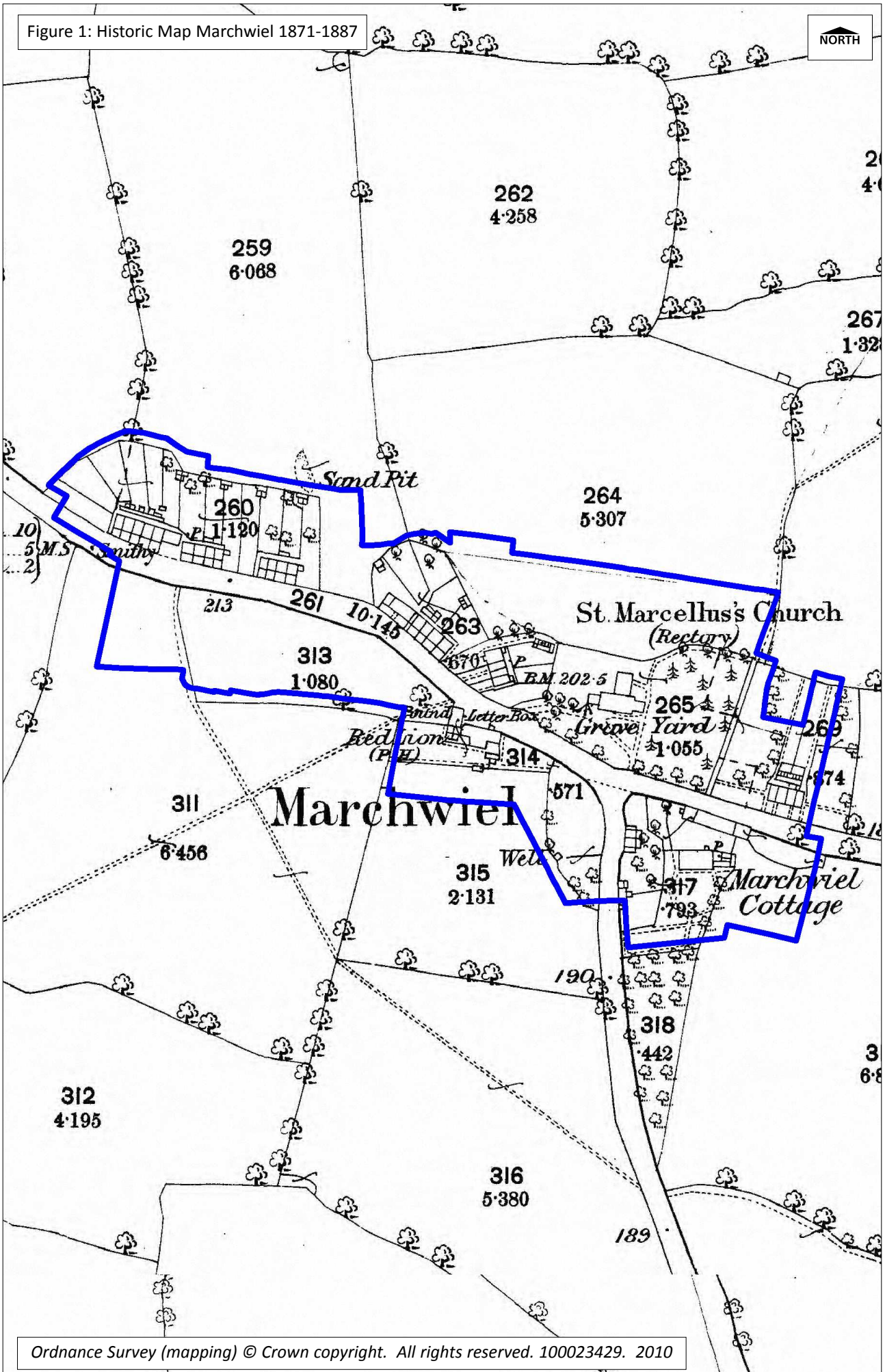
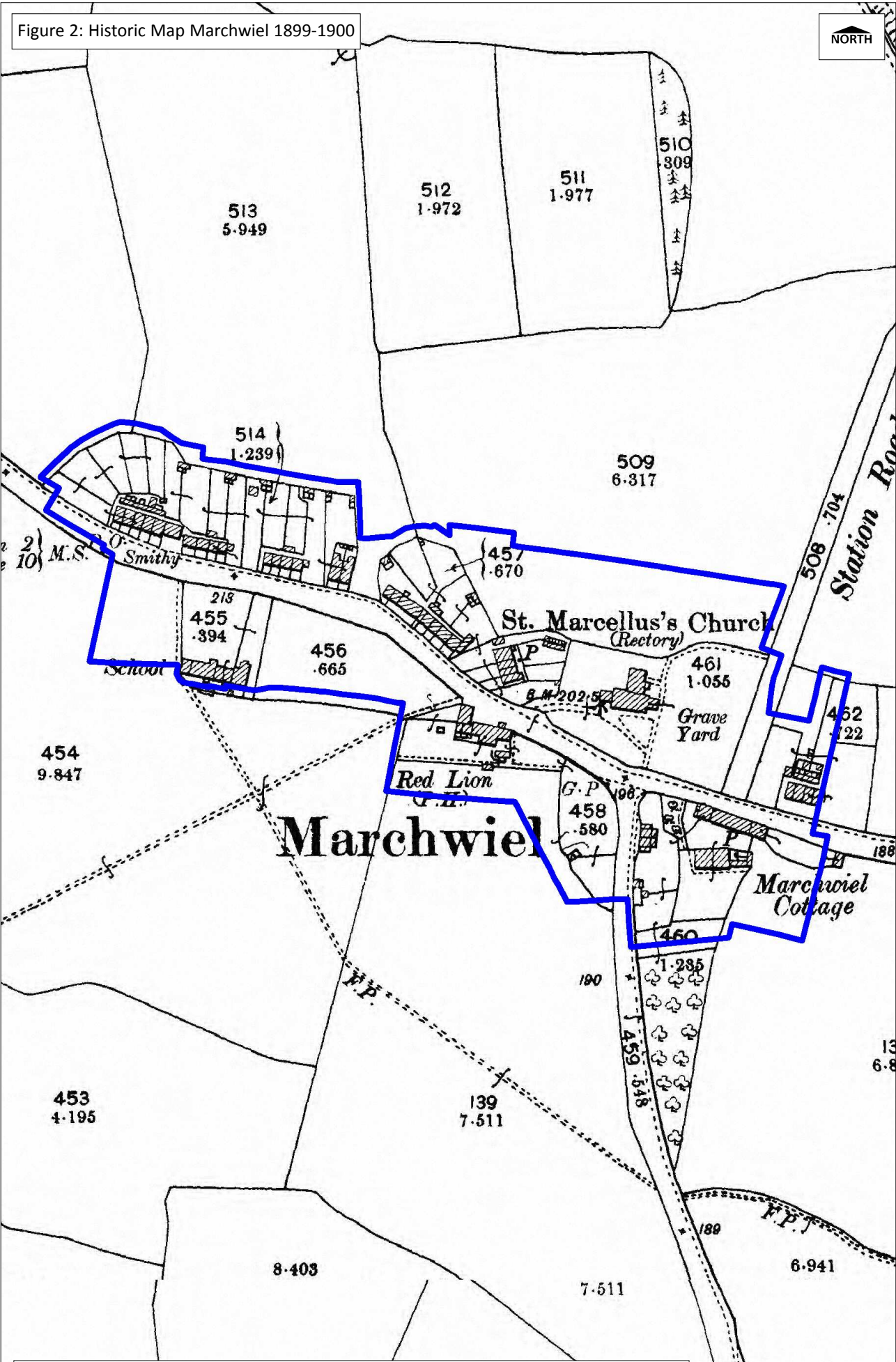
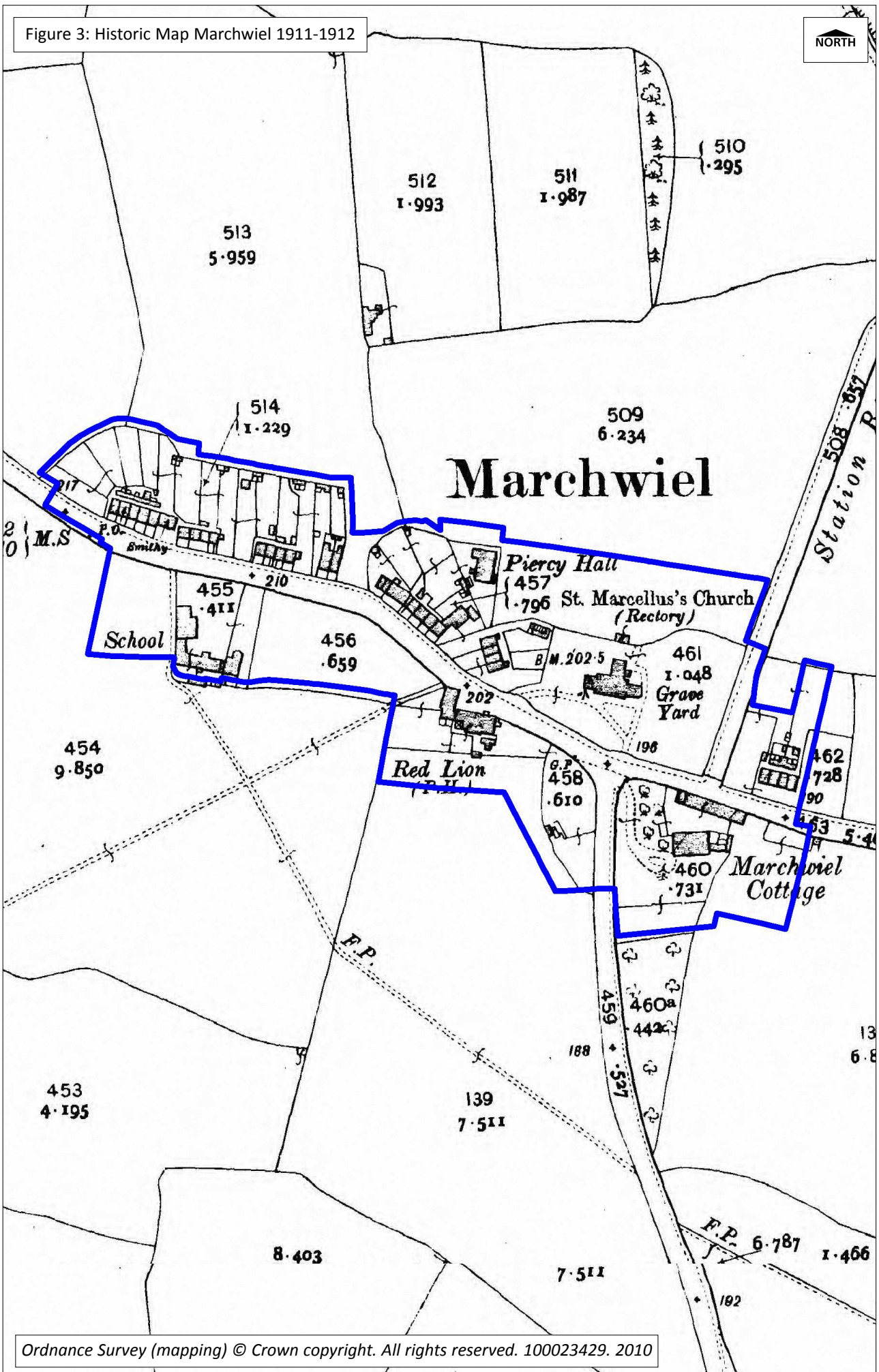


Figure 2: Historic Map Marchwiell 1899-1900



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Figure 3: Historic Map Marchwiell 1911-1912



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*3 Summary of
Special Character*

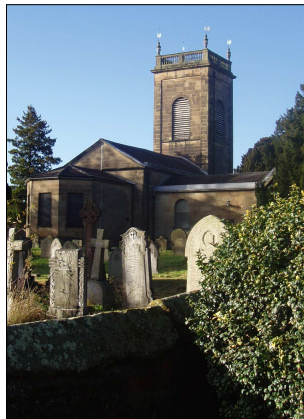


3 Summary of Special Character

3.1 The special character of Marchwiell Conservation Area derives from the following key features:

Church of Saints Marcella and Deniol

3.2 The Church is the most prominent building within the village and the focal point of the Conservation Area with its impressive square tower drawing attention from all directions. The large trees within the churchyard provide an important backdrop to Bates Cottages adding important greenery to a fairly urban street scape.



Linear Settlement Pattern

3.3 Historically, the village grew predominantly to the west of the church and to the north of the A525 Wrexham to Whitchurch Road. This was perhaps unusual in that growth did not centralise around the Church, the most dominant and important building within the village, and also around the A525 and A528 junction where many people would have passed through. Development has



concentrated to the north side of the Wrexham Road with rows of terraces offering an urban feel. In contrast, to the south development has been less consistent, the land forming part of the Erddig Estate where development was more strictly controlled and thus allowing strong visual links with the surrounding countryside and a more rural character. This tendency has remained with the mid to late 20th Century expansion and as a result Marchwiell has both an urban and rural character.

Terraced Housing

3.4 The predominant building form within the Conservation Area is terraced cottages which vary in their appearance and size with the earliest cottages of late 18th Century being of stone construction and having a more compact scale and size. The later Victorian terraces, situated on either side of the Church, are of red brick construction and display a more decorative architecture with steep gabled dormers, decorative timber bargeboards and timber finals.



Sandstone

3.5 Both local red and yellow sandstone are used as building materials within the Conservation Area. Red sandstone, used to construct 1-4 Stone Cottages would have been an easy and relatively cheap material to

obtain coming from the nearby quarry. In contrast the Church and Churchyard walls are constructed of yellow sandstone which is likely to have been brought in from the Cefn Mawr area. The use of yellow stone makes the Church stand out emphasising its importance and prominence within the village.

Boundary Treatments

3.6 Boundary treatments vary greatly. Generally, the terraces are set behind low brick or stone walls with some surmounted with iron railings. A more consistent boundary exists to the south where the thick hedge rows and trees of J Scott Furnishers, the allotments and The Red Lion offer a softer appearance to the Conservation Area.



4. Character in Detail



Figure 4: The area around the Church and the A525/A528 Junction



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Key

- | | |
|--------------------------|--------------------------------|
| Character Area Boundary | Buildings of Visual Interest |
| Important Area of Trees | Listed Building |
| Important Hedge Boundary | Important Brick Boundary |
| Important Tree | Important Stone Boundary |
| Important Approach | Important Openspace/Greenspace |
| Significant View | Listed Structure |



The area around the Church and the A525/A528 junction

4.1 The conservation area can be subdivided into two distinct character areas as described below.

4.2 This eastern section of the Conservation Area extends from Bates Cottages and includes Piercy Hall and the Red Lion public house terminating just beyond Church Terrace and the outbuildings associated with The Cottage to the east. Here the Conservation Area has a more open and rural character which can be accredited to the large landscaped Churchyard of the Church of Saints Marcella and Deniol and the wide junction with the A528 which provides views out to the surrounding countryside. Small scale terraced housing of various periods are most common while the imposing yellow sandstone ashlar of the Church dominates.



4.3 On entering the Conservation Area from the east the square tower of the Church emerges above the large mature trees that form the western boundary of the churchyard. Church Terrace lies to the east of the Church and forms an attractive entrance to the Conservation Area. The terrace consists of 4 small cottages set behind

small front gardens bounded by thick hedgerows. Constructed of polychromatic brick laid in a Flemish bond, the terrace

dates from the early 19th Century and are shown on the 1843 Tithe Map as belonging to the church. Detailing is typically Victorian with projecting timber bargeboards and pointed finials. The symmetrical plan of the terrace has mostly been retained but the addition of a gabled porch to number 2 and altered window proportions to number 4 disrupts the original balanced appearance. The properties retain their substantial brick chimney stacks and number 1 retains the original latticed windows which provides an insight to the original design intention.



4.4 To the west, a high Ruabon red brick wall with terracotta copings extends along the road marking the boundary to The Cottage, a large late 18th to early 19th

Century house. The building is of a double pile construction evidenced by its distinctive double gable end. Much of the original brickwork has been obscured



through paint and modern render however a simple dentil course is just visible below the eaves on the side elevation facing Bangor Road. The front elevation facing south displays the original 3 bay façade with exposed brickwork and five 12 pane sash windows flanking the centrally positioned entrance. Windows to the side and rear elevations are modern replacements with rendered surrounds. A large modern upvc conservatory extension projects significantly above the boundary wall dominating the rear elevation and views of the building from within the Conservation Area.

4.5 The Cottage sits within a large plot positioned on the corner of the junction with the Overton Road. Much of the plot is covered with large, mature trees which contribute to the rural character of this section of the Conservation Area creating a sense of arrival when entering from the south and contributing to the setting of the Church opposite.

4.6 On the opposite side of the junction is Church View Court, a small modern housing development comprising 11 two storey terraced and



semi-detached cottages. The properties are positioned behind low red brick walls and follow the curve of the junction creating a continuous built frontage which contrasts to the softer tree lined corner opposite. Traditional detailing such as canopy porches, diaper brickwork, segmental brick arch heads to ground floor windows and corbelled kneelers have been incorporated into the design giving the development a uniformed appearance.

4.7 Facing the junction is the Church of St Deniol and St Marcella. The Church, listed grade II*, is built in the Neo-Classical style to the design of William Worrel. It was erected in 1774 and displays yellow sandstone ashlar with a slate roof. The distinctive and elegant square tower was added later in 1789 and designed by James Wyatt on the request of Philip Yorke of nearby Erddig. The tower is balustraded with urns surmounted by weather vanes shaped like cockerels in the four corners. Below, tall arched louvred bell openings adorn each face of the tower with a clock face positioned below these on the south and west sides. The Church is aisle-less with a polygonal chancel and north transept added in the early



to mid 19th Century. Openings have both round arched and square heads and a simple pediment is positioned above the southern entrance.

4.8 Inside there are wide arched openings to the chancel and transept. These arches rise from impostes and are coffered on the underside. The pine pews and entrance lobby date from the 19th Century with the lobby incorporating part of the 18th Century entrance screen. The Church contains some exceptional stained glass including a 21 paned window signed "Fr Eginton" detailing heraldry relating to the Edisbury, Yorke and Cust families. The window dated 1788 also displays an inscription commemorating the rebuilding of the church in 1778. A fine collection of 18th and 19th Century wall memorials to the Yorke family are also retained.



4.9 The Church lies within substantial grounds bounded to the south by impressive grade II listed walls, gate piers, railings and gates believed to be contemporary with the Georgian church. The walls consist of large, yellow sandstone ashlar blocks surmounted by cast iron railings of a simple, plain design. There are two matching gateways into the Churchyard at the east and west sides. Here the wall curves in a quadrant form towards the gateways which have primary and secondary monolithic circular stone piers with low domed caps. The gates are cast iron in a matching simple, plain design. A cast iron bracket rising from the top of the primary piers supports a large cast iron lamp. This boundary, visible from the main route through and into the village, contributes significantly to the prominence of the Church.



4.10 Large trees, remnant of the historical rural character of this part of the Conservation Area, line the Churchyard boundaries to the north, east and west framing views of the Church from the south and screening the more modern developments that lie to the rear.



4.11 Facing west and orientated diagonally away from the Church are numbers 1 and 4 Bates Cottages. The properties date from the mid 19th Century and are

named after the Bates family who funded their construction and lived nearby at the Old Rectory on Woodhouse Lane. Formerly comprising a row of 4 cottages, they have since been combined and enlarged to form 2 separate



dwellings but the original 4 bay symmetrical plan is still visible with larger gables to the end cottages and smaller gables to the inner cottages. Poorly matched brick infilling make the former door openings to numbers 2 and 3 an unfortunate prominent feature. Original detailing includes decorated bargeboards to the gables and side elevations, pointed timber finials and polychromatic brickwork, to decorate the cottages in the form of window heads, diamond motifs on the side elevations and quoins to the chimney stacks provide an attractive and distinctive contrast to the common red brick. Number 1 has been sympathetically extended to the side.

4.12 To the north of the cottages lies Piercy Hall, named after Benjamin Piercy who lived at Marchwiell Hall in the late 19th Century. The hall was erected in the early 20th Century and is of red brick construction with a red plain tile roof. The building is of a standard utilitarian design with little architectural merit. The main access to the Hall is now via Piercy Avenue although the historical pedestrian access between Bates Cottages and Stone Cottages remains.



4.13 The Red Lion public house sits opposite to Bates Cottages. The contrasting black and white painted render of the pub, the orientation and detailing to Bates Cottages and the curvature of the road combine to provide visual interest and create intimacy within the street scape helping give the Conservation Area a sense of place.

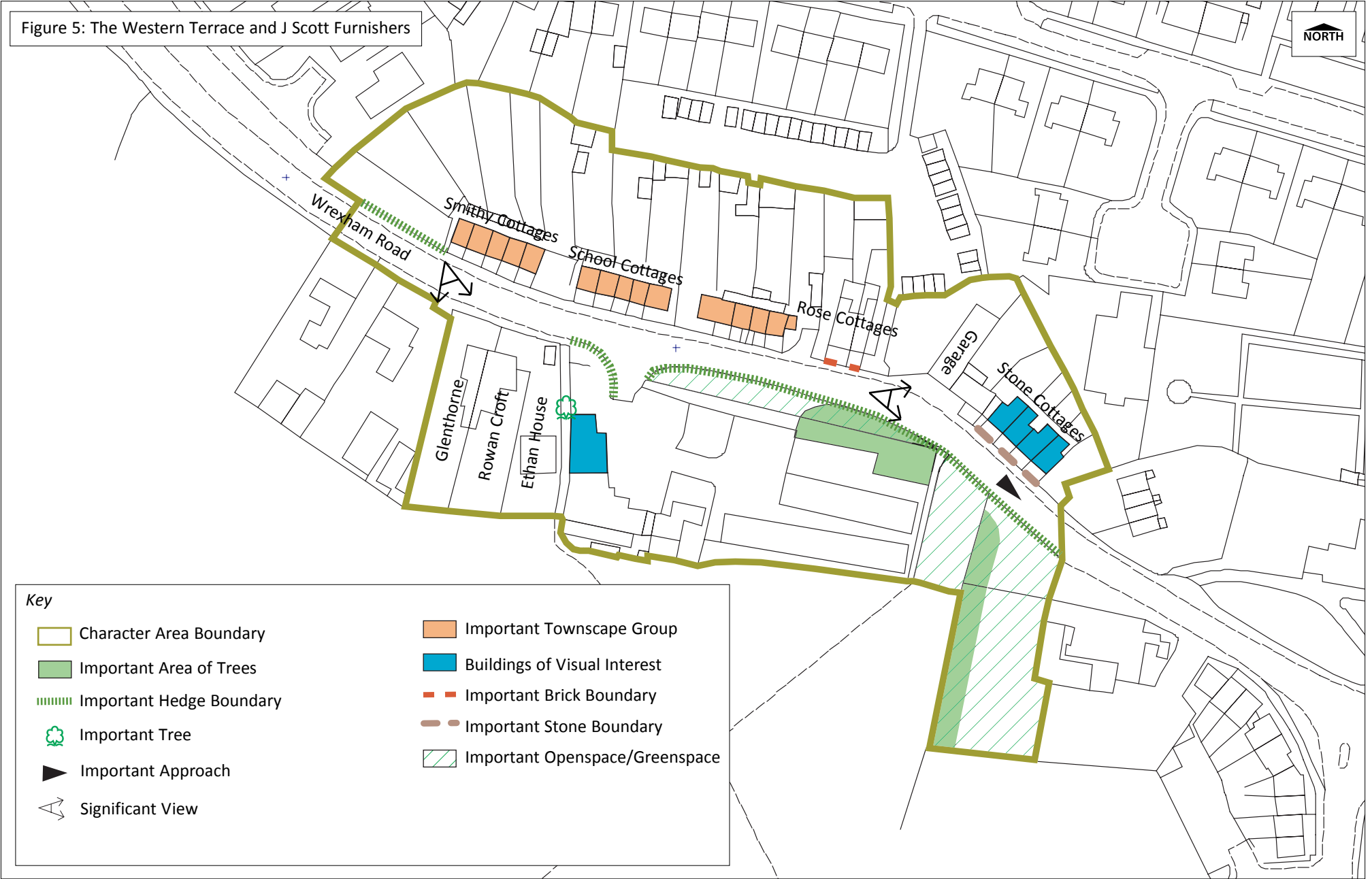


4.14 The public house, originally of brick construction, has since been rendered obscuring much of the original



detailing including segmental arched brick heads to the windows. The original origins of the building are unclear but it is believed that the building was built by Joshua Edisbury in the 18th Century who was involved in the construction of Erddig Hall. The building is recorded on the Tithe Map of 1843 as being a house with a smithy, stable and barn. The building appears to have been extended possibly when converted into a public house sometime between 1843 and 1873. The main pub frontage is of a 3 bay plan with central stepped entrance flanked by modern timber casement windows at ground and first floor levels. To the right side of the building there is a secondary entrance and smaller proportioned windows. Rendered window and door surrounds and corner quoins add interest and continuity to the front elevation. Figure 2 shows a large outbuilding, since removed, that ran at a right angle to the main pub. The building is labelled as "pound" possibly suggesting that it was used for accommodating dogs or hounds for the local hunt.

4.15 Beyond the public house the road begins to dog-leg. Here the hedge and tree lined garden area of the Red Lion protrudes providing a natural barrier between the rural eastern and the more urban western sections of the Conservation Area.





The Western Terraces and J Scott Furnishers

4.16 The more urban western section of the Conservation Area extends from the allotment gardens and Stone Cottages to the east following the line of the main road before terminating to the west side of Smithy Cottages to the north and Glenthorne to the south. The rows of cottages here occupy slightly elevated positions which allows for brief glimpses of the Ruabon and Eslusham Mountains to be obtained in between the buildings lining the southern side of the road. Public footpaths leading from the Conservation Area to the open countryside to the south help maintain the rural setting. Buildings are typically domestic in scale with a mixture of red brick, red sandstone and render finishes providing variety to the streetscape.



4.17 To the north are Stone Cottages, a row of 4 small cottages constructed from red sandstone laid in random courses. The cottages, set behind neat sandstone walls surmounted by cast iron railings, are believed to be some of the oldest buildings within the Conservation Area along with the adjoining Stone House



dating from the 17th Century when they were constructed to house the brick workers who made the bricks for the nearby Erddig Hall. The cottages were renovated and saved from demolition in the mid 1980's which saw the addition of the heavy and badly proportioned front porches. Windows are modern timber replacements with original flat arched stone block heads. Of interest is the large stone buttress projecting from the front elevation of number 4 Stone Cottages.

4.18 Adjoining is Stone House, a larger cottage built contemporary with or slightly earlier than Stone Cottages. The property is thought to have been built for the brickwork manager and may date from as early as the mid 17th Century evidenced by an ornamental fire plate found during renovation works with displays the date 1679. Internally the cottage retains many original features including oak purlins, lintels, brick arches and a barrel vaulted ceiling to the cellar. The building is of red sandstone construction but the front elevation has been rendered with cement obscuring most of the original detailing, however the simple dentil course remains visible and the slate roof are retained. Openings are recessed with modern uPVC alternatives. The left ground floor window has been enlarged disrupting the proportions of the frontage.



4.19 Beyond Marchwiel Garage the road begins to straighten and the terraces of Smithy and School Cottages form a consistent building line. Rose Cottages,

a pair of semi-detached properties built in the late 19th Century are constructed from red Ruabon brick laid in a Flemish bond. The characteristic



bright colour of the brick is enhanced through the use of simple terracotta detailing which includes a corbelled dentil course, tiled window sills, string course and hood moulds above the ground floor windows. The properties have a simple symmetrical form which the later porch additions respect. An attractive red brick boundary wall with terracotta copings fronts the footway with access to the properties via tooled sandstone gate piers.

4.20 School Cottages, originating from the mid 19th Century, form two rows of 4 terraced cottages. The name 'School Cottages' is likely to derive from the late 19th Century

when the school was built opposite in 1874. The cottages are small in scale comprising of a single unit plan. Each terrace displays a



symmetrical composition. Modern windows, porches and cement render finishes obscure much of the original detailing however a simple dentil course remains visible on both terraces. Two storey extensions to numbers 4 and 5 have interrupted the intended symmetry with the unfinished and untidy detailing at number 5 detracting from the general appearance of the row.

4.21 To the south side of Wrexham Road bounded by a neat hedgerow, J

Scott Furnishers occupies a large elevated site which encompasses the former school and schoolmaster's house now used as offices and



salesrooms. Large trees positioned in the eastern corner of the site are a prominent and eye-catching feature of the Conservation Area drawing attention away from the modern workshop units that lie adjacent. Large cast iron gates, positioned at the top of the tarmac drive, create an attractive entrance to the site.

4.22 To the south of the site is the former school building erected in 1874 and closed in 1974 when the new school was opened just off Station Road. The brick

building has a linear plan form with a small centrally positioned advanced gable which would have housed the original entrance. A decorative cast iron finial surmounts the gable. Architectural detailing has been obscured

through modern render. Windows are uPVC alternatives set within the original openings.

Attached to the school building to the left is the former



schoolmaster's house with its gabled frontage and deeply overhanging eaves. The same render finish has been applied to provide continuity between the buildings and windows are also uPVC replacements. The original tall corbelled chimney stacks protrude from the slate roof. To the ground floor an original gothic arched doorway provides separation between the two buildings now used for office and sales purposes.

4.23 Attached to the right of the school building projecting towards Wrexham Road is an excellent example of early 20th Century neo-vernacular/domestic revival architecture. The building, now used as a workshop and for storage, is constructed from smooth red Ruabon brick laid in an English bond with mock timber framing to the gable apexes under a plain red tile roof with a pair of corbelled stacks. The building displays two fine terracotta Tudor inspired 4-light windows, with ogee arches, moulded mullions and drip moulds positioned in the gable elevations. Smaller, similar styled windows are positioned in the entrance porch which retains the original panelled door and ornate cast iron hinges. The terracotta detailing, brightly coloured brick work and red clay tile roof give the building a rich appearance which is balanced by the black and white mock framing to the gables.

4.24 Rowan Croft, the former post office, and the adjoining Glenthorne are located at the western edge of the Conservation Area. These semi-detached



properties date from the early 20th Century and are constructed from local red brick. Detailing to the properties includes stone heads and sill to windows, terracotta dentil course and corbelled corners. Of interest is the curved brickwork to the left side corner of Rowan Croft which terminates above the splayed corner indicating the former entrance to the post office.

4.25 To the north of Wrexham Road sit Smithy Cottages, a row of five terraced cottages set behind small front gardens bounded by a painted timber picket style fence. The brick built cottages, dating from the mid 19th Century, gain their name from the smithy that was

attached to the side of number 5. The cottages have a uniform appearance with most retaining traditional

timber multi-light casement windows and matching painted wooden doors set within modern porches.

Number 4

Smithy Cottages

displays modern uPVC alternatives. Although the cottages have been rendered, stone window heads and sills have been left exposed adding to the charm and appearance of the row.



4.26 Beyond the terrace the thick hedge boundary to number 1 Smithy Cottages extends along the gentle curve of the Wrexham Road. The hedge forms the western boundary to the Conservation Area and provides a barrier between the historic core of the village and the modern developments further to the west.



5 Summary of Negative Features





5 Summary of Negative Features

5.1 A number of factors have been identified as causing detriment to the visual quality and character of the area. These include:

Loss of Architectural Detail through Unsympathetic Alterations and Use of Inappropriate Materials

5.2 Inappropriate alterations strip away the original historic character and fabric of the buildings. The widespread use of cement render has obscured original brickwork facades and architectural features and has destroyed the original design intention. This is particularly evident on School Cottages.

5.3 Similarly replacing original and traditional windows and doors with modern and inappropriately detailed alternatives such as uPVC and the enlarging of original openings to suit contemporary glazing styles has eroded much of the special character of the Marchwiel Conservation Area.

Signage to J Scott Furnishers

5.4 The signage within the site of J Scott Furnishers is modern in styling and contrasts with the more traditional and historic character of the main buildings on the site.



Marchwiel Garage

5.5 The mid 20th Century industrial building is partly hidden behind a large parapet wall which over-dominates the adjoining cottage and detracts from the historic character of the nearby Stone Cottages.

Varied Boundary Features to School Cottages

5.6 The removal or rebuilding of original or traditional boundary walling, railings and hedges and their replacement with modern brick, cement render or modern style fencing has had a negative impact upon the character and appearance of the area. School Cottages displays a variety of modern materials.

Porches

5.7 The addition of often prominent modern brick and render gabled and lean-to porches to many of the terraced cottages has in some instances unbalanced the original façade. In particular the large porches to Stone Cottages are heavy in appearance and dominate the simple small scale façades.

Road sign to front of Marchwiel Garage

5.8 The large road sign positioned between Marchwiel Garage and Rose Cottages is an unfortunate dominant feature within the streetscape giving a more a modern and urban feel to the Conservation Area.



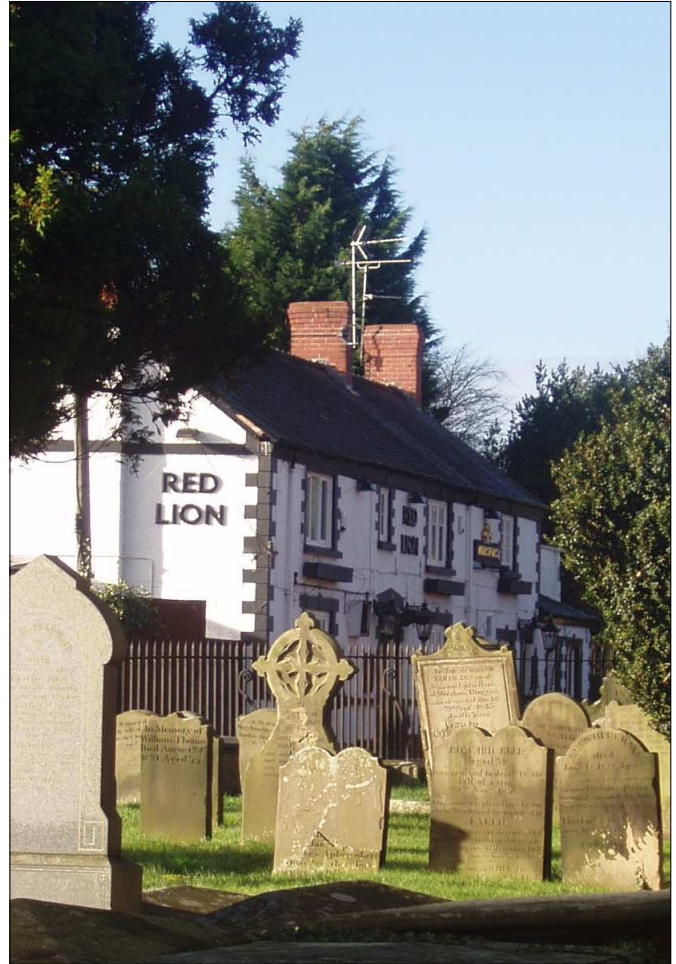


Bollards and rails adjacent to Rose Cottages

5.9 The concrete and metal railed bollards to the front of the public footway that links Wrexham Road to Piercy Avenue



are in a poor condition with much of the concrete eroded and the metal rails rusting which detract from the general appearance of the streetscape. The modern concrete is an appropriate material for the Conservation Area and the replacement of the bollards and rails with a more traditional cast iron structure would significantly enhance the appearance of the street and the setting of the Conservation Area when arriving from Piercy Avenue.



Part 2 Enhancement Plan

6.1

GENERAL PROPOSALS FOR PRESERVATION AND ENHANCEMENT

Reinstatement of lost features and preservation of traditional and original detailing	Traditional architectural details, local materials and vernacular features are important in creating the special character of the Conservation Area and should be retained, repaired or reinstated where lost.
Archaeology	Archaeological mitigation may be required in response to development proposals within the Conservation Area. Early consultation with the Clwyd-Powys Archaeological Trust in relation to any proposed new dwelling or extension is encouraged to prevent delay at the application submission stage.
Highway Improvements	Highway works should be designed in accordance with guidelines as set out in Section 7.0 of this document.
Trees	Trees contribute greatly to the character and appearance of the Conservation Area and those which are considered to make a significant contribution have been identified on Figures 4 and 5 of this document. The unnecessary removal or works that may be considered detrimental will be resisted. Where removal is essential then an appropriate replanting scheme will be encouraged to mitigate any detrimental affects on the character of the Conservation Area.
New Development and Alterations	It is possible to successfully incorporate new development into a historic settlement but it is essential that the development respects the scale, design, proportions and materials of surrounding architecture to strengthen the cohesion of the street. It is crucial that an imaginative and high - quality design is employed to reinforce the cohesion of the street and give continuity to the scale, rhythm and rich detailing of the architecture of the existing streetscape. Planning applications for alterations and new development may be refused if they fail to preserve or enhance the special character of the Conservation Area. Detailed design guidance is provided within Section 7.0 of this document.

6.2

ENHANCEMENT OPPORTUNITIES

The following have been identified as opportunities for the enhancement of the Conservation Area. The undertaking of these works is dependent upon the availability of funding or grant assistance:

ENHANCEMENT PROPOSALS	RESPONSIBLE BODY
Marchwiel Garage - Sympathetic signage to the main garage building may help to reduce the prominence of the structure within the street scape.	Private Land-owner
J Scott Furnishers - Replacement of the temporary canvas like sign and the modern-styled standing sign with more sympathetic structures may help enhance the historic and traditional character of the main buildings of the site and the wider street scape of the Conservation Area.	Private Land-owner

7 Design Guidance





7 Design Guidance

7.1 The character of the individual buildings, which together form the Conservation Area, derives from a number of factors. The following design guidance seeks to enhance that character

Proportion

7.2 Older building styles followed traditional systems of proportion. In most of the buildings within the Conservation Area, the relationship between windows, doors, floor heights and the relationship of solid to void in the design of elevations is crucial. Traditional proportions should be emulated in new development.



Roofs

7.3 The roof line is nearly always a dominant feature of a building and retention of the original shape, pitch, verge and eaves detail and ornamentation is essential. Heights and shapes of roofs are important; flat roofs are alien to local tradition and are generally unacceptable. Chimney-stacks are important features of the roof-scape and should be retained even if no longer required.



Where roofing materials are to be replaced they should match the colour, size and texture of the original.

Roofs should be re-roofed in traditional materials on a like for like basis where historically appropriate. If ventilation of the void is required, this should be achieved by inconspicuous means; under eaves ventilation are acceptable, but visible roof vents are not.



External Walls

7.4 Any alteration or repair to external walls must respect the existing building materials and match them in texture, quality and colour. Every effort should be made to retain or re-use facing brickwork or stonework, which must not be rendered, pebble-dashed or painted. Re-pointing should be carried out with a mortar to match the existing in colour, type and texture and historically would have consisted of lime and sand. Modern hard cement mortar and renders prevent the evaporation of moisture which can accumulate within the wall causing damp internally. When appropriate, hard cement renders should be replaced with a lime alternative.



Rainwater Goods

7.5 Rainwater goods should be repaired if original or reinstated in original materials.

Plastic guttering is not appropriate on Listed Buildings and buildings in Conservation Areas. It is not historically correct, and it does not enhance a building's character. Cast iron guttering can last for a lifetime, if properly installed and maintained.



Windows

7.6 Windows are important features which should be correctly proportioned, well related to each other and

adjoining buildings and should respect existing openings. Any repair or replacement should always match the original. This includes not only structural elements of the window but also the historic glass and original window furniture. Particularly important is the method of opening, the recessed depth within the reveal and the sections of glazing bars. Replacement of timber or iron windows in a PVCu alternative, no matter what the pattern, is unacceptable. All windows must have a traditional painted finish rather than a modern stained alternative.



Doors

7.7 Original door-cases, doors and door furniture should be retained wherever possible. Replacements must match the original in proportion, style and materials and should have a painted finish. Porches

should be designed within the overall context and architectural style of the building and in reference to any appropriate nearby styles. They should not dominate the front elevation.

Boundary Treatment

7.8 The removal or alteration of boundary walls will be viewed resisted. Repair should be carried out using identical materials and in the same style or bond and missing copings replaced to match the existing. The use of a hard cement mortar to re-point joints is unacceptable, increasing the rate of deterioration of sandstone in particular.

Surfaces

7.9 The overuse of insensitive macadam finishes should be avoided and the opportunity taken to lay traditional materials, where colour, texture and pattern in sympathy with the character of the area and sensitive to adjacent buildings.

Highway Works

7.10 Redundant or unnecessary street furniture such as signs or poles should be removed to reduce the effects of street clutter. Any new items such as sign - posts, etc must be carefully integrated within the streetscape and respect adjacent buildings and the area as a whole. The number and size of road signs must be kept to a minimum and only illuminated where essential. Backing plates should be grey or black and luminous yellow must be avoided. Where road lines are essential they must be of a restricted width.

Micro Energy Generation

7.11 Whilst the use of micro energy generation systems is to be encouraged, they will not be accepted where equipment is fixed to building frontages or main or visible elevations where they would have a negative visual impact upon the Conservation Area or where the fabric or setting of a Listed Building is detrimentally affected.



8 Conservation Area Controls





8 Conservation Area Controls

Special Controls

8.1 In order to protect the special environment, stricter controls exist within the Conservation Area. These are not intended as a hindrance to change, but as positive management to safeguard the character of the area as a whole. These include:

- Additional powers of control to dwelling houses for extensions, roof extensions and alterations, cladding, garages and satellite dish location.
- Most works involving total demolition require Conservation Area Consent. Consent for demolition will not normally be granted until it is known what form redevelopment will take.
- Work to trees requires six weeks notice to be given to the Council.

With all proposals for development and the display of advertisements in a Conservation Area, greater care is necessary to ensure that schemes enhance and preserve the area's special character. Design and choice of materials are of particular importance in this respect.

Listed Buildings

8.2 A Listed Building is a building that is considered to be of 'special architectural or historic interest' and as such requires special protection. Once listed, a building is protected under the Planning (Listed Buildings and Conservation Areas) Act 1990. The Listing protects the building both externally and internally irrespective of the reason for listing as well as any object or structure fixed to the building (whether or not mentioned in the listing description). The listing also extends to any object or structure within the 'curtilage' of the building, which has

existed since before 1st July 1948. This is to ensure that the special character of both the building and its setting are protected.

8.3 Where works are proposed to a Listed Building, it is always advisable to check with the Council's Planning Department whether Listed Building Consent is required. In any works proposed, special regard must be given to the desirability of preserving the building, its setting and special features of interest.

8.4 In considering any works to a Listed Building the principle objective must be to retain all original features and fabric of the building wherever possible. Listed Building Consent is required for the demolition of a listed building or for alteration, which would affect the building's character, integrity or special interest. This could include changing windows and doors, changing roofing materials, painting brickwork, moving or removing internal walls or plasterwork, fireplaces, floorboards or staircases. Like for like repairs may not need consent but it is always advisable to check prior to undertaking any works as the carrying out of works without the necessary consent is a criminal offence with significant penalties for those involved following a successful prosecution.

Commercial Buildings

8.5 Properties in commercial use do not have Permitted Development Rights under the Town and Country Planning (General Permitted Development) Order 1995. Therefore the only works that may be carried out without Planning Permission are works of repair and maintenance and internal alterations, provided the building is not a Listed Building.

9 Sources of Funding





9 Sources of Funding

9.1 A fundamental principle of all grant schemes is that grant cannot be offered after the work has been started. All grants are discretionary and rates may vary. Early consultation with possible providers is essential.

Cadw: Welsh Historic Monuments

9.2 Cadw is the historic environment division of the Welsh Assembly Government. One element of their activities is to offer grants to owners for the repair or restoration of historic buildings. The key grant schemes summarise as:

Historic Buildings Grant

For the repair and restoration of historic fabric of buildings of 'outstanding' architectural or historic interest. Grants are normally paid in instalments or on completion of the work.

9.3 Conditions of the grant may require a specialist to undertake and oversee the works and allow a degree of public access to the property once works are completed. The owner must also ensure that the property is kept in good condition and take out and maintain adequate insurance cover for the property.

Conservation Areas Grant

For works to the external structure or appearance of historic buildings, which significantly enhance a Conservation Area. Grants are again paid by instalments or on completion of the work.

9.4 Similar to the Historic Building Grant, conditions may require a specialist to undertake and oversee the works. The owner must also ensure that the property is kept in good condition and take out and maintain adequate insurance cover for the property.

APPENDIX 1

LISTED BUILDINGS

Listed Building	Grade
The Church of SS Marcella and Deniol	II*
Churchyard walls, gatepiers, railings and gates to the south of Church of SS Marcella and Deniol	II

APPENDIX 2

CONSERVATION POLICY GUIDANCE

Main Legislation	National Policy Guidance	Local Policy
Town and Country Planning Act 1990	Planning Policy Wales	Wrexham Unitary Development Plan (LDP in preparation)
Planning (Listed Buildings and Conservation Areas) Act 1990	Welsh Office Circular 61/96: Planning and the Historic Environment: Historic Buildings and Conservation Areas	Local Planning Guidance Note 4: Conservation Areas
Ancient Monuments and Archaeological Areas Act 1979	Welsh Office Circular 1/98: Planning and the Historic Environment: Directions by the Secretary of State for Wales	Local Planning Guidance Note 30 - Design
	Technical Advice Note 12: Design	
	Welsh Office Circular 60/96: Planning and the Historic Environment: Archaeology	

APPENDIX 3

GLOSSARY OF TERMS

Ashlar	Cut stone worked to even faced, used on the front of a building
Barrel Vault	A simple continuous semi-circular ceiling of stone formed like arches
Bargeboards	A timber piece fitted to the outer edge of a gable, sometimes carved for decorative effect
Canopy	Projection or hood
Canted Bay	A projecting semi-octagonal window
Casement	A window where the opening lights are hung on hinges
Coffered	Arrangement of sunken panels (coffers), square or polygonal that decorate a ceiling vault or arch
Coping	The top course of a wall, parapet or chimney
Corbel	Projecting piece of timber, stone or brick supporting an overhanging structure, such as an arch or balcony
Cornice	Moulded ledge, projecting along the top of a building. Also a decorative moulding in the angle between a wall and ceiling
Dentil	Small cubic projections under the roof line
Eaves	The lower, overhanging section of a pitched roof
English Bond	Method of brick laying consisting of roughly 2 to 3 courses of stretchers followed by a course of headers
Façade	The front of a building
Fanlights	A glazed opening over the door
Finial	A decorative piece to finish off a building element, commonly used on railings and roofs
Flemish Bond	Method of brick laying consisting of alternating headers and stretchers along each course with the headers centred on the stretchers above and below
Gable	Area of wall, often triangular, at the end of a pitched roof
Georgian	Dating from or typical of the period 1714 to 1820
Gothic	Period of medieval architecture characterised by the use of the pointed arch
Hoodmould	Projecting moulding shown above an arch or lintel to throw off water
Impost	Horizontal moulding at the springing of an arch
Keystone	Central stone in an arch or vault
Lintel	Horizontal beam used as a finishing piece over a door or window
Louvre	One of a series of overlapping boards or panes of glass placed in an opening to allow ventilation but to keep out rain
Mediaeval	Dating from or typical of the Middle Ages (1042-1485)
Mullion	A vertical bar dividing a window
Nave	The main body of a church
Ogee	Double curve, bending first one way and then the other
Quoin	Dressed stone which are bonded to the corners of buildings
Parapet	Feature used to conceal a roof
Polychromatic	Multi-coloured
Render	The plastering of a surface with plaster, stucco or another finish
Sill	Structural member consisting of a continuous horizontal timber forming the lowest member of a framework or supporting structure
Sash	A window which moves on vertical grooves, either with one frame fixed (single hung) or both moving (double hung)
String/storey course	Horizontal stone course or moulding projecting from the surface of the wall
Terracotta	Moulded and fired clay ornament or cladding, usually unglazed
Transom	A horizontal bar dividing a window

appendix 3

Turnpike Road	A road constructed and maintained by a Turnpike Trust, which had the right to collect tolls from users of the road to pay for this work
Vernacular	Based on local and traditional construction methods, materials and decorative styles
Victorian	Dating from or typical of the period 1837-1901

APPENDIX 4

REFERENCES - USEFUL CONTACTS

References

Edward Hubbard 1986. The Buildings of Wales Clwyd (Denbighshire and Flintshire).
Cadw Listing Descriptions
Cynthia Rees 1998. A History of the Parish of Marchwiell
Royal Commission on the Ancient Historic Monuments of Wales. National Monuments Record of Wales.
Guidance on Conservation Area Appraisals, English Heritage, 2005
Guidance on the Management of Conservation Areas, English Heritage, 2005
The Clwyd Powys Archaeological Trust, 1992. Wrexham Maelor Historic Settlements
Marchwiell Parish Tithe Map and Apportionment, 1843. Wrexham Archives Office

Useful Contacts

The Institute of Historic Building Conservation - www.ihbc.org.uk
Cadw: Welsh Historic Monuments - www.cadw.wales.gov.uk
The Royal Institute of British Architects - www.riba.org
The Society for the Protection of Ancient Buildings - www.spab.org.uk
The Royal Institution of Chartered Surveyors - www.rics.org.uk
The Georgian Group - www.georgiangroup.org.uk
The Victorian Society - www.victorian-society.org.uk
Clwyd Powys Archaeological Trust - www.cpat.org.uk
Royal Institute of British Architects (RIBA) - www.architecture.com