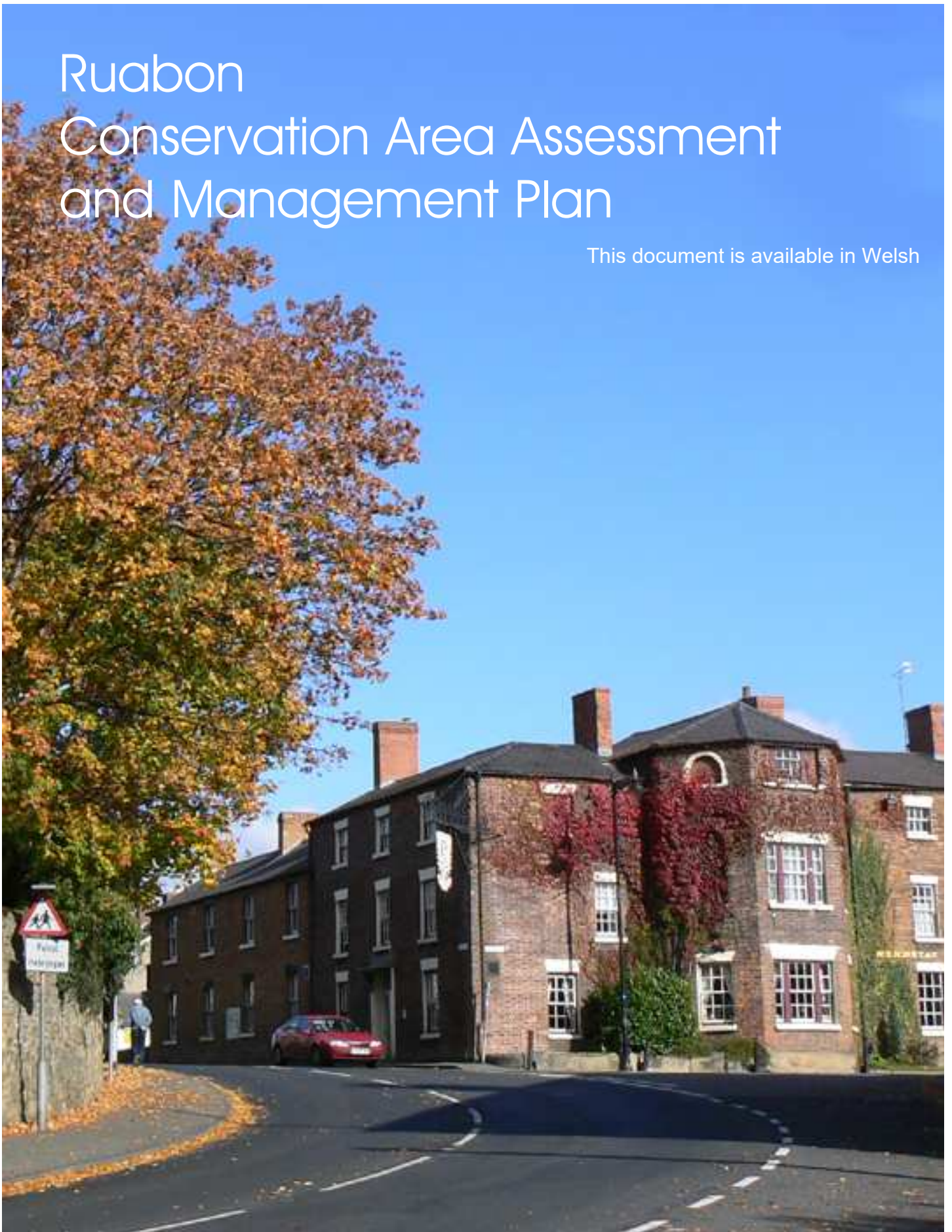


Ruabon Conservation Area Assessment and Management Plan

This document is available in Welsh



Adopted December 2010



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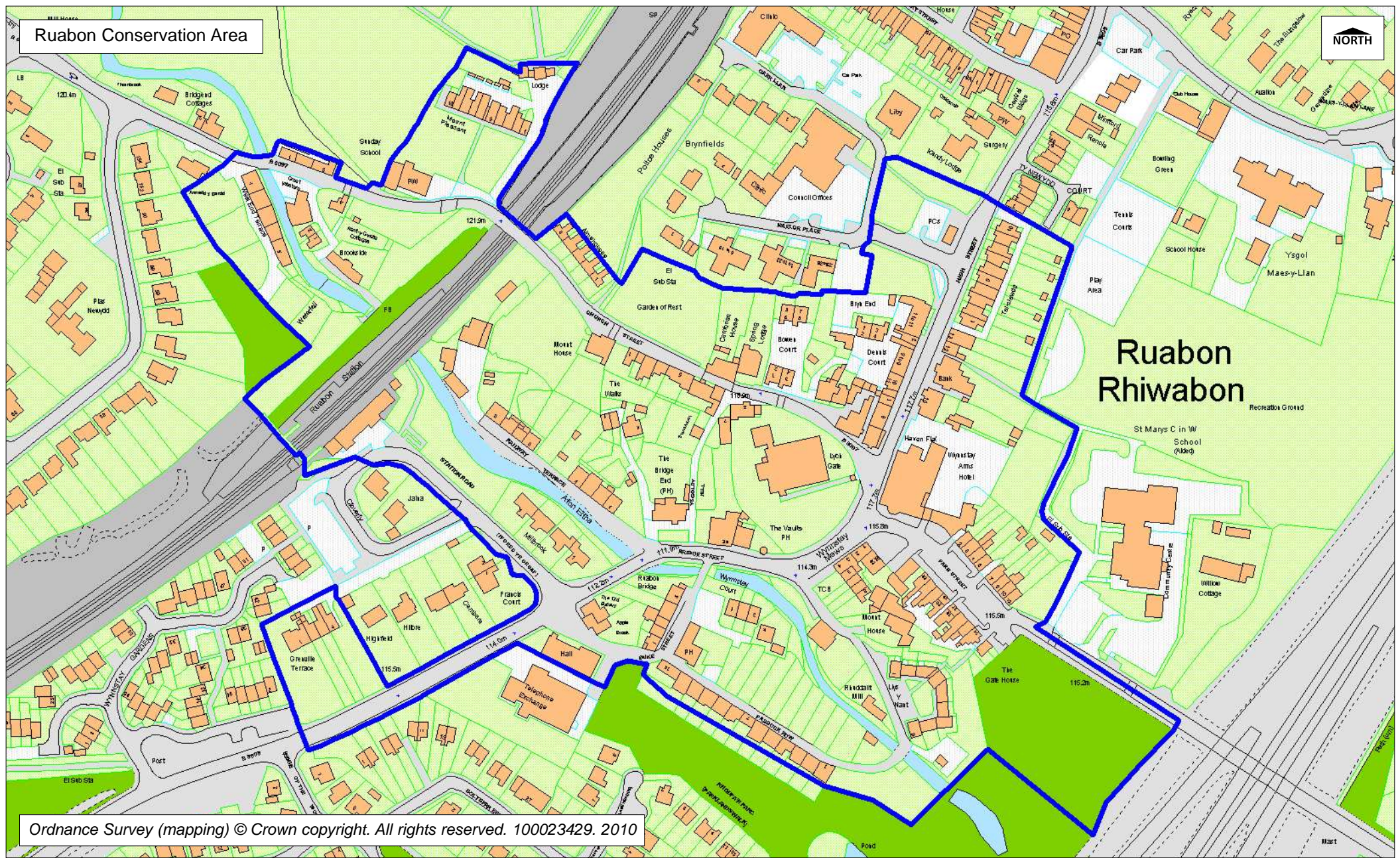


Ariel View Ruabon Conservation Area



Part 1 Character Assessment

Ruabon Conservation Area



Ruabon Rhiwabon



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 an area's special architectural or historic interest
- To identify ways in which their unique characteristics can be preserved and enhanced through the Enhancement Plan
- To strengthen the justification for designation
- To create a clear context for future development in accordance with conservation area policies in the development plan
- To provide a vehicle for engagement and awareness raising

Ruabon 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 Ruabon 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. Ruabon Conservation Area was first designated in August 1975

and its boundary amended in February 1998 and December 2010. Enhancement proposals were published in 1988. 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 Ruabon Conservation Area encompasses the heart of the village, which is located approximately 6 miles south of Wrexham. Ruabon Mountain rises up to the west and the Afon Eitha runs directly through the village. The Conservation Area centres on the Grade I listed Church of St Mary's. The influences of the prominent Wynnstay Estate as well as local industries are displayed in the various architectural styles evident in the villages' development.

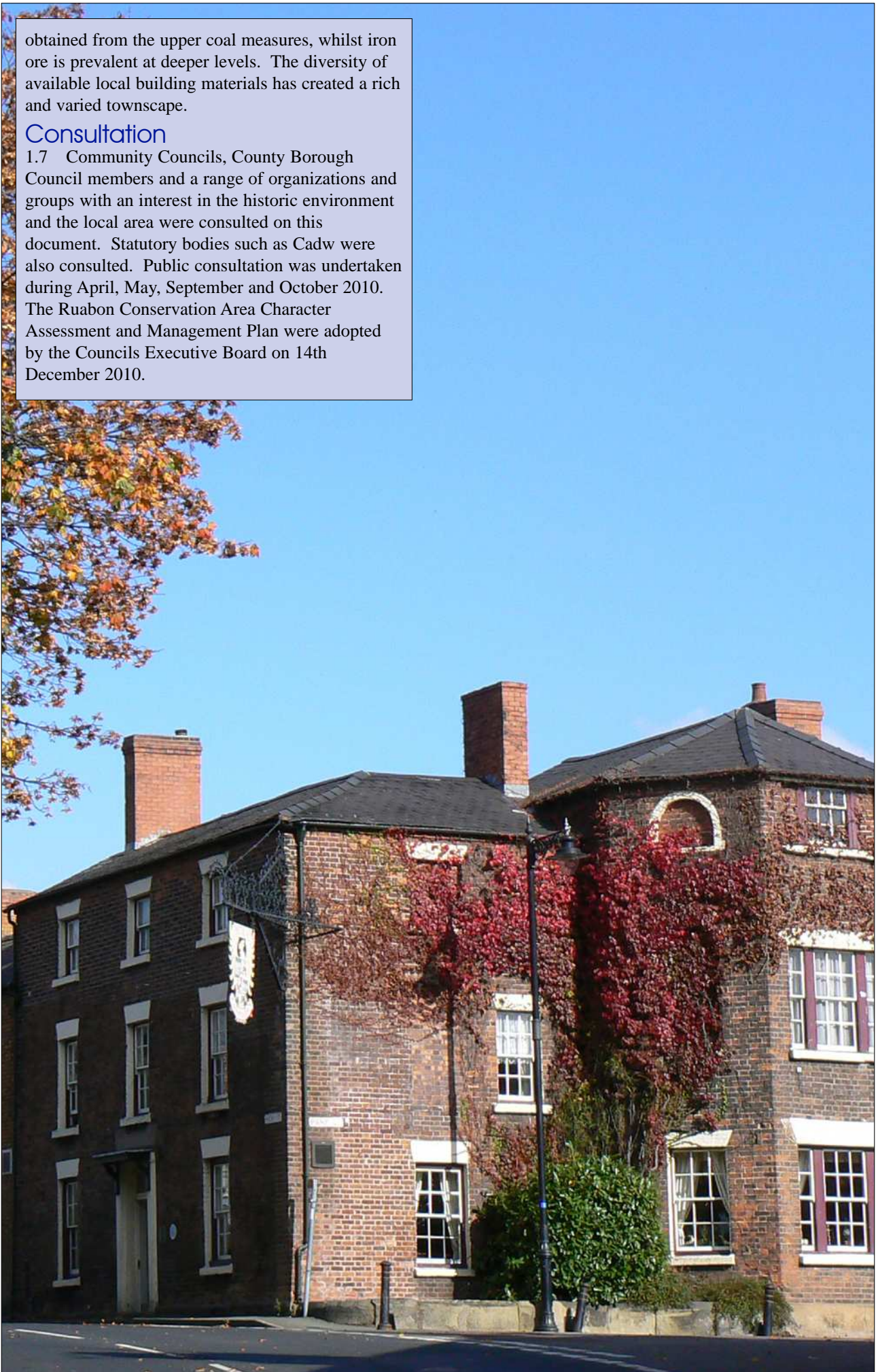
Geology

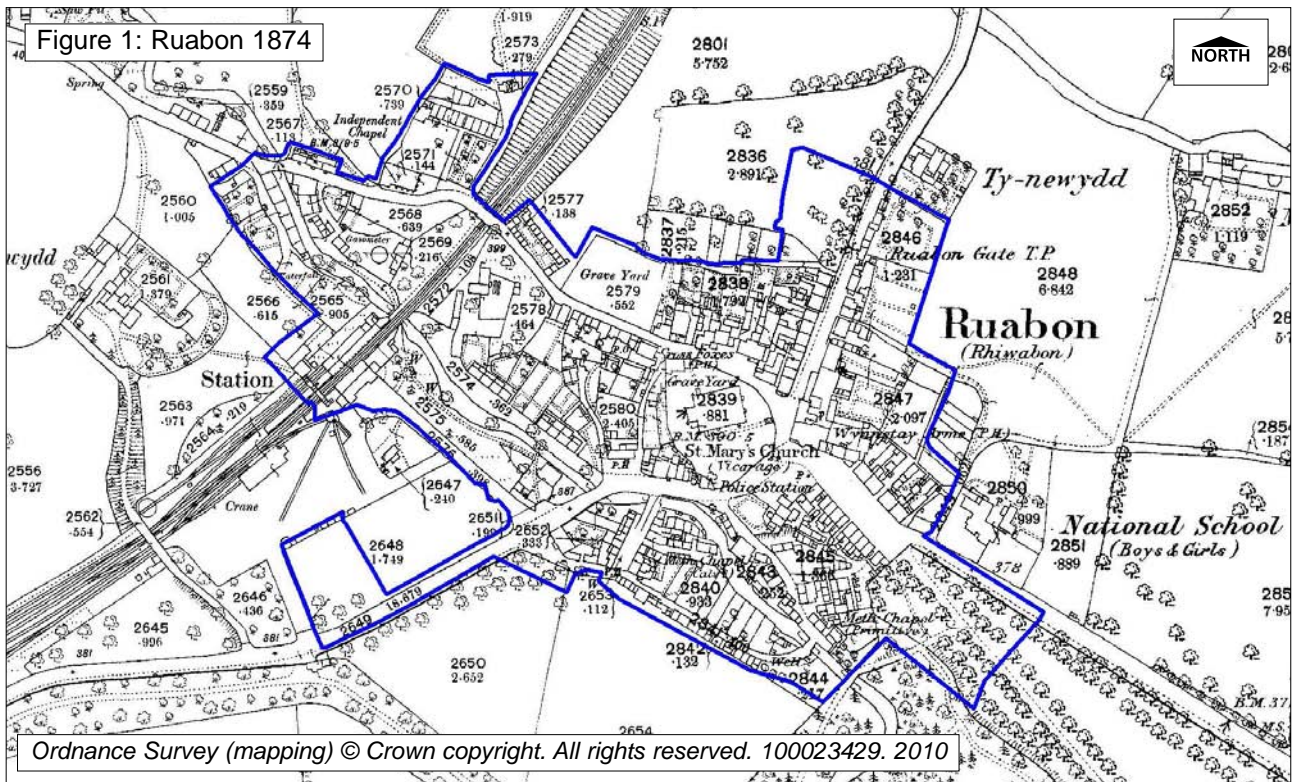
1.6 The principal building stone of the area is a fine-grained carboniferous sandstone, quarried from the middle coal measures. This Cefn stone has a tendency to blacken easily. The local brick and terracotta has been produced from fireclay and red terracotta marls

obtained from the upper coal measures, whilst iron ore is prevalent at deeper levels. The diversity of available local building materials has created a rich and varied townscape.

Consultation

1.7 Community Councils, County Borough Council members and a range of organizations 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 April, May, September and October 2010. The Ruabon Conservation Area Character Assessment and Management Plan were adopted by the Councils Executive Board on 14th December 2010.





2 History and Development

Bronze Age

2.1 The earliest evidence of settlers in the area dates back as early as 1400BC. Significant Bronze Age discoveries include a stone urn or 'cist' containing cremated remains found in Cleveland Street and a 'round barrow' or 'cairn' found in the grounds of Ruabon Grammar School. A Cairn is a separate grave for important members of the tribe, normally the chieftain or priest. When discovered the cairn contained human bones, an arrowhead and a bronze axe.

Iron Age

2.2 Situated on a low summit to the North of the present day village centre is Y Gardden Hillfort, which dates back to approximately 400BC. Comprising an inner stone built rampart, a 2nd earthen rampart and a more sporadic 3rd bank to the south and east of the mound, these remnants enclose an area of some 4 acres. It is believed the settlement was occupied until the Roman invasion in approximately 55AD.



5th-8th Century AD

2.3 The remains of the ancient earthworks of the Wat's and Offa's Dyke run parallel and on a north-south alignment alongside the village and define its early boundaries. Wat's Dyke is believed to have been constructed by the Anglo-Saxons in the 5th Century AD as a frontier between their conquered territory and the

land to the west under Welsh control. King Offa of Mercia constructed Offa's Dyke in 8th Century AD. The purpose of the Dyke is still disputed. It may have been constructed for defensive means or to serve as a boundary between Saxon and Welsh Kingdoms.

St Mary's Church

2.4 Situated centrally between the Dykes and within the heart of the present day village is the Church of St. Mary's.



Taxation records of 1254 indicate a Church in Ruabon dedicated to St. Collen, the foundation of which may possibly date back to 7th Century. The almost circular churchyard suggests the presence of an early medieval llan. By the end of the 13th Century the Church was possessed by the Cistercian Abbey of Valle Crucis and re-dedicated to the Blessed Virgin Mary. Prior to this the Church was dedicated to St. Mabon, a local saint. The name 'Ruabon' derives from the Welsh translation 'Rhiwabon' meaning 'Mabon's Hill.'



2.5 The west tower of the Grade I Listed Church dates from the 14th Century. Internally to the south wall is a wall painting dating to the early 15th Century

and is over 15 feet in length. The south east and north east chapels date to the late 18th century, whilst the nave arcade, clerestory, aisles and most of the windows were the result of remodelling works in 1870-2 by the architect Benjamin Ferrey. The Church sits upon an elevated site and dominates views into the village from every direction.



Middle Ages

2.6 After the Norman invasion of 1066, the Welsh had to defend themselves against English attack, driving English occupants back across the River Dee. Ruabon was part of the kingdom of Powys in Bromfield. At this time ecclesiastical parishes were established which were defined by a group of townships. The townships were run on the basis of the communal farming system, comprising of a number of homesteads and communal pasture and meadowlands. The year 1282 saw the conquest of Wales with part of the Kingdom of Powys Fadog becoming a Marcher Lordship. Welsh and English law co-existed relatively peacefully in Ruabon.

2.7 Under the Act of Union 1536, Henry VIII took control over the whole of Wales due to his concerns over the loyalty of the Marcher Lords following his break with the Catholic Church. Under the terms of the new laws Wales was granted permission to be represented in Parliament and the Welsh gentry were able to acquire landed estates.

2.8 Of particular note were the mansion houses of Watstay (now replaced by the Grade II* listed Wynnstay Hall) and Plas Newydd, a Grade II* listed building located at Pont Adam. Built in the early-mid 16th Century, Plas Newydd is a large timber-framed house consisting of a hall and passage between storeyed wings. The hall consists of 4 bays and houses unusually rare spere trusses. The Eyton family built both properties. The tomb of John ap Elis Eyton and his wife Elizabeth Calverley can be found in the chapel of Ruabon church. John ap Elis Eyton earned favour with Henry VII when he fought on his side at Bosworth field.



Pre-Industrial Period

2.9 Situated to the south of the village, the gateway to Park Street marks the former entrance to the long tree-lined avenue that once lead to the Hall but is now severed by the A483. The Grade II* listed Wynnstay Hall and several other interesting estate buildings and structures remain within the expansive



parkland that once served as the principal seat of the most prominent, wealthy, influential and hospitable family in north Wales during the 18th and 19th Centuries, the Williams-Wynns.

2.10 Originally named the Rhiwabon Estate, then Watstay (due to the Dyke running through the estate), it was renamed Wynnstay by Sir John Wynn in the mid 17th Century. The Hall was of the Jacobean style, extended in 1736-8 in the neo-classical style but was destroyed by fire in 1858. Of this building only the Jewel Tower (c.1706) remains. The present - day structure was built in the French Renaissance style to designs by Benjamin Ferrey.



2.11 The Williams-Wynns made significant contributions to the local community and were responsible for many of the key structures evident in the Conservation Area today, in particular the Wynnstay Arms Hotel and the estate workers cottages along Park Street. Each successive generation of the Williams-Wynns are also remembered in some way within St Mary's Church by way of monuments or furnishings.

2.12 During the First World War, the estate was used as a munitions factory and during the Second World War by the army. It was the sudden death of the 8th Baronet in 1949 that brought an end to the family's 230 year history at Wynnstay. The Hall was sold to Lindsfarne College and in recent years has been sub-divided into private dwellings.

The Age of Industry

2.13 There are records of industrial activity within the Parish of Ruabon dating back to the Middle Ages, in particular the iron industry based in Gyfelia. Within the village itself, early industrial activity was based in the areas of Tan-y-Llan and adjacent Plas Newydd where the Afon Eitha was used to power both woollen and grain mills. Historical maps record a concentration of buildings in both these areas suggesting the early development of the village was centred around these industries. The village continued to grow in the immediate environs of the church and to the south east with the construction of the Wynnstay Arms (or The Eagles) in 1740 and the estates workers cottages on Park Street.



2.14 The 18th and 19th centuries saw the proliferation of heavy industry in the surrounding area. Within the Parish of Ruabon, the iron industry thrived particularly at Plas Madoc, Plas Benion and Acrefair. Numerous collieries were sunk including The Green to the south west of the village, Plas Bennion, Plas Madoc and Gardden. When these, and many others, were flooded in 1846, the Wynnstay, Vauxhall and Hafod collieries

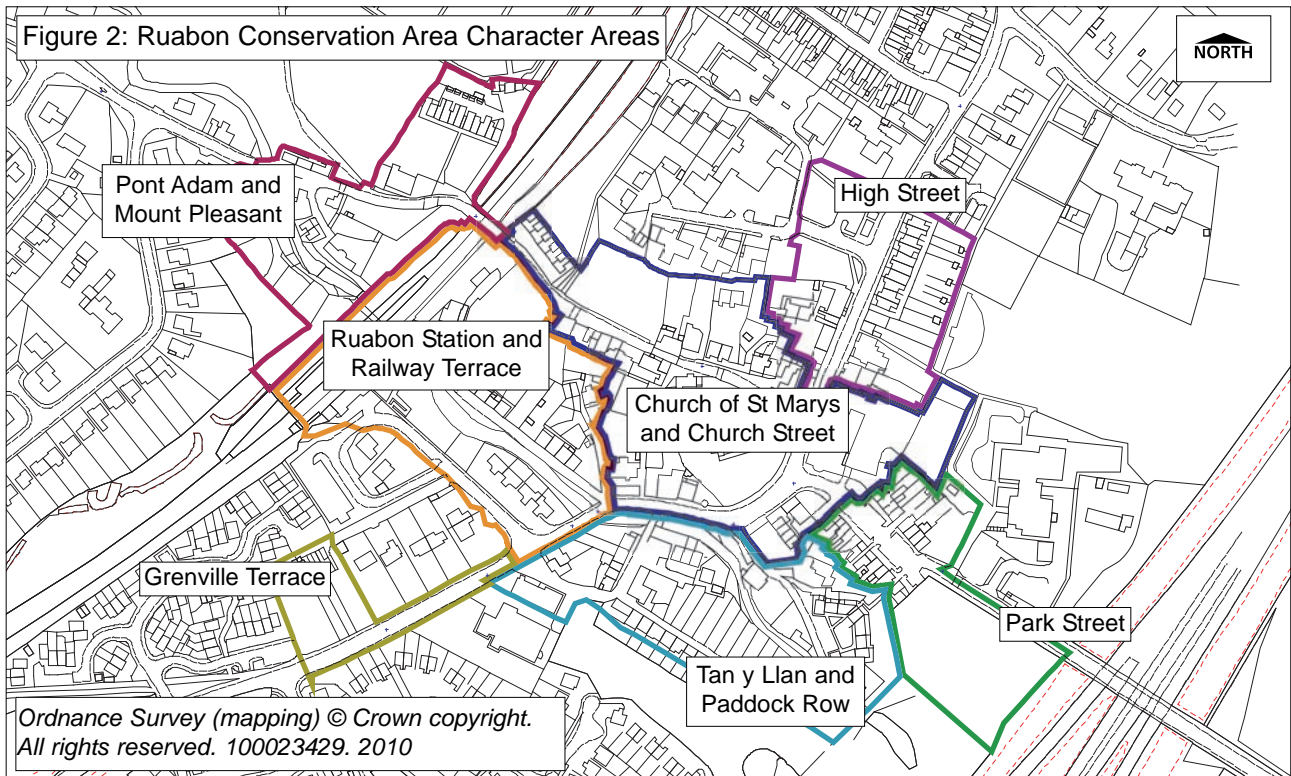
were opened up. Hafod (Ruabon New Colliery) was the last to be closed in 1968.

2.15 Ruabon was world-renowned for the manufacture of brick and terracotta in evidence throughout the village and surrounding areas through both brick-work and decorative features such as string courses, finials, consoles and friezes and achieved through the exploitation of the rich deposits of Ruabon red marl clay. The most prolific brickworks in the area included Ruabon Brick and Terracotta, J.C Edwards and the Hafod Brickworks companies.

2.16 The success of these industries depended on good transport links and relied primarily on the

canals and tramways and then the railway. Ruabon Station was designed by Thomas Penson of Shrewsbury and opened in 1846 (replaced 1860). The Ruabon-Wrexham coalfield was the first in Wales to be provided with a railway network which also provided a passenger and goods service to north-west England, the Midlands and Shrewsbury. This resulted in the further growth of the village although major expansion did not occur until 1888 when the Yorke's of Erddig constructed Tai Clawdd and expansion continued to the north east with the further development of the High Street effectively doubling the size of the original village centre. Today good rail links and accessibility to the A483 make Ruabon a popular commuter village.





3 Summary of Special Character

3.1 The special character of the Ruabon Conservation Area is derived from the following:

Sandstone Boundary Walls

3.2 Sandstone walls are the most prevalent form of boundary treatment within the Conservation Area.



They range in heights and display a mixture of capping styles, including flat stone copings, 'cock and hen' and pyramidal copings. Within High Street and Church Street, low stone plinths or dwarf walls surmounted with iron railings are evident, defining the boundaries of the more prestigious properties within the area. The stone walls are important character features within the area that not only provide a means of enclosure and give an indication of status but provide continuity to the street frontage. Constructed from the principal local building material, they provide a strong sense of cohesion within the Conservation Area.

Local Materials and Vernacular Detail

3.3 The predominant building material is the Cefn stone but the smooth red Ruabon brick and local terracotta are also very much in evidence. Buildings tend to be built of random stone construction many with dressed stone quoins, sandstone heads and sills.



The common roofing material is slate and many roofs are of hipped construction. There are a variety of building periods and styles in evidence ranging from 3 storey Georgian properties, stone cottages and terraced properties, dating from the early to mid 19th century and later smooth red brick terraces of the late 19th and early 20th Century. The mixture of building materials and styles creates an interesting and varied townscape.

Terraced Properties and Front Gardens

3.4 Terraced properties of different periods are a common building type throughout the Conservation Area. Many were constructed by Sir Watkins Williams-Wynn to house the estate workers. This style of building creates a strong and continuous building line. A particular characteristic is that many of these cottages especially those at Paddock Row, Grenville Terrace and Mount Pleasant have long narrow gardens stretching out from their frontages thereby softening the streetscene.



Topography and the River Afon Eitha

3.5 The village rises up from the banks of the Afon Eitha which runs through the lower-lying areas of Tan-y-Llan and Pont Adam up to the



Church of St Mary's on its elevated position within the heart of the village. The topography emphasises the village's stepped appearance revealing the various layers of its historic development stages.

Contribution by Trees and Green Space

3.6 Both individually and collectively, trees make an important contribution to the character and appearance of the Conservation Area, by providing an attractive backdrop to the village and framing and contributing to the setting of buildings.

Hedgerows, lawned gardens and areas of green space throughout the Conservation Area, provide welcome relief within the urban landscape. The most significant areas of open space are found within the Churchyard of the Church of St Mary's and the Garden of Rest on Church Street.

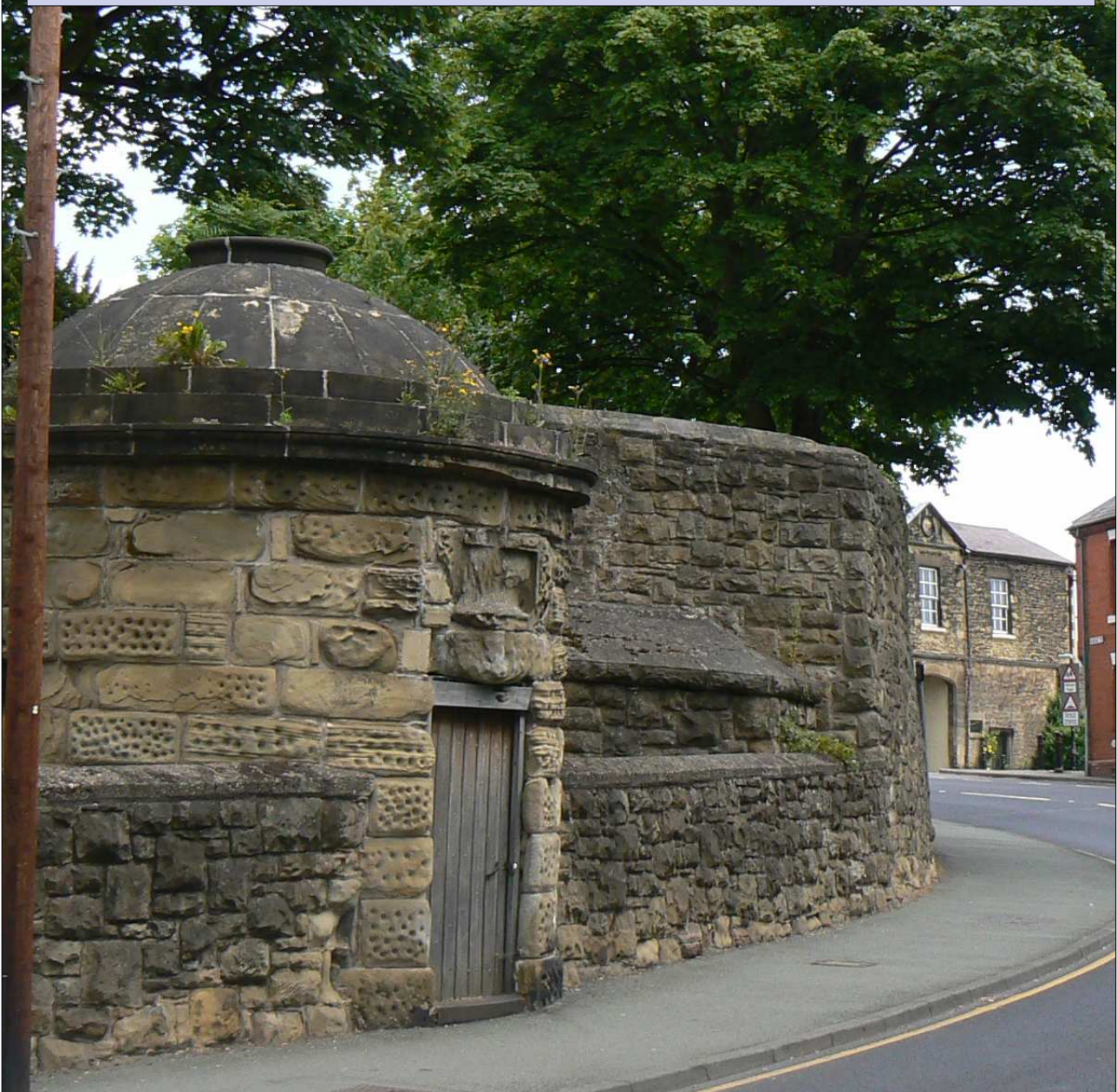
Influence of the Wynnstay Estate

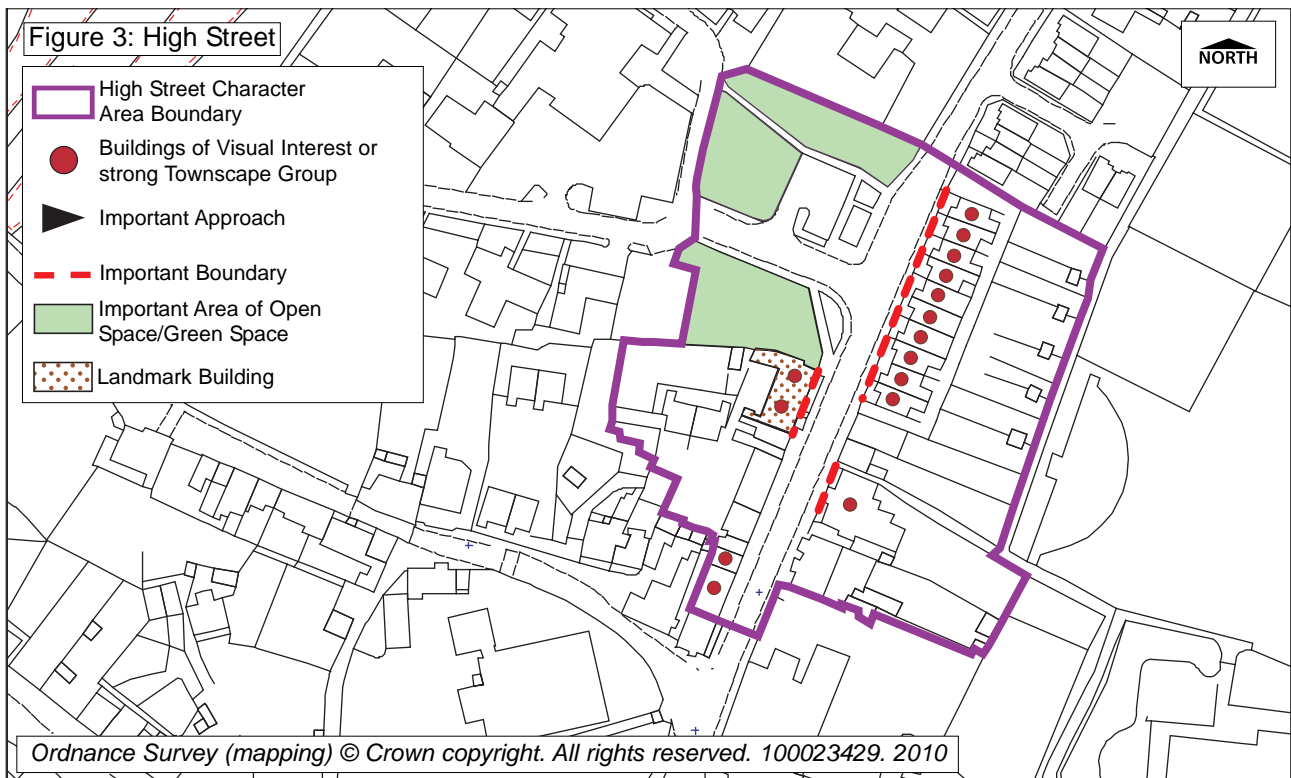
3.7 The influence of the nearby Wynnstay Estate is evident throughout the Conservation Area.

Terraced workers cottages, the dominant Wynnstay Arms Hotel, the Estate Gateway from Park Street as well as the monuments and furnishings within the Church are all reminders of the significant role played by the Estate in the development of the village over many centuries.

Landmark Buildings

3.8 There are a number of landmark buildings within the village mostly concentrated about the junction of Church Street, High Street and Park Street, a significant convergence point within the village, where the special quality and appearance of these buildings can be fully appreciated. A number are listed buildings and include, the Church of St Mary's, The Wynnstay Arms, Mary's Salon and the Round House. Other landmark buildings within the Conservation Area are 1-4 Wynnstay Mews, 1-11 High Street and the Hill Street Congregational Church.





4 Character in Detail

4.1 The Conservation Area can be divided into 6 distinct character areas as now described below:

High Street

4.2 This area is characterised by a combination of 2 and 3 storey buildings forming distinctive townscape groups within the street-scene. A variety of building styles and periods are evident, the west-side of the street being dominated by 3 storey Georgian building's whilst the east largely consists of Victorian properties interspersed with early 19th century sandstone cottages. A number of buildings are set back from the road behind their own boundaries giving a certain status to the properties on this street.



4.3 High Street is dominated by a series of steeply pitched gables and finials, forming the distinctive roof-scape of the terrace of Tai Clawdd. Built in 1888 by the Yorke family of Erddig, this was one of the



earliest developments undertaken in the expansion of the village in the 19th century. The terrace provides a strong street frontage, the regularity of the elevations attributed by the gables giving rhythm to the street-scene. There are a total of 10 red brick-built properties in the row, comprising symmetrically coupled timber-framed porches and, at roof level, central gables

adjoined on either side by further smaller gablets. Some of the porches have been infilled. However, the original intention of the design can still be seen, in particular to numbers 2, 7 and 10 where all the original joinery, including windows and doors have been retained.



4.4 Whilst most of the original doors and windows have been removed, the buildings still display a certain quality in materials and details, in particular, the stone window heads and cills, tall corbelled brick chimney stacks, bargeboards and finials, terracotta stringcourse and boundary details. Tai Clawdd is fronted by small gardens enclosed behind smooth red brick dwarf walls which have stone copings surmounted by heavy iron railings with ball finials. The properties are accessed through substantial carved sandstone gate posts and simple metal gates which lead onto red and black tiled pathways and stone steps. Despite some minor alteration, the original design of the terrace is clearly evident and adds character and quality to the entrance of the Conservation Area.



4.5 Tai Clawdd overlooks the site of the former Ruabon Accident Hospital, built in 1886 but later demolished, and now the site of late 20th Century Council offices, Ruabon Clinic and Ruabon Library.



Whilst there are some mature trees and areas of green space, the extensive parking on the site and the location of the toilet block immediately adjacent to the roadside greatly detract from the historic appearance of the area. To the west of the site can be seen the remains of a boundary stone wall.



4.6 Continuing into the centre of the village, after Tai Clawdd are numbers 12 and 13 High Street, a pair of stone built cottages which sit directly onto the footpath and believed to have been the former tollhouses. The former North and South Wales Bank (now the HSBC Bank) stands on the left side of the street. It is a building of considerable quality and status that was built around a similar time to Tai Clawdd. It is set back from the road behind a low stone



plinth inset with fine iron railings. The building is constructed of smooth red brick with a hipped slate roof, central brick stack and sandstone dressings. It consists of 5 bays, the central bay comprising of a grand, rusticated stone porch with open segmental pediment, canted bay at first floor and coped pediment to the second floor. The building largely retains its original joinery, with tall casement and sash windows to the ground and first floors.

4.7 On the opposite side of the road is an impressive pair of former dwellings of the Georgian period, Bryn End. A small enclosed area to the front set behind fine iron railings and separating the building from the road gives a clear indication of the greater importance and status held by the properties during earlier times. The building is constructed of red brick and is 3 storeys in height with finial adorned dormers set within the eaves. These appear to have been a later addition, built in smooth red brick. To the ground and first floors, windows have flat arched heads and stone sills and doorways with semi-circular heads. Windows are all traditional 12 paned



sliding sashes and the left-hand property retains its original porch. The height of the building and regularity of the dormers and fenestration continue to add to the rhythm and strong vertical emphasis of the streetscape and creates a striking and imposing group within the street-scene. The age and authenticity of the façade make this a landmark building within the village.

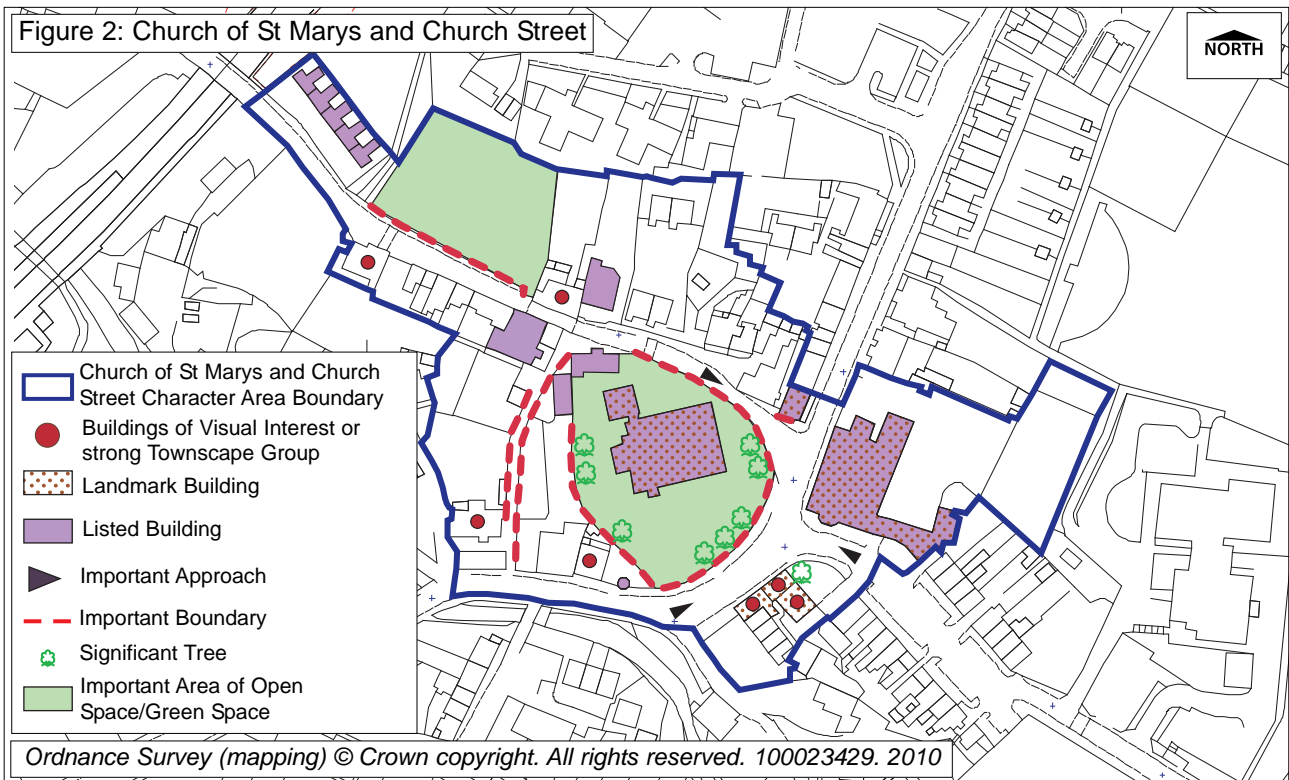


4.8 The adjacent building has been much altered; originally it was gable fronted and half-timbered with a jettied bay to the first floor, providing a significant frontage within the street. The bay has now been replaced with a wide single window which displays a horizontal emphasis and unbalances the proportions and upsets the rhythm of the streetscene. Adjacent is a much lower 2-storey building, the contrasting heights making for an interesting street-scape. This property retains its sliding sash windows to its upper floors but the original shop front has been replaced. The façade of the neighbouring building is of a design completely out of character with others in the Conservation Area. Ironically, this replaced the former Head Office Building of Dennis Ruabon, an ornate building which displayed fine decorative terracotta detail serving as an advertisement for the products available from the nearby clayworks. The replacement structure regrettably is rendered at ground floor level with small irregular window openings throughout. The relationship of solid wall to void fails to respect the quality of design, proportions and rhythm so characteristic of this part of High Street. The adjacent 2 - storey properties display similar undesirable characteristics.



4.9 The final group of buildings on this side of the street are again of the Georgian period, and of similar proportions to Bryn End. They are of 3 storeys in height with segmental arched brick heads and mostly multi-paned casement windows with shop fronts at ground floor level. The right hand property has a 20th century bay window to the first floor and remnants of an original shop front below. The height and mass of these properties together with the Grade II Listed Haven Flat and Grade 1 Barbers Shop (formerly Mary's Salon) form a strong corner group balanced on the opposite side of the street by the Wynnstay Arms Hotel, and create an impressive entrance into the heart of the Conservation Area, centred around the Church of St Mary's.





Church of St Mary's and Church Street

4.10 The central and most important building within this area is the Church of St Mary's, set on an elevated position at the very centre of the Conservation Area. This area forms the historic core of the village and contains a high concentration of Listed Buildings of special architectural and historic interest. The buildings mostly date from the 17th and 18th Century in a variety of types and styles with the prominent building material being the local Cefn sandstone.



4.11 The Church of St Mary is a Grade I Listed Building. It is of mediaeval origins but has been extensively remodelled. It is built of sandstone rubble and ashlar and has a 4 stage 14th Century tower. The windows mostly date from the 19th Century and are in the perpendicular style. The structure comprises gabled aisles with a clerestoried 5 bay nave. Internally exists a 15th Century wall painting and many fine furnishings and monuments. The Churchyard is enclosed by a rubble stone wall and contains a grade II listed sun-dial and many mature trees. It is a



significant and tranquil area of open green space at the heart of the Conservation Area that provides a natural backdrop to the village and enhances the setting of many buildings. The lychgate was built after the Great War to commemorate those who fell. It opens onto the junction with High Street and Church Street, an important convergence point that is enclosed by a significant composition of important buildings comprising, the Church, the Wynnstay Arms Hotel and Mary's Salon and Wynnstay Mews.



4.12 Mary's Salon is a Grade II Listed Building originally built as a house in the late 18th Century incorporating an earlier building and later converted into a salon in the 20th Century. It is a 3-storey building



built of brick and sandstone rubble, the visible remnants of the earlier structure. The High Street elevation has a shop front to the ground floor, unfortunately boarded up. The Church Street elevation has a hipped roof and sliding sash windows, the left hand doorway is a late addition. This elevation is set back behind a low stone wall and railings, again emphasising its importance.

4.13 The Wynnstay Arms is a substantial and highly prominent building with elevations facing onto both High Street and Park Street. It is a grade II listed building and was built as a coaching inn in the late 18th Century, later enlarged in 1841. It comprises a 2-storey element on High Street but is predominantly of 3-storeys. Its height, together with the deep octagonal bay to the Park Street elevation make this an imposing building. It is brick built with sandstone dressings and sliding sash windows. Approaching from Bridge Street, the Carriage entrance to is a landmark building enclosing the view from this approach



until the imposing bay of the Hotel comes into view as the road rises and curves. The carriage entrance to Park street is in sandstone rubble with dressed quoins with pediment above the opening. On the corner of the building with High Street and Park Street is an ornate 18th-early 19th Century wrought iron bracket, a distinctive and impressive feature at this key junction within the village.

4.14 Facing the Wynnstay Arms, on the opposite side of Park Street, is Wynnstay Mews, another prominent landmark within the Conservation Area



which encloses the view from High Street. The building is constructed of smooth red brick with hipped slate roof and largely retains its traditional style of joinery. It comprises 2 units facing onto Bridge Street and one onto Park Street. Behind is a terrace of one and a half storey rendered cottages. The red brick of the mews contrasts strongly with the more predominant sandstone, contributing to the variety and interest of the streetscene.

4.15 The narrow Church Street bounded by the Churchyard and cottages which sit directly onto the road, creating a strong sense of intimacy and enclosure. Buildings are of a smaller scale than those on High Street and comprise some of the earliest structures within the village. At the entrance of the area beyond Mary's



Salon are some rendered cottages and the former Cross Foxes Public House, now a dwelling set back from the road. Adjacent is Bowen Court perhaps the most incongruous and modern development on High Street. Whilst the properties are positioned directly onto the road and maintain the building line, the building design and materials are inconsistent with those that characterise the area.



4.16 Adjoining the churchyard wall is the Old Grammar School and Hearse shed, both Grade II Listed Buildings. The school was built in 1618 and was later converted to a shop in the mid 19th Century before being converted to a house at the end of the 20th Century. It is built of uncoursed sandstone rubble and has a substantial off-centre lateral chimney stack onto Church Street and multi-paned cast iron casement windows. The hearse shed is attached to the east gable and has an arched cart door opening. At right angles to the grammar school adjacent Ysgoldy Hill, is the former Schoolhouse, from which the hill takes its name, built in similar construction to the Grammar School and also Grade II Listed.



4.17 Adjacent is a single-storey shop built of smooth red brick with a hipped roof. Its orientation, facing towards High Street, makes it a fairly prominent building and its unique design contributes to the diversity of styles evident in Church Street. Beyond this Stonehurst is one of two grade II listed townhouses on the street, the other being Spring Lodge located opposite. Both make a significant contribution to the streetscene.

4.18 Both Stonehurst and Spring Lodge were built in the early 19th Century of sandstone, 2-storeys in height and 3 bays wide with symmetrical facades and sliding sash windows to both floors. Stonehurst is



set behind a low brick wall with stone copings and tall iron railings with cobbles adjacent the road. Interestingly, its rear elevation has been designed almost identically to the front, presumably so that it can

be viewed from Bridge Street. Spring Lodge is set behind unusually large stone gatepiers and railings.

4.19 Next to Spring Lodge are Cambrian Cottage and Cambrian House a pair of 18th Century dwellings.



Predominantly built of brick, with a timber framed and rendered canted entrance, Cambrian House

slightly leans into the street, further emphasising the sense of enclosure. Both cottages retain some of their multi-paned iron casement windows. From this point the sense of enclosure eases as the Garden of Rest opens up beyond a stone wall. Headstones have been placed around the boundary of the site, providing a pleasant and peaceful area of open space.



4.20 Adjoining Stonehurst is a terrace of cottages, numbers 1-5 Church Street, now greatly altered. Original openings have been adjusted or blocked and



the facades rendered or pebble-dashed and joinery replaced in uPVC substitutes. However, numbers 1 and 2 of the terrace still retain much of their original character with

the brickwork still exposed (despite some rebuilding) revealing the stone window and door heads and retaining multi-paned casement windows.

4.21 The final house on the west of the street before the railway bridge is the substantial stone fronted Mount House with stone hoodmoulds, copings and kneelers. It has a gable facing onto the road which makes it a prominent structure within the streetscene. It has been unoccupied for many years.



4.22 The final group of buildings on Church Street before the road winds down into Pont Adam are the Grade II listed Almshouses. Believed to date from 1711, they originally formed part of a courtyard



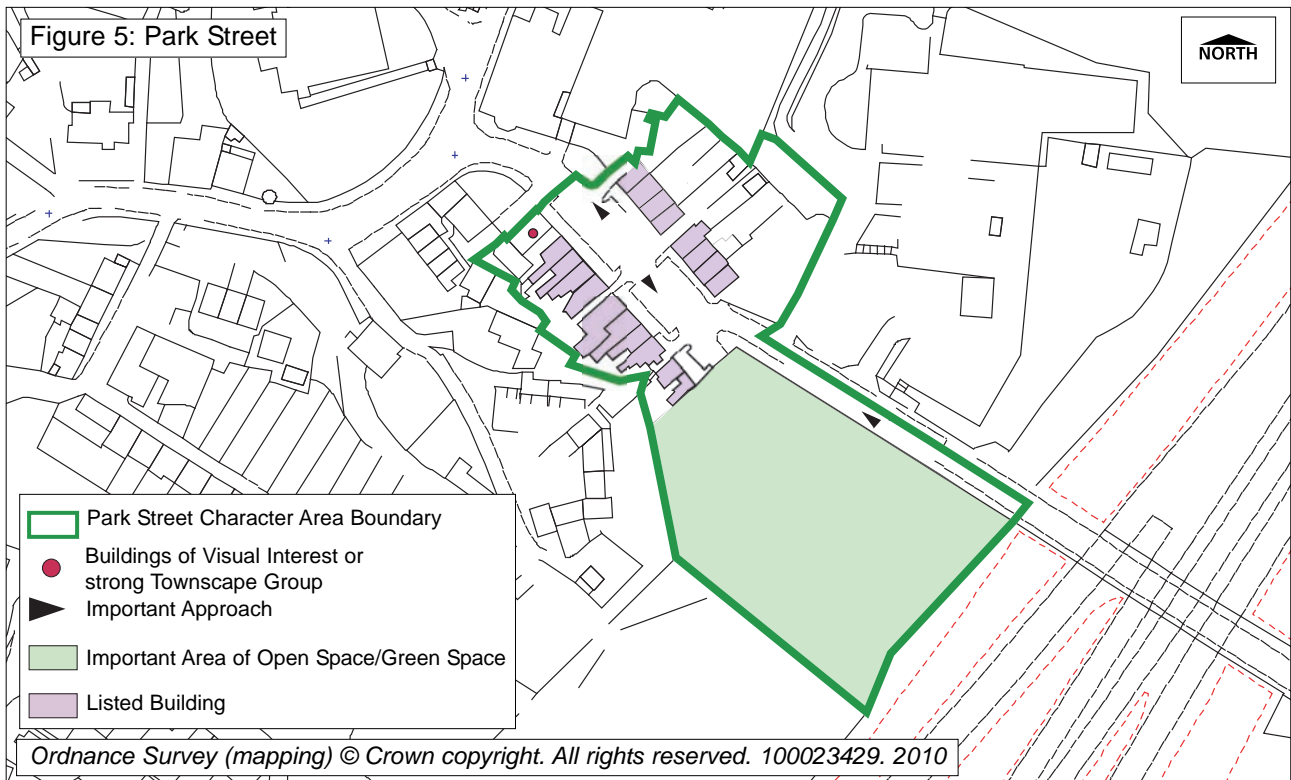
arrangement, 3 sides of which have now been demolished. The terrace comprises 5 single storey dwellings of painted brick. Each has 2 12-pane cast iron casement windows on either side of the entrance door.

4.23 The steep and narrow Ysgoldy Hill, linking Church Street with Bridge Street, affords a strong sense of enclosure by the tall stone and brick walls lining the pathway. On Bridge Street, the Bridge End Public House, a 2 storey, rendered building, sits snugly below road level. Stepping back up towards the Church is number 3a Bridge Street and the Vaults Public House beyond which the Church rises up behind. This composition of eclectic building styles, heights and materials creates an interesting and varied townscape group, further



enhanced by the appearance of the Round House, nestled below the substantial Churchyard walls. The Round House, a grade II listed building is a distinctive landmark within the village. It was built in the late 18th century as a parish lock-up and is constructed of sandstone blocks with a domed roof and small openings with iron bars. From this point the road rises and curves back up into the centre of the village, the great churchyard wall on the left, framing the view of the Wynnstay Arms immediately ahead.





Park Street

4.24 Once the original route from the village to the Wynnstay Estate, the overly wide street has an almost ceremonial quality to it. The architectural influence of the Wynnstay Estate is evident in the distinctive estates workers cottages that line the route. The street comprises four identical and symmetrical blocks of four cottages and a gate lodge, which provide a strong building line to frame the view to the south east. The cottages, gate lodge and gateway are all grade II listed buildings. The construction of the A483 severed the Park Street entranceway, driveway and land immediately behind from the remainder of the estate leaving an area of underused but important open space.



4.25 The architect John Jones designed the gateway in 1783, replacing earlier lodges. The great tree-lined avenue beyond has now been dissected by the slip road to the A483, making the gateway redundant. The archway is built of local Cefn sandstone with wrought iron gates and railings erected in 1912 to mark the coming of age of the 8th Baronet, Sir Watkins Williams-Wynn.



4.26 The cottages and gate lodge are 2 storey buildings with hipped slate roofs and overhanging eaves. They are constructed from squared sandstone rubble and dressed quoins and have squat octagonal chimney stacks. The cottages have paired central entrance doors

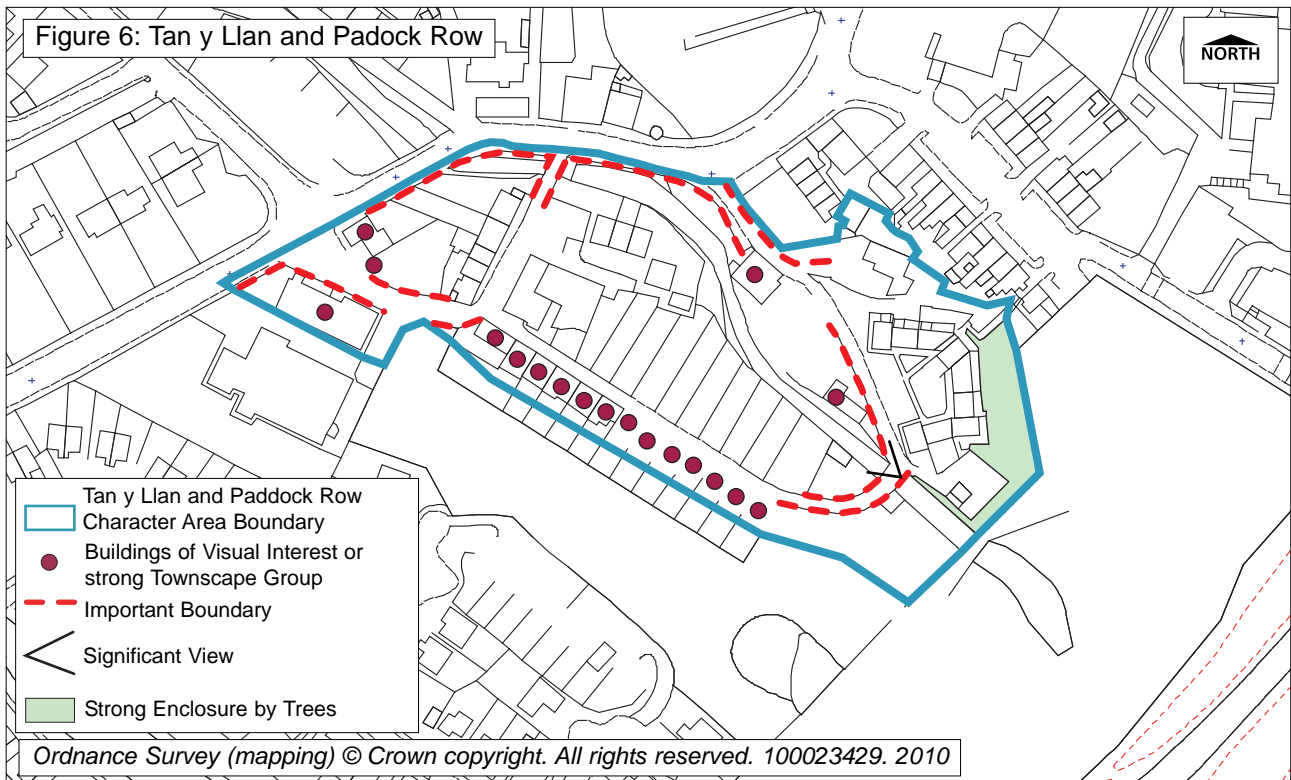
to the front with a further entrance to each gable under stone canopies. Many of the windows have been renewed with traditional multi-paned casements under stone hoodmoulds. At the north west end of the street is the stone-built Constitutional Club, formerly the Village Room, adjacent which was once The Goat Inn and an area of open space known as the Goat Bank where fairs and markets were held.



4.27 The street was subject to a Townscape Partnership Scheme from 1996 until 2006 that has seen the stonework repaired and traditionally styled joinery reinstated to many of the properties. A number of public realm improvements were also undertaken including the renewal of surfaces, and replacement of street lighting and bollards in a more traditional and sympathetic style. Together these works have greatly improved the quality and appearance of the street on this important approach into the Conservation Area.



4.28 The view into the Conservation Area from the south east along Park Street is also significant with the dominant octagonal bay of the Wynnstay Arms Hotel coming into view on the right and the tower of the Church of St Mary's closing the view immediately ahead.



Tan-y-Llan and Paddock Row

4.29 Tan-y-Llan is approached by a steep lane from

Bridge Street. Stone boundary walls tightly line the route down to the bridge crossing the river and curve back up to Paddock Row where buildings sit immediately against the road, fronted on the opposite side by long, narrow gardens. The area has a distinctive rural quality which, coupled with the topography of the landscape creates a sense of separation from the village core.



The stone boundaries, tight narrow lanes and gardens, the proximity to the river and strong enclosure by trees together create a pleasing sense of intimacy. Local Cefn sandstone is a dominant feature of the area, used freely in the construction of buildings, walls and the bridge.

4.30 The Rhagluniaeth or Providence Chapel, which opened in 1834, was built on land which belonged to Sir Watkin Williams-Wynn and the architect Sir Benjamin Gummow provided his services for the Chapel without charge. It is a prominent building at the entrance to the Tan y Llan



built of random sandstone with a hipped roof and a pedimented gable to one side and tall windows with semi-circular heads. Unfortunately, the site behind the chapel has become overgrown and the boundary wall has been lost.



4.31 At the bottom of the hill just before reaching the bridge is the Rhuddallt Mill, meaning 'red cliff'.

Built as a mill on the banks of the river, it has been sensitively converted to a dwelling in recent years. It is constructed of random sandstone with a slate roof. The joinery details have been renewed in a traditional style. To its frontage is a low stone wall which continues around a sharp bend and connects with the bridge.



4.32 Opposite the mill is a modern development of houses arranged about a central garden and parking area. This arrangement fails to maintain the tight building lines that are characteristic of this area and the use of brick and the mass of the buildings are not reflective of their surroundings. A significant row of trees, demarcating the Conservation Area boundary form a backdrop to these properties.

4.33 The view towards the centre of the village from the bridge focuses on Rhuddallt Mill in the foreground with its garden forming the banks of the river and the stone pediment of the Providence Chapel stepping up behind. Significant tree cover completes the scene.

character in detail



4.34 As the road dog-legs into the narrow Paddock Row both the length and uniformity of this terrace create a strong townscape group. The terrace comprises 13 cottages originally

owned by Sir Watkin Williams-Wynn. Their original purpose is not clear but it has been suggested they were originally used for stabling which may explain the extreme length of the terrace and the plots of ground or 'paddocks' opposite from which the street name is probably derived. There are also clues within the fabric of the buildings themselves. The properties are constructed of random stone with slate roofs and regular and equally spaced openings to the ground floor, each with substantial block lintels over. It is evident that a number of window openings were originally doors, compatible with use as stables, by the straight joints visible in the stonework.

4.35 At the corner of Paddock Row with Duke Street is the Duke of Wellington Public House. The main body of the building is of 3 storeys in height and 3 bays wide. It has a pebble-dashed finish with details such as architrave's and quoins picked out in smooth render. The upper floors retain sliding sash windows. Opposite is a terrace of small 2 storey cottages, these have been rendered and



their original openings altered. To the right of the public house is Wynnstay Court a modern development of apartments within 2-3-storey buildings built in brick with hipped slate roofs.



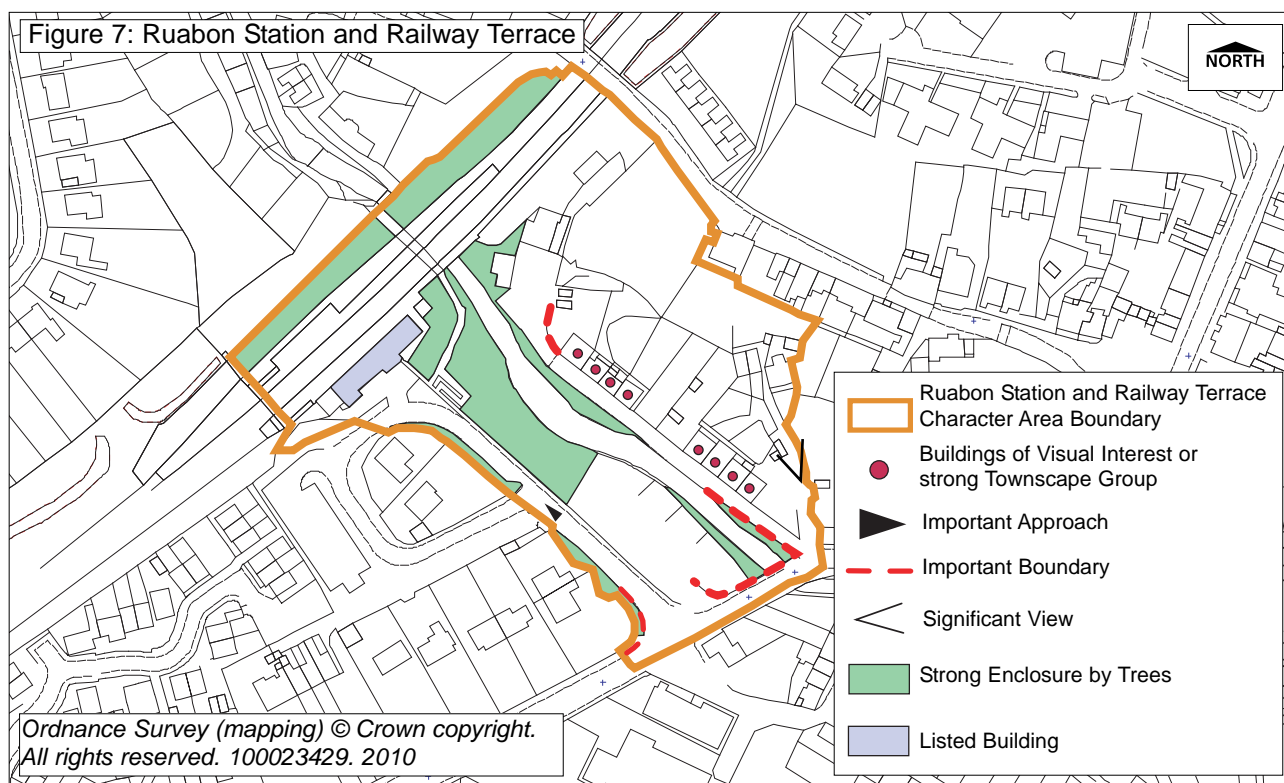
From this point, the road rises up steeply over the river and back onto Bridge Street.

4.36 The junction of Paddock Row with Bridge Street facing Station Road is marked by the distinctive Old Bakery and Apple Bank on the east and the Park Road Methodist Chapel to the west. Apple Bank and the Old Bakery are a pair of dwellings built of random stone with dressed stone quoins which formerly served as shops and have been sensitively converted. The Old Bakery has a hipped roof, a common feature within the Conservation Area.



4.37 The Methodist Chapel dates from 1895 and is built of smooth Ruabon red brick with sandstone dressings.





Ruabon Station and Railway Terrace

4.38 The principal characteristics of this area are the Afon Eitha and trees and hedgerows which provide a rural setting to the buildings in the area and in particular to the Grade II listed Ruabon Station. Railway Terrace is the most significant townscape group which combines with the river and the station approach to give a strong linear character.



4.39 Ruabon Station is framed by trees and hedges and enclosed by a backdrop of trees beyond the station platforms. The present building was constructed in the 1860's to the design of Henry Robertson, replacing the original station designed by T.M. Penson. It is built in the Tudor Gothic Revival style of sandstone ashlar with rusticated quoins, stone chimney stacks and mullioned and transomed windows. Each end of the building has a projecting gabled wing, the right hand wing terminating the view from Station Road. The building has been used for offices in recent years but is presently vacant. Running parallel with Station Road from its junction with Bridge Street are four detached late 20th Century red brick dwellings designed in an appropriate scale and materials for their surroundings.



4.40 Set below the station and on the opposite side of the river is Railway Terrace, comprising two blocks of

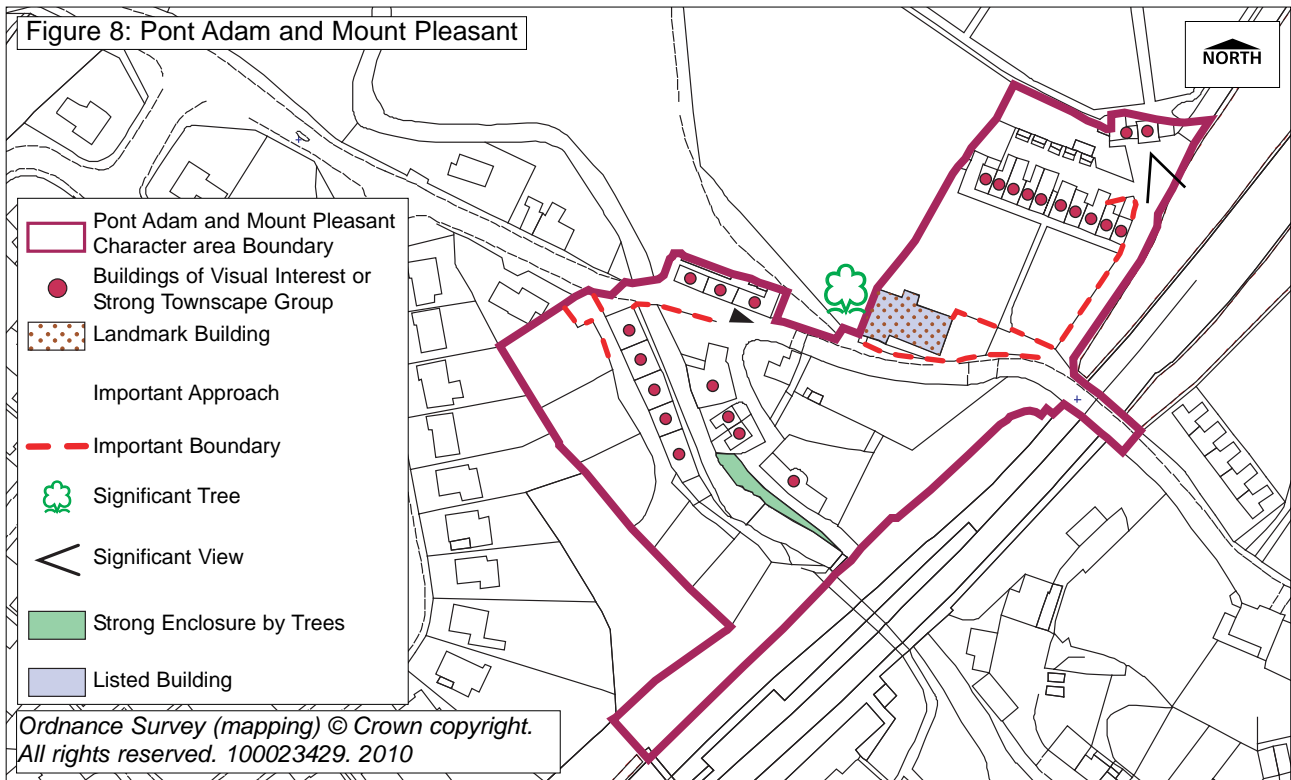
four cottages dating from the mid 19th Century. Built of brick with hipped, slate roofs with brick chimney stacks, each elevation consists of two windows to each floor with an offset door under a flat stone canopy. Most of the properties have now been altered with render or paintwork applied to the brickwork face and original doors and windows replaced in modern alternatives. However, numbers 2 and 6 of the Terrace still display their original characteristics and retain multi-paned iron casement windows. The properties of Railway Terrace are positioned directly onto the road which is lined by a combination of stone walls with flat stone copings and hedgerows running adjacent the Afon Eitha and its wooded banks which together provide a strong sense of enclosure and rural character similar to that of Tan-y-Llan.



4.41 Between Railway Terrace and the Bridge End Public House are a group of properties of various ages known as The Walks comprising a mixture of smooth red brick and rendered frontages of varying height and their orientation at right angles to the neighbouring properties making for an interesting townscape feature.



From here views can be obtained towards the rear of Church Street and the particularly grand rear elevation of Stonehurst, designed to reflect that of its frontage.



Pont Adam and Mount Pleasant

4.42 This area is dominated by stone-built terraced properties, stone boundary walls and bridges, interspersed with Gothic Revival style buildings of the Congregational Church and the Cemetery lodge. Once again the river is an important feature.



4.43 Positioned on an elevated site above Pont Adam is Mount Pleasant which dates from the mid 19th century. The terrace comprises of 10 random stone built cottages with hipped slate roofs and brick chimney stacks, some with decorative chimney pots. Most of the original door and window details have been lost, although multi-paned iron casement windows remain to the ground floor of Number 1. The gardens stretch out to the front of each property mostly sub-divided by hedgerows which create a softer appearance in contrast to heavy stone façade of the terrace. The garden of Number 1 Mount Pleasant is enclosed by a stone wall with pyramidal copings.



4.44 Behind the terrace are the cemetery and its entrance lodge designed in Gothic Revival style and constructed of sandstone. It has a steeply

pitched gabled entrance way with a chapel on each side and a 2 storey gable fronted cottage attached to that on the left hand side. Unfortunately, the eastern approach to the lodge is lined with an unsightly palisade fence.



4.45 Far-reaching views along Church Street, beyond the Church to the Wynnstay Estate and the Wynnstay Column above the treetops, are available from Mount Pleasant.

4.46 The Hill Street Congregational Church sits on an elevated position above Pont Adam, its churchyard enclosed by a high stone wall running alongside the road. This grade II listed church was built in 1857-8 to the design of W.I Mason of Liverpool. It is built in Gothic Revival style of roughly coursed and squared sandstone rubble with ashlar dressings and has a schoolroom attached to the rear. Its steeply pitched gabled frontage is a prominent feature on the approach towards Pont Adam.



4.47 The Churchyard wall tightly bounds the road steeply descending until it meets with the stone cottages of 1-3 Pont Adam to give continuity and a strong



street frontage. The cottages have hipped slate roofs and 2 windows to each floor symmetrically placed about a central doorway behind more recently constructed porches finished in a lined-out render. Centrally positioned to the first floor of the central cottage is a plaque engraved with 'WWW', the initials of Sir Watkin Williams-Wynn.



4.48 Immediately opposite the cottages, a narrow lane leads down to Brookside, an unusual but visually attractive structure built on the site of the former gasworks. It consists of two stonework end wings positioned about a semi-circular central brick bay with a decorative conical roof. The stone element to the right of the brick bay is the older part of the building the remainder dates from the late 20th century. The nearby footpath which leads to the footbridge across the railway line runs alongside a waterfall, upstream amid woodland.



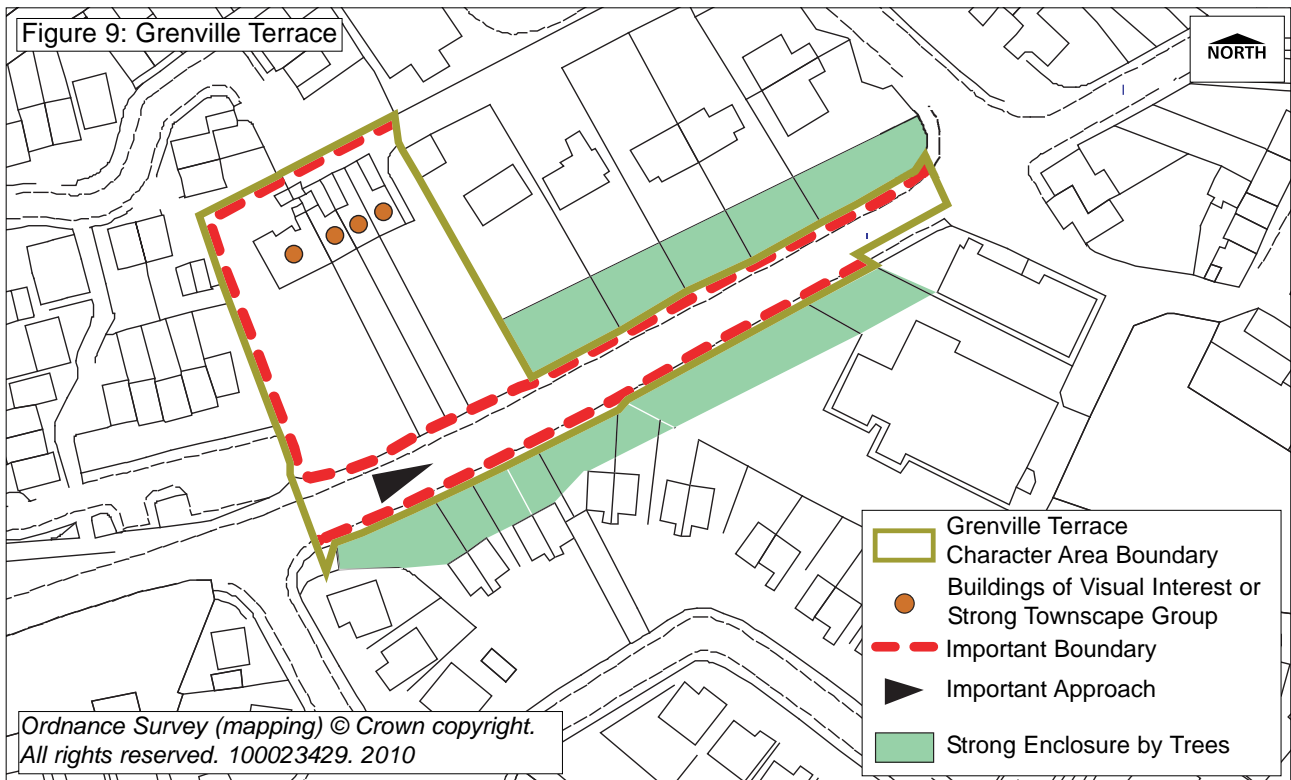
4.49 1 and 2 Nant-y-Gwalia cottages sit behind a brick wall to the left side of the Pont Adam. These dwellings date from the late 19th century and are built of smooth red brick with slate roofs, corbelled brick chimney stacks and 12 paned sash windows to each floor, those to the first floor under gablets. The front doors are paired together under a shared canopy. Both cottages retain their original character. Adjacent lies the former Nant Public House, a substantial rendered property painted white

with detail such as architraves picked out in black, in similar style to that of number 4 Pont Adam immediately opposite. The impressive doorway is perhaps the only remaining clue to the Nant's former use as a Public House: it has a flat stone hood with scrollwork above carried on stone consoles upon pillars. Within this area, the variety of materials, and diversity of building styles so compactly sited creates a most varied and interesting streetscape.



4.50 Downstream from the bridge the Afon Eitha is tightly bounded on both sides by the properties of West End Terrace and the former Nant. West End Terrace consists of 5 cottages set below road level. Number 1 is orientated towards the road and is accessed at first floor level. The terrace is constructed of random sandstone rubble with stone quoins and slate roof. Openings have stone lintels and sills but unfortunately all the original joinery details have been replaced. Gardens are located opposite and enclosed by hedgerow and a remaining stone wall with cock and hen coping.





Grenville Terrace

4.51 Sandstone boundary walls mark the entrance into the Conservation Area from the south west along the B5605. Evident on both sides of the road, the walls lead the eye towards the village centre, the view terminated by the church tower rising above the village with mature trees in its foreground. The walls to the south side of the road originally served as a boundary wall to the Wynnstay Estate and are further evidence of the importance of the estate in the development of the settlement. Set beyond the walls, trees and dense



foliage provide a pleasant approach into the village and create a distinction between the more densely developed housing estates on the periphery of the village and the more historic core.

4.52 Built in the late 19th Century, Grenville Terrace comprises 4 dwellings set back from the road behind long front gardens bounded by a low sandstone wall with plain sandstone copings and simple iron gates.

The properties are constructed of un-coursed sandstone to the front and side elevations but brick to the rear with steeply pitched slate roofs and buff brick chimney stacks. Number 1 Grenville Terrace has a coped stone gable. The windows to the property have mostly been renewed, set back within painted surrounds. The terraced style of development and local materials are characteristic of the more historic development within the village.





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:

Inappropriate Materials and Alterations

5.2 It is evident throughout the Conservation Area that alterations or repairs have been carried out which ultimately are damaging to the character and appearance of the buildings. Poor examples of modern windows, particularly those with uPVC frames fail to achieve the quality of design and appearance met by original features. Certain extraneous features such as porches and flat roof extensions can in some instances appear incongruous with the style and period of the existing building. Whilst many original stone boundary treatments remain there are some instances where they have been altered or replaced or new boundaries erected with close boarded timber fencing.

Neglected Buildings and Sites

5.3 There are several unused buildings within the Conservation area, all of which have special architectural qualities or make an important contribution to the street-scene. Presently, however, they detract from the appearance of the area. These include The Providence Chapel, Tan-y-Llan, Ruabon Station, numbers 1-4 Grenville Terrace and Mount House, Church Street. The site adjacent the Providence Chapel is neglected and becoming overgrown and it's partially



lost stone boundary wall affects the continuous building line characteristic of Tan-y-Llan. The land adjacent to Mount House has also become overgrown and has been used for the disposal of rubbish. The former builder's yard accessed from Railway Terrace is an incongruous use within this setting. The former Wynnstay Estate land off Park Street has become overgrown and detracts from the setting of the listed entranceway and lodge. The site has been previously landscaped and pathways and benches incorporated to provide public open space. However, regular maintenance and improved lighting is needed to increase the use and enjoyment of the area.

Listed Buildings at Risk

5.4 There are presently no listed buildings within the Conservation Area that are considered to be Buildings at Risk, but there are 7 buildings that require regular maintenance and repair to prevent them falling into this category.

These include Mary's Salon, Church Street; Ruabon Railway Station; Ruabon Gates, Park Street; Gate piers, walls and railings, Congregational Church, Pont Adam; Churchyard walls, Church of St Mary; Walls and railings to Spring Lodge, Church Street; Hearse Shed, Church Street.





Part 2 Management Plan

6.1

GENERAL PROPOSALS FOR PRESERVATION AND ENHANCEMENT

PROPOSALS FOR PRESERVATION AND ENHANCEMENT

Reinstatement of Lost Features	Traditional architectural details and local materials are important and should be retained, repaired or reinstated where lost. Grant aid may be available for these works (See section 9.0 of this document). The Article 4(2) Direction will ensure that existing original and traditional details are protected and where necessary sensitively replaced. The implications of the Article 4(2) Direction are further explained in section 8.0 of this document.
Highway Improvements	Highway work should be designed in accordance with guidelines as set out in Section 7.0 of this document.
Street Clutter	An audit of road signage, markings and street furniture will be undertaken during 2010/11 to assess the number of unnecessary elements as well as those detrimental to the setting of important buildings and the street scene in general.
Maintenance	Sensitive repair and regular maintenance will be encouraged through the distribution of historic buildings maintenance notes and general advice through the Development Control process. It is of the utmost importance that traditional techniques and materials are used to retain the special historic character and appearance of the area.
Shop Fronts/Signage	Specific guidance for shop fronts within the Conservation Area will be produced 2010/11 to ensure the preservation of remaining, original shop fronts and to ensure new or replacement shop fronts and signage is designed to compliment the overall design of the building and to reflect the character of the area.
New Development	Development must respect the scale, design, proportions and materials of surrounding architecture to strengthen the cohesion of the street. It is crucial that the scale and diversity of the surrounding architecture is respected and that an imaginative and high- quality design is employed. Detailed Design Guidance is provided in Section 7.0 of this document.
Trees	Trees which are considered to make a significant contribution to the character and appearance of the area have been identified on Figures 3 to 8 of this document. Tree works that may be considered detrimental to local character will be resisted. Where removal is essential then an appropriate replanting scheme will be encouraged.
Archaeology	Archaeological mitigation may be required in response to development proposals within the historic core. 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.
Important Views	Views into, out of and within the Conservation Area, in particular those of the Church are essential to the special quality of place. Their protection and enhancement will be an important consideration in the determination of any proposed development.

GENERAL PROPOSALS FOR PRESERVATION AND ENHANCEMENT

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
High Street Public Toilets - Should the opportunity arise in the future the public toilets should be relocated to a more discreet location.	WCBC - Environment Department
Vulnerable or vacant buildings - Mount House, Mary's Salon, Ruabon Station, numbers 1-4 Grenville Terrace and Providence Chapel are buildings that could become buildings at risk if their condition is allowed to deteriorate. Contact will be made with owners of these properties to establish a way forward and investigations made into potential for grant assistance.	Private Land-owner
Repair and reinstatement of Building facades to Park Street - There will be continued investigation into possible sources of grant aid in order to further assist in the restoration of the street-scene.	Private Land-owner
Stone Walls form an important boundary treatment that add significantly to the character of the Conservation Area and would benefit from a comprehensive scheme of repair.	Private Land-owner
Highway Improvements to Paddock Row and Tan-y-Llan. These areas would benefit from additional street lighting and improved highway surface treatments.	WCBC - Transportation and Asset Department
Tree-planting to Park Street - Planting of small to medium sized trees would soften the streetscape, creating interest and enhancing the setting of the listed buildings.	WCBC - Environment Department
Improved management of open space off Park Street - This is an important area of open space that is not being used effectively due to poor management. Control of plant growth, upkeep of pathways and improved lighting would create a more attractive environment.	WCBC - Environment Department
Neglected Sites - Re-development of sites adjacent the Providence Chapel, Mount House and the builder's yard accessed from Railway Terrace is needed to enhance the appearance of the Conservation Area. New development must be designed in accordance with guidance as set out in section 7.0 of this document.	Private Land-owner



7 Design Guidance

7.1 The character of the individual buildings and street elevations, which together form the Conservation Area, derives from a number of factors, to which the following design guidance relates. Within these parameters there is scope for high quality architectural invention, provided that this is sympathetic to the existing character in terms of the following:

Scale

7.2 Restoration and re-development must respect traditional plot widths and avoid massive repetitive and unrelieved facades which typify so many modern designs.



Proportion

7.3 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 (the extent of wall area in relation to the number and size of window or door openings) in the design of elevations is crucial. Traditional proportions should be emulated in new development.



Building Line

7.4 Frontage development must conform to the historic street pattern.

Roofs

7.5 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 generally unacceptable. Hipped roofs are the most common style within the Ruabon Conservation Area. 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 roofed or re-roofed in traditional materials on a like for like basis where historically appropriate. If ventilation is required, this should be achieved by inconspicuous means; under eaves ventilation would be acceptable, but visible roof vents would not.



External Walls

7.6 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 must be carried out with a mortar to match the existing in colour, type and texture and historically would have consisted of



lime and sand. Hard, modern cement mortars prevent the evaporation of moisture through the joints, which is instead drawn through the next softest material, the masonry itself thus damaging both the appearance and the structure of the building. Original render must not be stripped off to expose rubble stone, brick or timber-framed walls, which were not intended to be exposed. Traditionally, render finishes were lime-based. More modern, hard cement renders prevent the evaporation of moisture, which can accumulate between the wall and the render causing damp internally. When appropriate, hard cement renders should be replaced with a lime alternative.



Rainwater Goods

7.7 Cast iron rainwater goods should be repaired or replaced as required on a like for like basis. Plastic guttering is not appropriate to 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 maintained, repaired and installed.

Windows

7.8 These are important features and must be correctly proportioned, well related to each other and adjoining buildings and should respect the existing openings. Any repair or replacement must always match the original, however, retention must always be the first consideration. This includes not only structural elements of the window but also historic glass and original window furniture. Particularly important is the method of opening, the set back within the reveal and the sections of glazing bars. The thickness and moulding of glazing bars, the size and arrangement of panes are vital elements in determining appropriate replacement windows, which respect the age of a building. Replacement of timber or iron windows in a uPVC alternative, no matter what the pattern, is unacceptable. All windows must have a traditional painted finish rather than a modern stained alternative.



Doors

7.9 Original door-cases, doors and door furniture should be retained wherever possible. Replacements must match the original in proportion, style and materials and must have a painted finish. Details such as panelling and fanlights are vital elements in

determining appropriate replacement door types, which respect the age of a building. 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.

Ornamental Features

7.10 Features such as terracotta mouldings, figures, inscriptions, railings, entablature features and decorative ironwork etc. must be retained wherever possible as character features of the building and the Conservation Area in general.



Boundary Treatment

7.11 The removal or alteration of boundary walls will not be viewed favourably. 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, as it increases the rate of deterioration of sandstone in particular.

Surfaces

7.12 The overuse of insensitive macadam finishes should be avoided and the opportunity taken to lay traditional, natural materials preferably local in origin and their colour, texture and pattern in sympathy with the character of the area and sensitive to adjacent buildings.



Highway Works

7.13 Redundant or unnecessary street furniture such as signs, bins or poles should be removed to reduce the effects of street clutter.



Any historic features such as street signs must be retained and any new items such as bollards and sign-posts, etc must be carefully integrated within the streetscape

relating well to 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, luminous yellow must be avoided. Where road lines are essential they must be of a restricted width within the Conservation Area.

Micro Energy Generation

7.14 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

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 entire building both externally and internally irrespective of the reason for listing as well as any object or structure fixed to the building or 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 Authority 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.

Article 4(2) Direction

8.6 Small-scale and piecemeal change can cause the significant damage to the character and appearance of a conservation area. The replacement of traditional materials with inappropriate alternatives or the removal of original features may seem to have insignificant effect but it is the cumulative effect of these small alterations that gradually erodes the special character of an area. Such changes are normally not controlled as they are considered 'Permitted Development' under the Planning (General Permitted Development) Order 1995.

As a result of the Article 4(2) Direction, additional controls apply, as such planning permission is also required for the following alterations:

- The enlargement of dwelling houses including the erection of structures or laying of hard surfaces within their curtilages
- Change of materials to external walls of dwelling houses including external doors, windows, window frames, rainwater goods and other external items and painting of those items (other than re-painting in the same colour)
- Any other alterations to the fenestration and external doors of dwelling houses
- Any other alterations to the roofs including chimneys of dwelling houses (including provision of rooflights)
- Installation of satellite antennae on dwelling houses or within their curtilages
- Alterations to, or the demolition of, boundary walls or other means of enclosure, insofar as the development would front onto a highway, waterway or open space.

Making an Application for Works Controlled under an Article 4(2) Direction

8.7 It is always advisable to discuss your proposals with the Council's Planning Department prior to submitting an application. In planning alterations to your dwelling every effort should be made to retain original features and materials. Where possible features such as original windows should be repaired and only where this is no longer possible should they be replaced and then on a like for like basis only. The re-instatement of lost features is to be encouraged based on accurate historical evidence. The replacement of traditional materials with modern is unlikely to be acceptable, in particular the replacement of traditional timber windows with a PVCu alternative.

8.8 There is no fee for applications required solely as a result of the Article 4(2) Direction.





9 Sources of Funding

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

Cadw is the principal public agency offering grant aid for historic buildings in Wales. The key grant schemes summarise as:

Historic Buildings Grant

For the repair and restoration of historic fabric of building's of 'outstanding' architectural or historic interest. Grants are normally paid in instalments or on completion of the work. The percentage of the total eligible cost of repair payable through grant aid is dependent on the building type, for example:

Religious	50%
Trusts and Charities	40%
Domestic/Private	30%
Commercial/Industrial	30%
Public	30%

Conditions of the grant may require a specialist to design, specify and oversee the works and to 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 based on the following rates:

Religious	40%
Trusts and Charities	30%
Domestic/Private	25%
Commercial/Industrial	25%
Public	25%

Similar to the Historic Building Grant, conditions may require a specialist to design, specify 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

Building	Grade
Church of St Mary	I
Round House	II
Sundial at Church of St Mary	II
The Old Grammar School	II
Hearse Shed	II
Former School House to Grammar School	II
Stonehurst	II
1 Almshouse	II
2 Almshouse	II
3 Almshouse	II
4 Almshouse	II
5 Almshouse	II
Spring Lodge	II
Mary's Salon	II
Wynnstay Arms Public House	II
2 Park Street	II
3 Park Street	II
4 Park Street	II
5 Park Street	II
7 Park Street	II
9 Park Street	II
10 Park Street	II
12 Park Street	II
Ruabon Gates	II
Park Lodge	II
13 Park Street	II
14 Park Street	II
15 Park Street	II
16 Park Street	II
17 Park Street	II
18 Park Street	II
19 Park Street	II
21 Park Street	II
22 Park Street	II
23 Park Street	II
Congregational Church, Pont Adam	II
Ruabon Railway Station	II

Appendix 2

Conservation Policy Guidance

Main Legislation	National Policy Guidance	Local Policy
Town and Country Planning Plan Act 1990	Planning Policy Wales	Wrexham Unitary Development (LDP in preparation 2009)
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: A Guide for Developers and Architects when Designing Residential Developments
Town & Country Planning (General Permitted Development) Order 1995	Technical Advice Note 12: Design	Local Planning Guidance Note 12: Shopfronts
	Welsh Office Circular 60/96: Planning and the Historic Environment: Archaeology	

Appendix 3

Glossary of Architectural Terms

Almshouse	A house appropriated for the use of the poor; a poorhouse
Ashlar	Cut stone worked to even faced, used on the front of a building
Canted Bay	A projecting semi-octagonal window
Casement	A window where the opening lights are hung on hinges
Cill	Structural member consisting of a continuous horizontal timber forming the lowest member of a framework or supporting structure
Clerestory	part of an interior wall rising above the adjacent roof with windows admitting light
Cock and Hen	Toothed style of coping
Console	Ornamented bracket displaying a curved outline
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
Dormer	A window projecting from a roof
Eaves	The lower, overhanging section of a pitched roof
Façade	The front of a building
Fanlights	A glazed opening over a door
Fenestration	The arrangement of windows in a building
Finial	A decorative piece to finish off a building element, commonly used on railings and roofs
Frieze	An ornamental band
Gable	Area of wall, often triangular, at the end of a pitched roof
Gablet	A small gable
Gothic	Period of medieval architecture characterised by the use of the pointed arch
Hipped Roof	Roof with sloped instead of vertical ends
Hoodmould	Projecting moulding shown above an arch or lintel to throw off water
Jacobean	Dating from or typical of the period 1603-89
Jetty	The projection of an upper storey beyond the storey below
Lintel	Horizontal beam used as a finishing piece over a door or window
Lychgate	A roofed wooden gateway at the entrance to a churchyard for the reception of a coffin
Mullion	A vertical bar dividing a window
Nave	The main body of a church
Pediment	A triangular gable between a horizontal entablature and a sloping roof
Perpendicular	Historical division of English Gothic of the period 1335-50. The name is derived from the upright tracery panels
Quoin	Dressed stone which are bonded to the corners of buildings
Render	The plastering of a surface with plaster, stucco or another finish
Rustication	Exaggerated treatment of masonry to give the impression of strength
Sash	A window which moves on vertical grooves, either with one frame fixed (single hung) or both moving (double hung)
Stringcourse	Horizontal stone course or moulding projecting from the surface of the wall
Teracotta	Unglazed brownish red fired clay
Tracery	Delicately carved stonework usually seen gothic style windows
Transom	A horizontal bar dividing a window
Tudor	Period in English history from 1485 to 1603

References

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A History of the Parish of Ruabon, A.N. Palmer, republished 1992 by Bridge Books

The Old Parish of Ruabon in Old Picture Postcards, Ivor Edwards and T.W. Pritchard, 1990, European Library

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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

The Royal Town Planning Institute - www.rtpi.org.uk