

# Worthenbury Conservation Area Assessment and Management Plan

This document is available in Welsh



*Adopted November 2009*

## Contact

For more information or advice contact:

Chief Planning Officer

Planning Department

Wrexham County Borough Council

Lampit Street

Wrexham

LL11 1AR

Telephone: 01978 292019

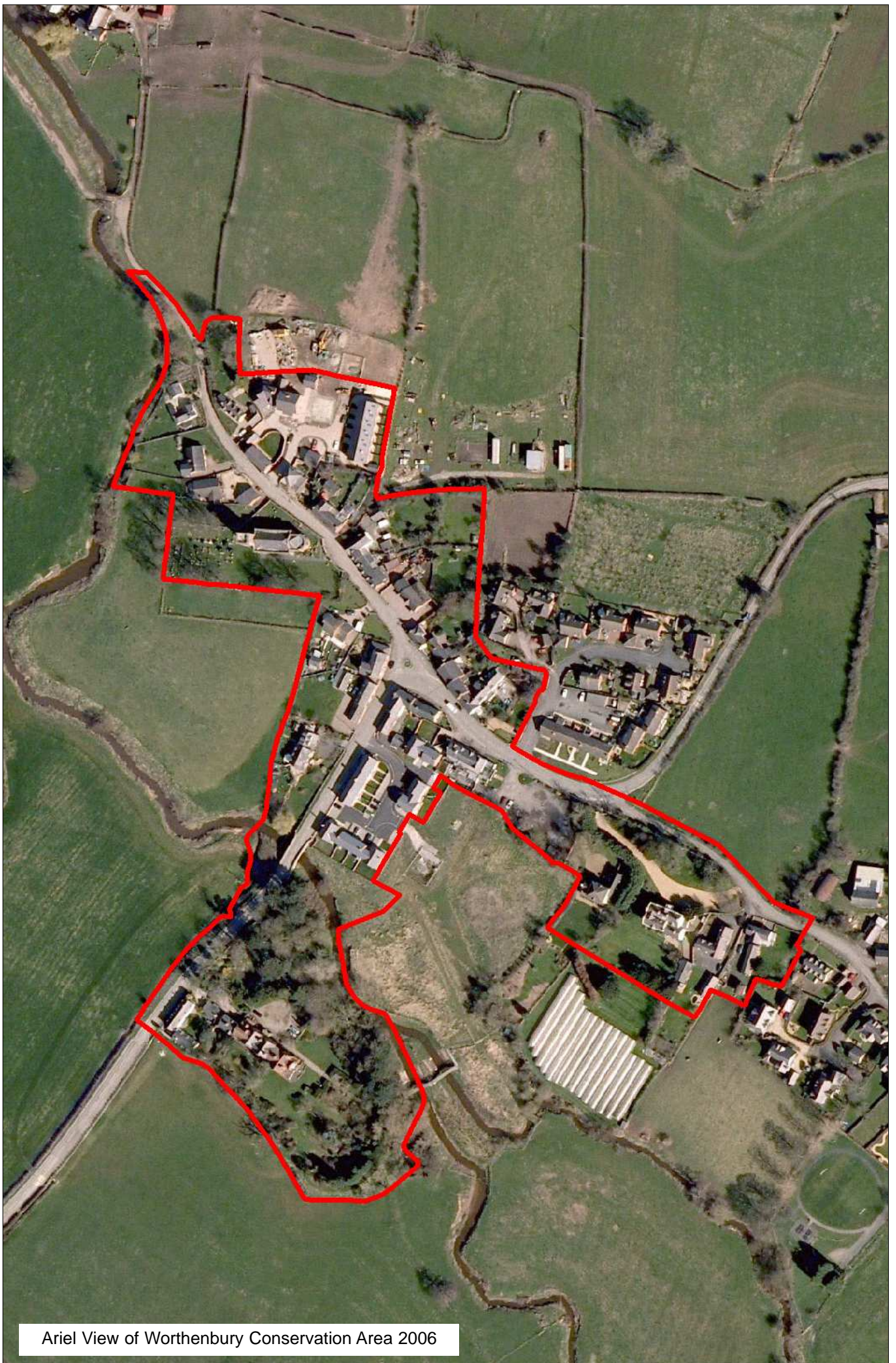
email: [planning@wrexham.gov.uk](mailto:planning@wrexham.gov.uk)

[www.wrexham.gov.uk/planning](http://www.wrexham.gov.uk/planning)

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

# Contents

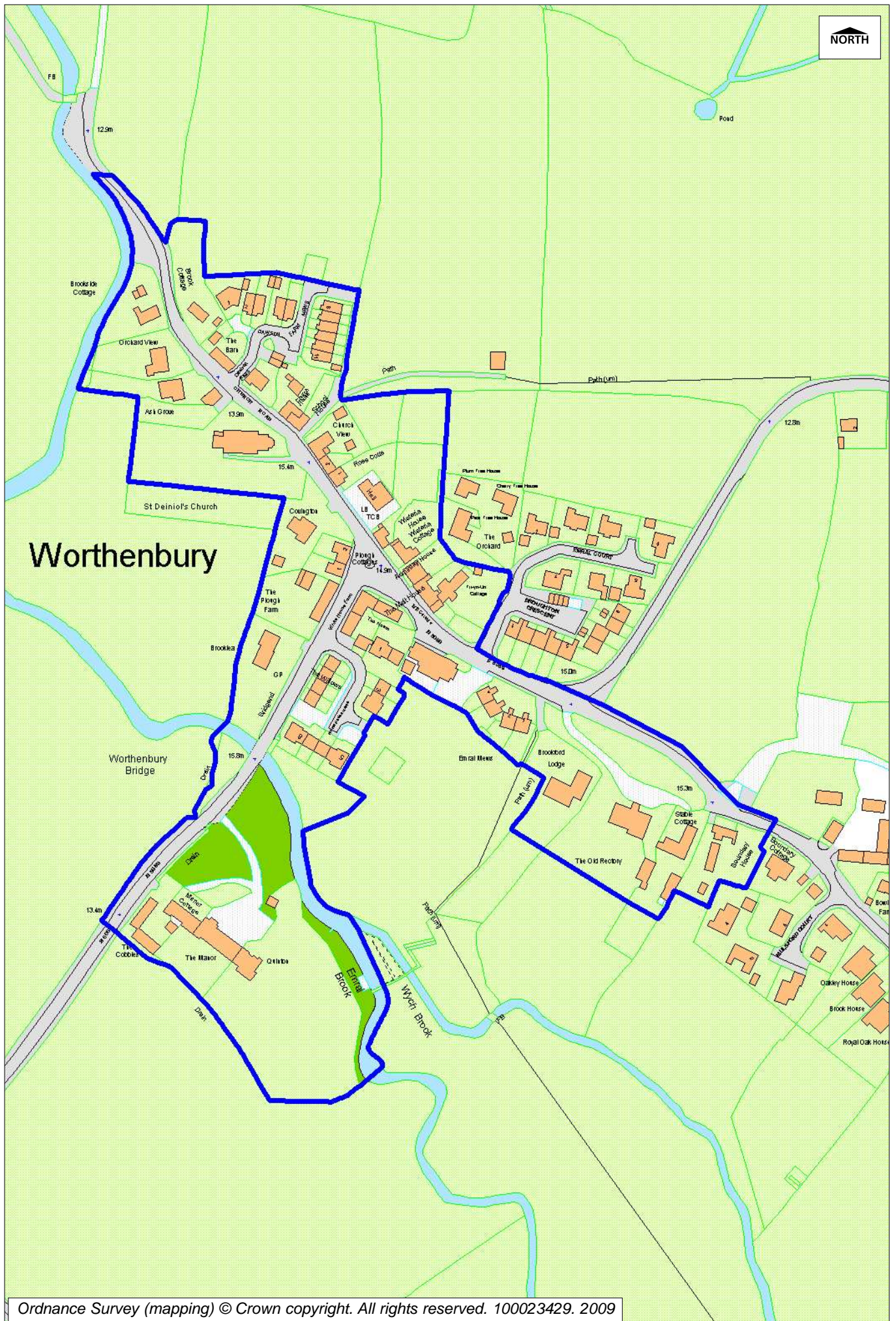
<b>Part I - Character Assessment</b>	<b>1</b>
1.0 Introduction	3
2.0 History and Development	5
3.0 Summary of Special Character	9
4.0 Character Areas	11
5.0 Summary of Negative Features	22
<b>Part II - Management Plan</b>	<b>23</b>
6.0 Enhancement Plan	24
7.0 Design Guidance	26
8.0 Conservation Area Controls	28
9.0 Sources of Funding	29
Appendix 1	30
Listed Buildings	
Appendix 2	31
Conservation Policy Guidance	
Appendix 3	32
Glossary of Architectural Terms	
<b>Figures</b>	
Figure 1 - Worthenbury Conservation Area	2
Figure 2 - Worthenbury Historic Map 1872	6
Figure 3 - Worthenbury Historic Map 1912	7
Figure 4 - Worthenbury Conservation Character Areas	10
Figure 5 - Worthenbury Bridge Approach	12
Figure 6 - The Village Centre	15
Figure 7 - St Deiniols and Church Road	18
Figure 8 - Emral Arms to Mulsford Lane	21



Ariel View of Worthenbury Conservation Area 2006



# Part I Character Assessment



Ordnance Survey (mapping) © Crown copyright. All rights reserved. 100023429. 2009

Figure 1 - Worthenbury 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 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

## Worthenbury 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 Worthenbury 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. Worthenbury Conservation Area was first designated in March 1971 and its boundary amended 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 its replacement - the Local Development Plan - when in force), 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 Although Worthenbury lies within the boundary of Wrexham County Borough it is situated geographically on the Cheshire Plain. The village is approximately 8 miles to the south east of Wrexham between Bangor Is y Coed and Malpas on the B5069. The Emral and Wych Brooks converge at Worthenbury to become Worthenbury Brook, a tributary of the River Dee, which lies 1 mile to the north-west. The south-western section of the Conservation Area lies within the designated flood plain as identified by the Environment Agency.

## Geology

1.6 The geology is a mix of Permian and Triassic sedimentary mudstones and sandstones. The Church serves as a focal point for the village, which is surrounded by an extensive area of low lying, fertile pasture fields allowing fine views into and out of the Conservation Area.

## Consultation

1.7 The Community Council, 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 also undertaken and included a public display in the reception area of the Lambpit Street Offices. Members of the public were also invited to discuss proposals with the Conservation Officer at the Worthenbury Village Hall on the 21st September 2009.

introduction







## 2 History and Development

The early history of Worthenbury is as a disputed land between English and Welsh forces. Conquered and settled by the Saxons, the area surrounding Worthenbury became known as Maelor Saesneg, the focus for the conflict being the nearby monastery at Bangor Isycoed, one of the first Christian Seminaries in Britain. The first Abbot of Bangor was Dunawd, who died in 544A.D. His son Deiniol, was the great missionary saint of North Wales to whom the church in Worthenbury is dedicated. The village was known as 'Wurthymp' at this time, meaning 'Emerald', a reference to the rich green meadows surrounding the village, which still retain remnants of historical agricultural field systems.

2.2 The Domesday Survey of 1086 records the village as 'Hurding-Burie' noted for its forests and mills. The ancient word "bury" or "berg" relates to a fortified enclosed settlement and earthwork embankments edging fields to the north and east of the settlement may be evidence of this.

2.3 Llewelyn ap Gruffydd re-asserted his control on the area in the 13th century and restored Maelor Saesneg to Wales by incorporating it in the new county of Flintshire. Against this background of unrest, Edward I dispossessed the local landowner of Emral Hall, Emma Audley in 1277. He gave it to the Puleston family, whose Norman roots and valour in battle made them ideal candidates to lead his final assault on North Wales, Emral Hall being used as a base for the campaign. The name Emral Hall is thought to be a corruption of Emma's Hall, and later Embers Hall.

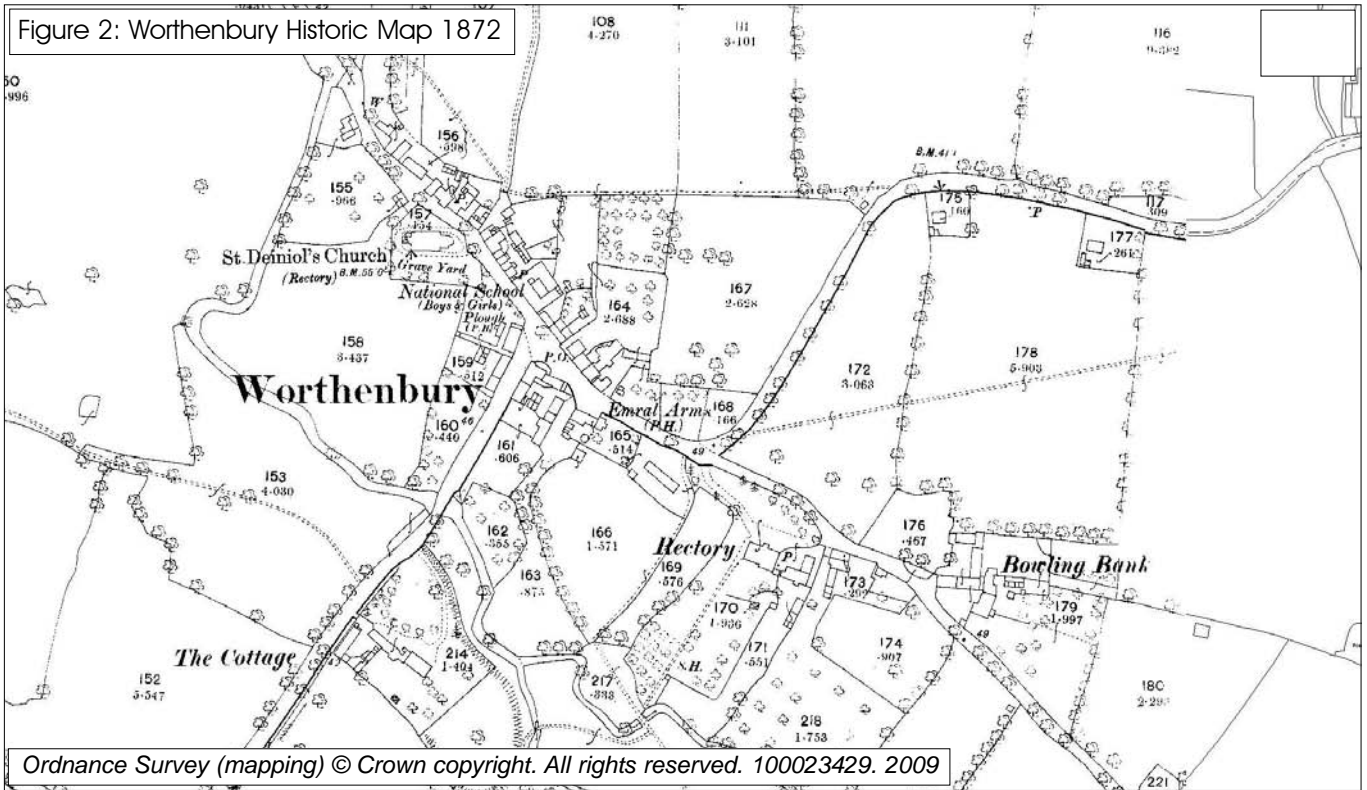
2.4 Roger Puleston took over the estate in 1284 and it remained in the Puleston family for 700 years. Worthenbury's historical associations with the Pulestons are seen in two of the most prestigious buildings in the village, Saint Deiniol's Church and The Rectory.

2.5 A church built of wattle and daub is known to have existed in 544 AD, it was rebuilt in brick and timber in 1557. The present church was built between 1736-9 by Richard Trubshaw at the bequest of Thomas Puleston and is considered to be the best and most complete Georgian church in Wales. The new church was consecrated by the Bishop of Chester on Palm Sunday in 1739. It remained a chapelry to Bangor until 1689 when an Act of Parliament created a separate parish in the Diocese of Chester, moving to the Diocese of St Asaph in 1849.

2.6 During the period of construction the congregation worshiped at Emral Hall Chapel. When this was demolished in 1775 some of the stained glass was used in the construction of the east window in Saint Deiniol's church. This glass may have originally have come from a 14th century window in Westminster College. The oak cross from Emral Chapel was also preserved and removed to Saint Deniol's Church when the 1720's Baroque style Emral Hall was demolished in 1936. The church is famous for its complete set of 18th century wooden box pews, some of which still bear the owner's name. The pews are arranged in order of social status, the gentry pews, located nearest the altar, contain chairs and a cast iron fire place for additional comfort during church services.

2.7 The Rectory stands at the opposite end of the village to the church. It was built in 1657 by Judge Puleston for Reverend Philip Henry, who acted as Minister to Worthenbury and tutor to the Judges' two sons. Reverend Henry was the father of the Non-Conformist scholar Matthew Henry. Upon arrival in Worthenbury in 1653, Reverend Henry lived at Emral Hall. He proved to be a popular and influential minister so that when the Restoration of Charles II resulted in divided loyalties within the

Figure 2: Worthenbury Historic Map 1872



Ordnance Survey (mapping) © Crown copyright. All rights reserved. 100023429. 2009

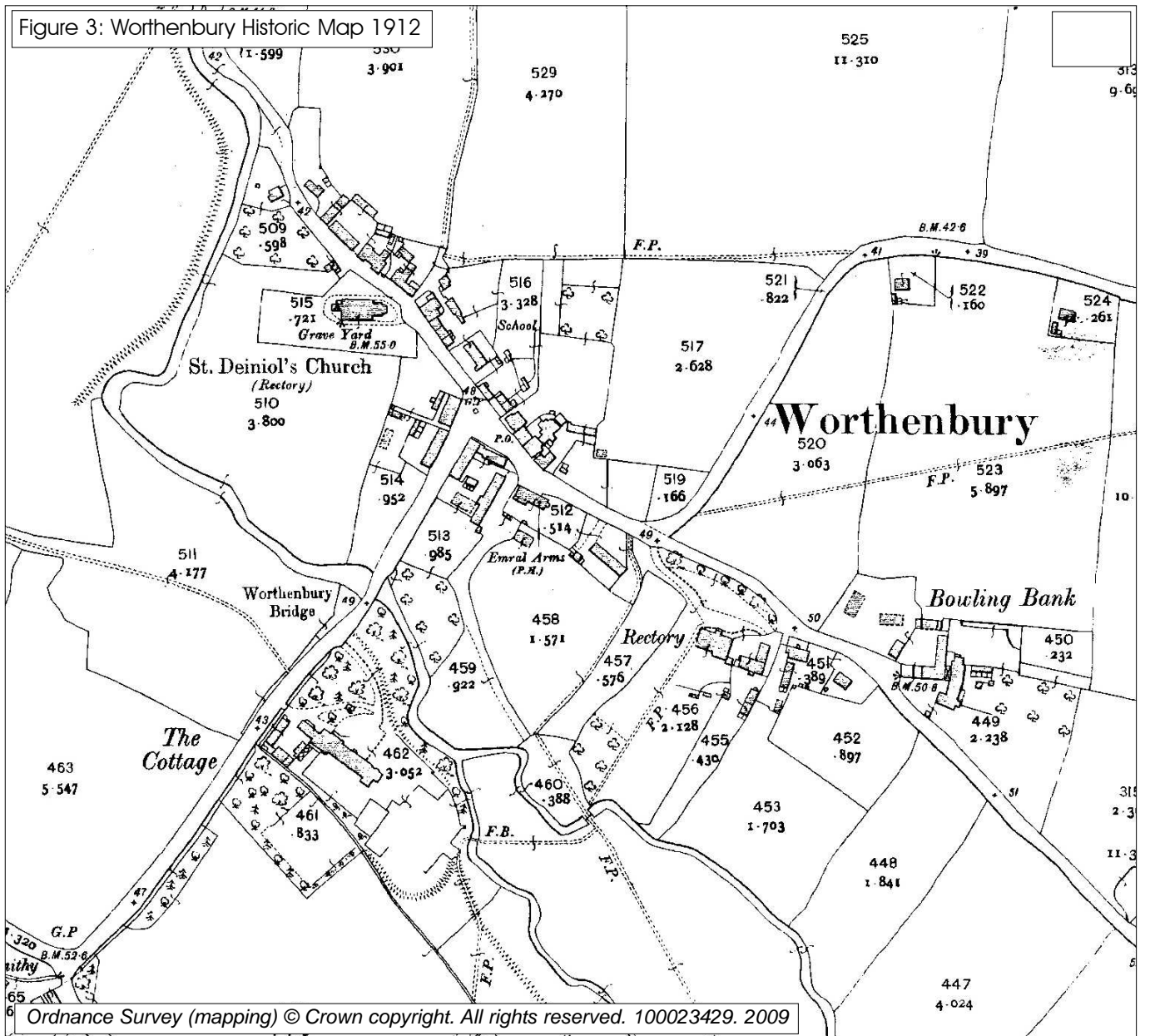
household a separate residence was built. Phillip Henry was lost to the parish after the Act of Uniformity, retiring to nearby Broad Oak farm where he lived until his death in 1696. The Rectory was enlarged in 1833 in the Tudor Gothic style but still incorporates elements of the earlier building.

2.8 A further building constructed by the donations of the Pulestons was the village school. Thomas Puleston left a bequest of £150 in 1734 for the construction of a school to educate twelve poor children. The school wasn't built until 1862 and a new classroom added 1888 at a cost of £100. The school is now used as the Village Hall.

2.9 The early twentieth century saw little change to the way of life in the village. A Post Office and village shop provided for the everyday needs of the villagers, with other visiting tradesmen such as potters and onion sellers travelling for miles to sell their wares. A bakers van and greengrocer were also points of contact with the wider world. The village population was increased in the 1940's when it played host to evacuees from the Wirral and to Land Army Girls who came to work on local farms, many staying and settling in the area after the war. Farm buildings within the village have been converted to residential use and the sites developed for housing. Today there are no local shopping facilities within the village. Worthenbury now serves as a commuter village to nearby Wrexham and Chester.



Figure 3: Worthenbury Historic Map 1912







## 3 Summary of Special Character

The special character of Worthenbury Conservation Area is derived from it being a former working agricultural village with strong visual links with the surrounding fertile pasture fields. The historical dominance of farming in the area creates a distinctly rural character for the village.

### Saint Deiniol's Church

3.2 When approaching Worthenbury village, the tower of Saint Deiniol's Church dominates the skyline. It is set in an elevated position and is framed by a line of lime trees around the edge of the graveyard. The view of the church from Worthenbury Bridge is especially picturesque with the surrounding open fields adding to the pastoral scene.



### The Worthenbury Oak

3.3 Another focal point in the village is the site of a once large oak tree with circular railings in the 'square', which is formed by a right-angled bend in the B5069 and the junction of Church Road. A new oak tree has been planted to replace the original tree.



### Historic Road Layout

3.4 The settlement pattern and hierarchy of buildings and spaces play a crucial part in making up the local distinctiveness and historic interest of Worthenbury Conservation Area. The historic layout of the village is linear with the buildings all facing onto the road with their rooflines parallel to it. Most of the cottages and houses are located directly on the roadside with no or very little front private space, many of which are terraced and tend to be on a small scale with relatively narrow gable widths. Historically, this created a definite and deliberate social "hierarchy" with The Church, The Manor House and The Old Rectory standing out as the largest buildings, set back from the road within their own grounds.



### Local Building Materials

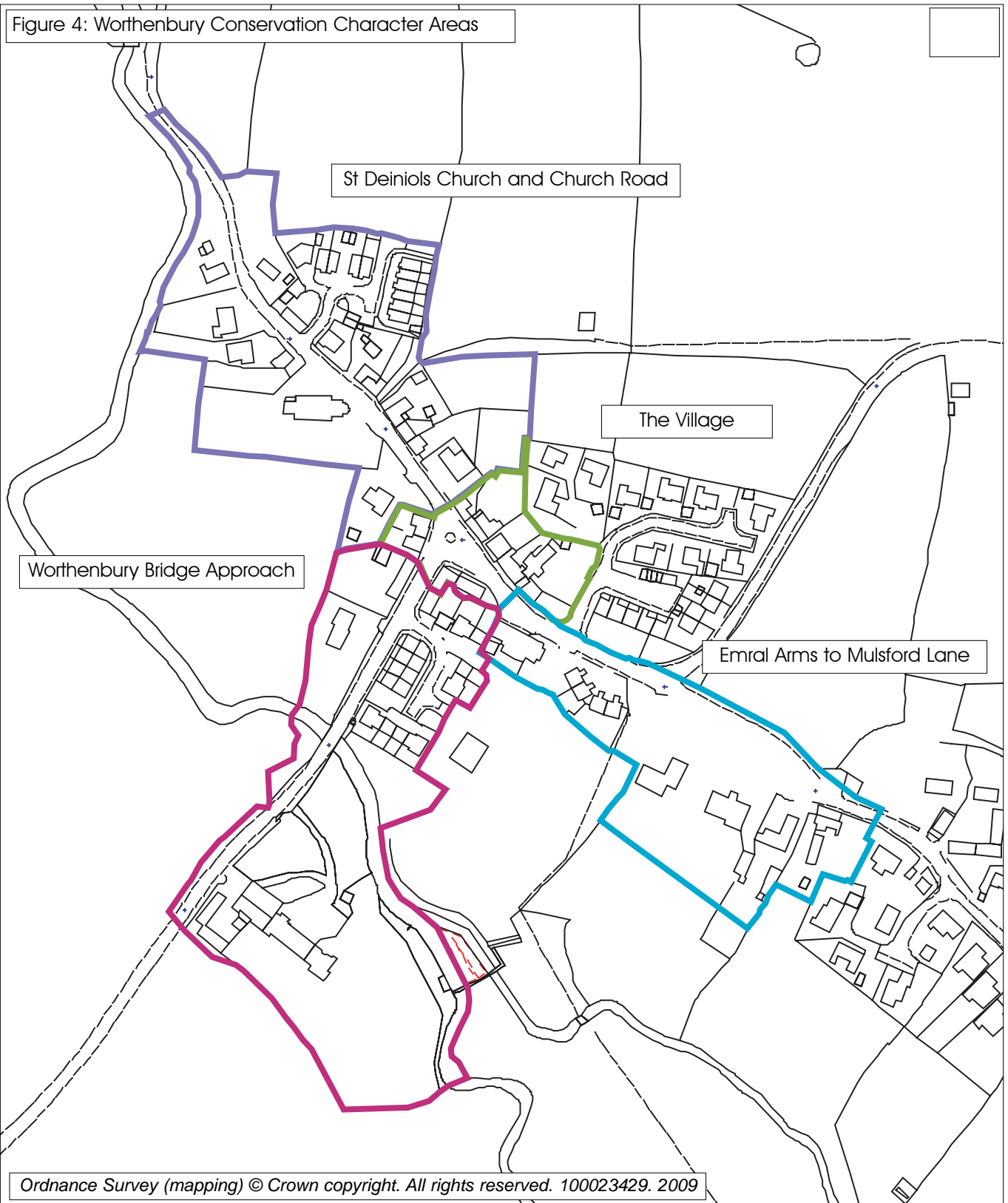
3.5 The strongest architectural theme is the Cheshire rural vernacular style. The cottages of 17th and early 18th century were originally built of timber frame with wattle and daub infill and thatch roofs. They were "modernised" in the 18th and 19th centuries with the



use of bricks for the infill panels and slate for the roofs. By the 18th century timber framing was abandoned and new cottages were built entirely of the local hand made brown/red brick. Originally single storeyed with attics, many cottages were raised to include a second floor in the 19th century, evidence of which can still be seen in the brickwork, some being in a slightly smoother red/orange brick. By this time it was possible to use building materials from slightly further afield with improvements in transport and road links.

### Local Architectural Detail

3.6 The cambered brick arches and dentilled brickwork at eaves level and on the chimneys are distinctive features of the 18th and 19th century cottages within the village.





## 4 Character Areas

### Worthenbury Bridge Approach

4.1 The Conservation Area can be sub-divided into 4 distinct areas of character as now described below:

#### Worthenbury Bridge Approach

4.2 Approaching Worthenbury from the west along the B5069 (from Bangor-is-y-coed) the visitor is aware of the unspoilt rural character of the area as the narrow road twists and turns before a final dog-leg bend at the approach to the village. From here the delightfully shaped gables with ball finials of the Grade II Listed Manor House are visible on the right; and on the left a particularly fine view of the Parish Church acts as a major focal point. The Manor House and Quinton were formerly constructed as a single small country house, the original building having been remodelled and enlarged in 1899-1900 for Crawshaw Wellington Puleston, a relation of the Pulestons of Emral Hall, in the Queen



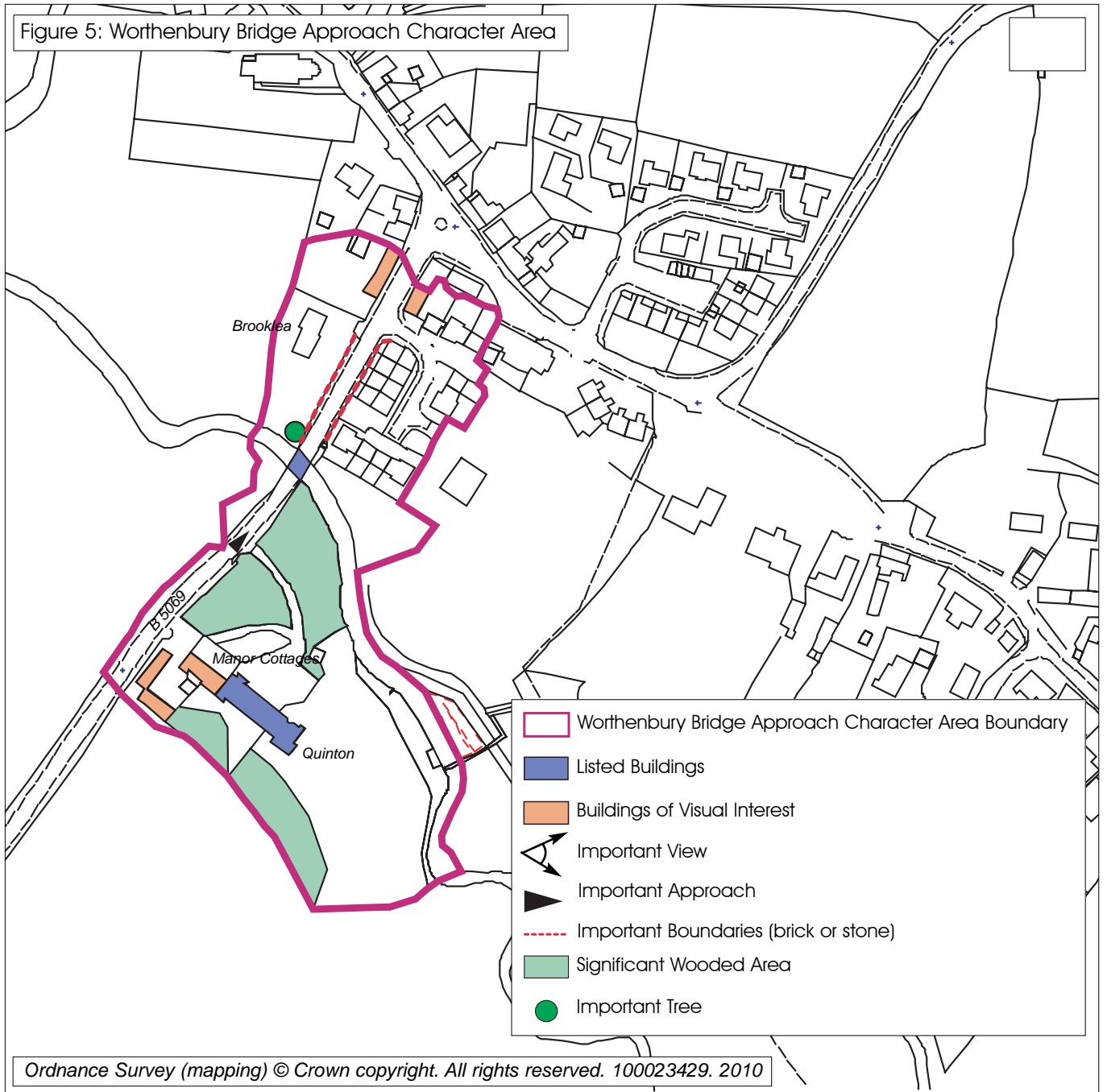
Anne Revival style. The adjacent properties would originally have served the Manor and today form an important group that contribute to the setting of the Conservation Area upon entering the village. The grass verges and hedging to the road preserve the rural character of the area which is enhanced by the presence of mature specimen trees. This section of the Conservation Area lies

within the designated flood plain as identified by the Environment Agency.



4.3 The road narrows and rises quite steeply as it approaches the humped-back, Grade II Listed Worthenbury Bridge. It was built in 1872-73 by the County Surveyor of Flintshire after the previous bridge was destroyed in floods. The parapets are constructed from large blocks of sandstone, probably re-used from the earlier bridge. The re-built single span arch is of a yellow brick of a type found elsewhere within the village. At the north end of the east parapet there is a set of sandstone steps leading down to the river bank where it is said the villagers would go to draw water. The bridge spans Worthenbury Brook, formed just a few metres upstream by the confluence of the Emral and Wych Brooks.

Figure 5: Worthenbury Bridge Approach Character Area





## character areas

4.4 Just before the bridge on the right hand side of the road there is an historic low curved sandstone structure which is the headwall of a culvert running beneath the road.



4.5 The Willows and White House Mews form a modern cul-de-sac development on the former site of White House Farmyard. The development maintains a strong street



frontage of terraced properties with relatively narrow plot widths characteristic of the village and

incorporates character features of the area such as a low stone boundary wall to the frontage and canopies over entrances. To the rear the cul-de-sac style development



with splayed entrance, footpaths, turning head and expansive areas of macadam and parking is much too urban

in design for the rural fringe. The rear garden areas display modern timber close boarded fencing, sheds and other garden paraphernalia on this important approach into the Conservation Area and detract from the visual quality of the area.

4.6 The view to the west from the bridge takes in the garden of Brooklea, which is a modern detached dwelling, set back from the road. In the garden on the bank of Emral Brook there is an impressive willow tree and an attractive low sandstone boundary wall to the front.



Adjacent is Plough Farm, which originally served as the stables and coach house to the adjoining Plough Inn.



Between these properties can be glimpsed splendid views of the church, churchyard wall and perimeter trees.





## The Village Centre

4.7 The heart of the village lies where Church Road joins the B5069. An oak tree acts as the focal point enclosed by curved topped white painted railings. This open area is surrounded by attractive historic buildings with the group to the North East of the junction forming a particularly strong backdrop from this approach.

4.8 The early 19th century Plough Inn to the west of the junction has been converted to residential use and is particularly important to views of the square when approaching from the east. Its distinctive Flemish Bond brickwork



mirrors that of nearby Admiralty House. Its pillastered canopy doorway is prominent together with the name in relief in sandstone, stone string-course coinciding with the first storey window stone subcills - the centre one inscribed "1823", and gable end chimneys with decorative yellow clay pots. The original timber sash windows have been replaced with casements intended to mimic the original.

4.9 White House Farmhouse forms a terrace with Top House (a 17th Century timber-framed building), both fronting directly onto the village square. Both houses



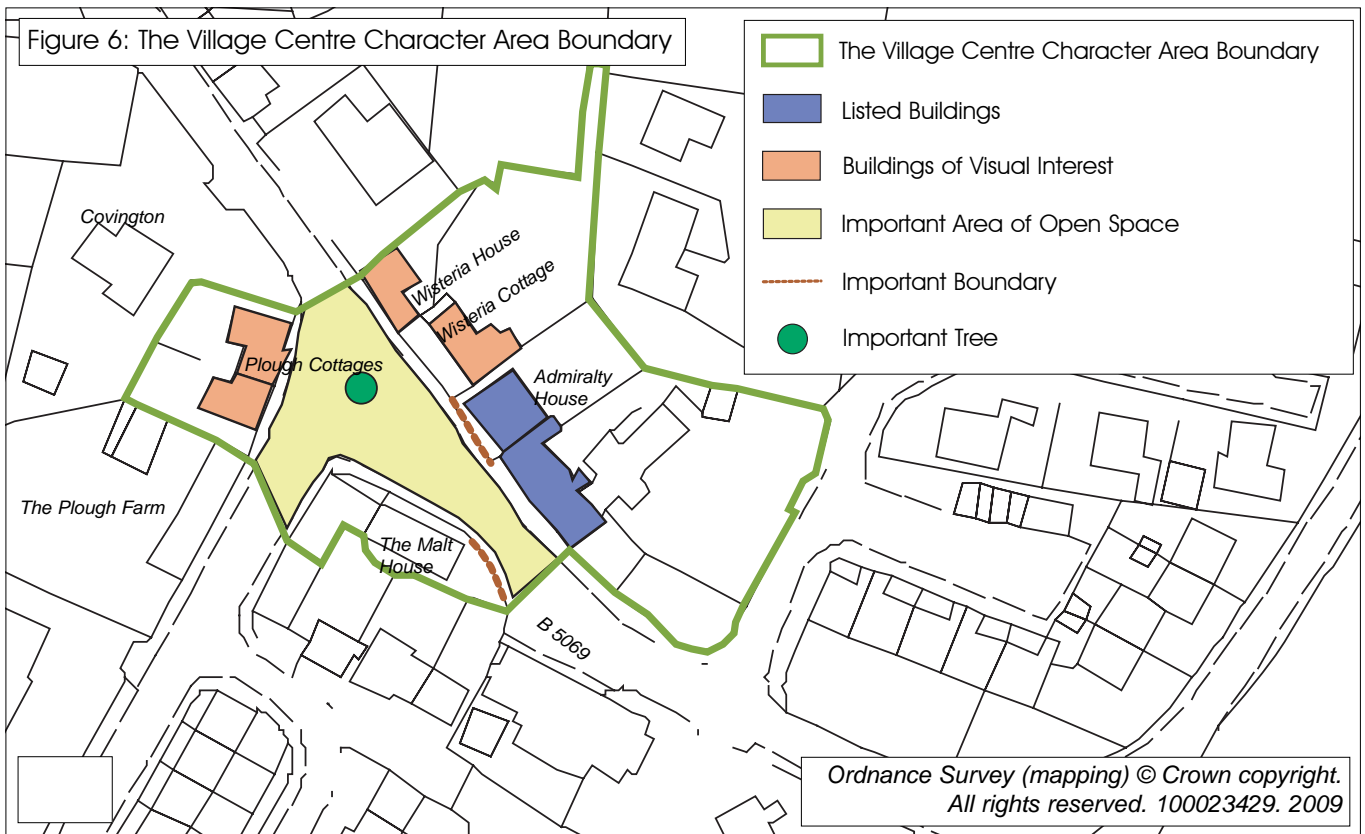
have been cement rendered and modernised in the 20th century, sadly resulting in the loss of architectural detail. The wall to the front of both properties has been replaced with a modern brick wall. Between Top House and the Emral Arms, properties within Whitehouse Mews are highly visible and do not relate well to the historic street pattern in this area.

4.10 Wysteria House is in a particularly prominent position, terminating the view into the Conservation Area from the approach from the bridge. It is one in a row of distinctive buildings along the north east side of the square built directly onto the roadside. It has been modernised in the latter part of the 20th century with render and renewed dark stained windows. The sandstone cills and dentilled brick eaves, slate roof, and gable end chimney stacks however indicate its earlier date.



4.11 Wysteria Cottage is set back from the road behind a low brick wall with concrete copings and decorative 20th century railings above. The walling is of Flemish Bond brickwork in the local brown/red brick. The cottage





was extended to the west to create an arched under-carriage to the rear of the property.

4.12 Admiralty House is a fine, Grade II Listed, late Georgian two storeyed building built in Flemish Bond brickwork. It has a symmetrical façade arranged around a central door with door-case and is separated from the road by railings with arrow-head finials, giving the building a superior aspect to its neighbours. There are five original twelve-paned wooden sash windows set in reveals with painted stone heads and cills.



4.13 The Malt House is another attractive and distinctive Grade II Listed Building of three storeys in height. It is a late 18th to early 19th century building that incorporates an adjoining cottage to the east once used as the village Post Office. Originally two storeys, the ground floor has been whitewashed



and a third attic storey added later. Each level has two near flush windows; the ground and first floor being three light cast iron casements with glazing bars and central side hung

openings under a cambered brick arch, the third floor being six paned three light casements with side hung central openings. The central doorway has a nailed front door with attractive handle under a gabled hood with decorative brackets, replicated in the adjoining cottage.

4.14 Stepped down to the right is a two storey painted brick cottage forming part of a terrace with Mill Cottage. These charming cottages are early 19th century workers cottages, previously part of a terrace of four. The centrally placed doorway is under a bracketed gabled hood. There is a two light casement window to the first floor and two bow windows to ground floor.

4.15 Mill or Shop Cottage was formerly used as a village shop. The cottage shares the same features as the adjoining



building. The front elevation has two near flush casement windows, with a low brick arch to the ground floor window and a similar arched window to the gable end. A bracketed porch has been added to the front.

The boundary is a low red brick wall with overlapping terracotta copings and a hedge set on a low sandstone wall allowing views of the large rear range which displays brick chimneys and modern dormer windows.





## St Deiniol's Church and Church Road

4.16 The area to the north west of the village centre is dominated by the magnificent Grade I Listed Parish Church of Saint Deiniol. Set on a slightly elevated position within a rectangular graveyard and framed by a brick and sandstone coping wall and a line of lime trees, it is the most prominent building in the area. The boundary wall, gate piers and decorative iron gates are important to the street scene and to the setting of the church giving it a dignified splendour. Immediately opposite, simply detailed cottages of one and a half and two storeys sit immediately onto the narrow lane creating an intimate feel before the road falls away and footpaths give way to grass verges leading into the open countryside.

4.17 The church is built of red brick with sandstone dressings including a plinth, cornice and end pilasters with



a slate roof. It has a three stage square tower to the west-end and a semi-circular apse to

the east. The tower has a balustraded stone parapet with stone urn finials at the corners supporting weather vanes and crucifix finials. The balustrading is replicated above the apse, a brick parapet with stone copings completing the surrounding parapet that encloses the roof. The tower has two circular windows with radiating key-stones at the

cardinal points and a semi-circular sculptured niche. The third stage has four louvred windows to each aspect. Elsewhere windows and doorways have semi-circular heads with keystones and aprons throughout.

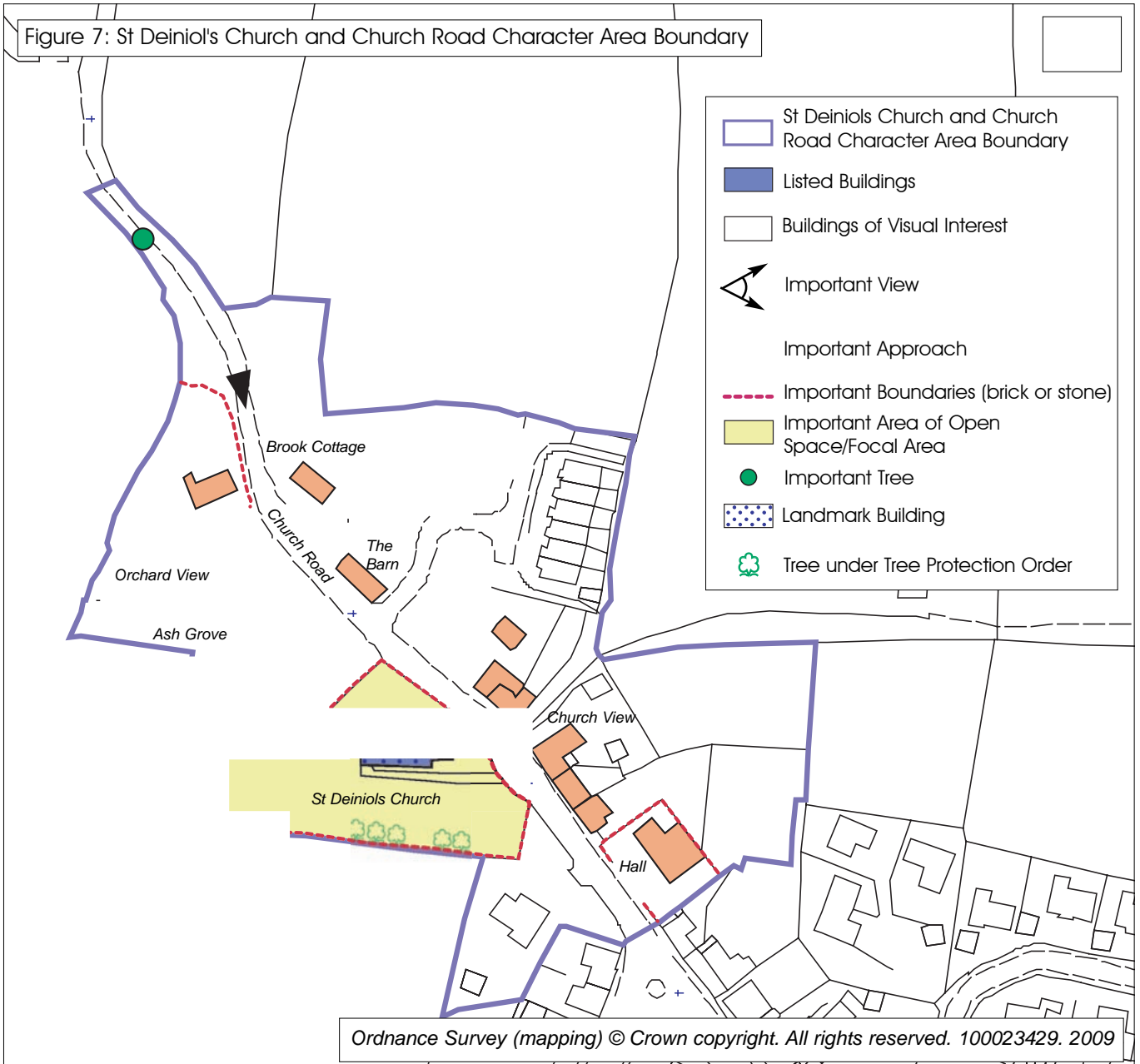
4.18 The captivating interior exhibits a complete set of box



pews, some retaining family crests and brass name plates on their doors. The coved plaster

ceiling has Rococo decoration and an enriched cornice to the chancel. There are four stained glass windows, the east window is said to contain medieval fragments and was bequeathed to the church by Lady Emma Elizabeth Puleston when the chapel at Emral Hall was demolished in 1775. The oak cross from this chapel has also been retained, being brought to the church after Emral Hall was demolished. Ornate brass chandeliers and an old oak chest made for the safe-keeping of the Church Plate and money are other attractive and historical features. The church contains many monuments to wealthy landowners, the Puleston family being especially well represented.

4.19 At the junction of Church Road with the village centre lies the prominent Village Hall. The hall, built in 1862, was originally the village school, after a donation by Thomas Puleston and extended in 1888. The hall is of Flemish bond



brick construction. The old school bell hangs in the central gable above a blind window which has a rubbed brick voussoir arch. The window openings have rubbed brick cambered arches and reveals and sandstone cills. The two projecting porches are later additions. The hall is set behind a red brick boundary wall with sandstone copings. The modern glass phone box on the pavement in front of the building detracts from the historic character of the village.

4.20 On the opposite side of the road stands Covington, a modern house with brick walls and concrete tile roof. It is set back in its plot behind open gardens and the front



boundary which is a mix of a low weathered sandstone wall and a red brick wall with blue ridge tile copings.

4.21 Numbers 1 and 2 Rose Cottages and Church View make an attractive terrace opposite the church. They were most likely built as farm-workers cottages. Fronting directly onto the roadside and built of Flemish bond brickwork, 1 and 2 Rose Cottages have four half-timbered dormer windows with brick nogging. Ground floor windows have cambered brick arches and there are timber cills throughout. There is a slate roof and massive central brick chimneys.



4.22 School House and Church House form a semi-detached pair of early 19th century cottages. At first floor level the change in brick colour indicates where the roof was raised, probably in the late 19th century to create bedrooms. School House was once used as an ale house



called The Butchers Arms. Church House has retained some cobbling to its frontage. Attractive brick built outbuildings to the rear of

Church House were once used as a pigsty, stables, shippon and slaughter house (now demolished), belaying its history in the 19th century as an abattoir and butchers shop.

4.23 Dawsons Farm house has a distinctive 1950's/60's design with a hipped roof, arched entrance doorway and

stepped gable to the garage. To the north west of the house is the former farm-yard, now Dawsons Farm Mews, a modern cul-de-sac development. The roadside barn, now converted into a dwelling is the only remaining historic structure on the site and



probably dates to the late 19th century. Once again, the splayed entrance, pavements with concrete kerbs and wide areas of black macadam are overly

suburban in appearance and detract from the rural character.

4.24 Orchard View and Ashgrove are two modern bungalows, which stand on a grassy bank to the north west of the church. The surface treatments and design of the gates and fencing are modern and suburban in character. The modern double garage to Ashgrove has concrete tiles and its location compromises views of the north elevation of the church.

4.25 Brook Cottage is part timber framed and part painted brick under a slate roof with three timber dormers and a gable end brick chimney. The house stands behind a banked grass verge and hedge. Opposite, Brookside Cottage is part timber framed and part brick painted to give the overall impression of timber framing throughout and is set behind a sandstone wall. The grass verges and absence of a pavement here are important markers, which herald the change in character from the village centre to the rural fringe. Just beyond Brookside is an impressive black poplar tree within the bend of the road demarcating the Conservation Area boundary.





## Emral Arms to Mulsford Lane

4.26 The principal building within this area to the south east of the village centre is the Old Rectory. Set back from the road and within its own grounds, this creates a sense of status and emphasises the social hierarchy evident in the village. Open fields and far-reaching countryside views to the north give Mulsford Lane a particularly rural feel.

4.27 Set just before the junction of the B5069 with Mulsford lane, the Worthenbury Arms, (previously the Emral Arms) dominates the street scene. This 19th century building has been extensively remodelled and rendered in the latter part of the 20th century so that few original historic



details are visible. The roadside elevation has three dormer windows to the first floor, the left window being an original Yorkshire horizontal sliding sash. The building is now only partially used and it and its frontage requires general maintenance.

4.28 Adjacent to the car park is a modern development comprising of 2 pairs of semi-detached houses. Whilst their orientation does not quite maintain the strong street frontage their narrow plot widths and simple detailing are in keeping with the character of the area.



4.29 East of the Emral Arms the B5069 bends sharply northwards and is known as Frog Lane. On the inside of the bend is Broughton Crescent, a development of 1960's bungalows and behind these is an 80's/90's cul-de-sac development of detached houses; all are outside the conservation area

boundary but adversely affect its setting. Straight ahead is Mulsford Lane, a narrow grass verged country lane leading to The Old Rectory and Bowling Bank Farm.



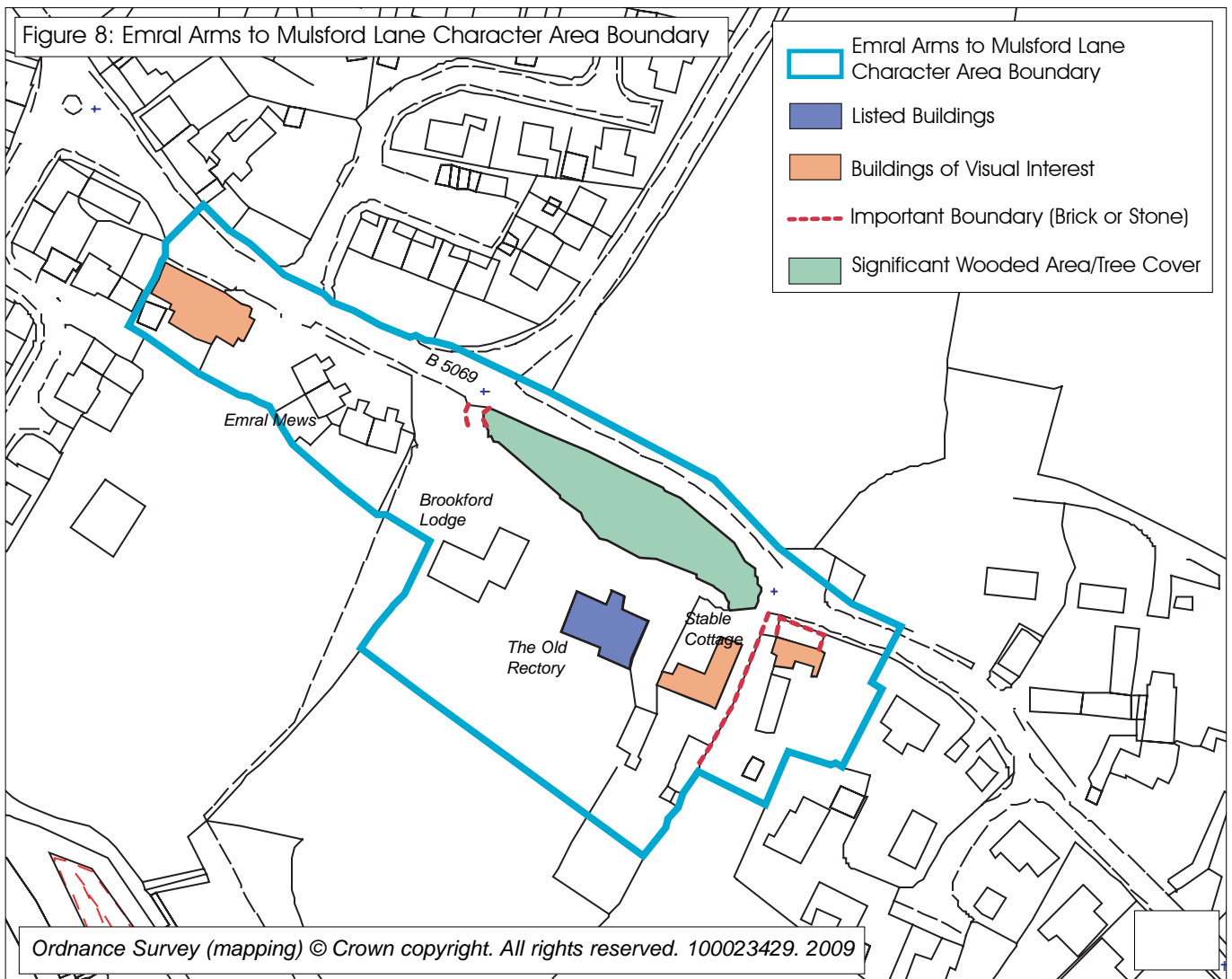
The field boundary to Frog Lane has a mature hedgerow. Unfortunately a modern wire fence has replaced the boundary to Mulsford Lane. There are far-reaching views to fields and hills to the north across this open field.

4.30 On the south side of Mulsford Lane Brookfield Lodge is a very large 3 storeyed modern house built in the grounds of The Old Rectory. Mature trees surround the house.

4.31 The entrance to the Grade II Listed Old Rectory is via a gateway with substantial stone piers and attractive cast iron railings on top of a yellow brick wall with sandstone copings. The house is set in its own grounds, with tall mature specimen trees and a gravel driveway. Originally built in 1657 by Judge Puleston of Emral Hall for the Reverend Philip Henry, it was enlarged in the Tudor Gothic style in 1833, retaining







elements of the earlier building. The substantial three storey building has painted render walling with a slate roof behind a parapet and five tall paired, yellow-brick chimney stacks with decorative pots. There are three parapeted gables, a string course at first floor level and projecting hood-moulds to the window openings. There is a two-storey entrance porch with a 4-centred arch opening.

4.32 As the name suggests, Stable Cottage was formerly the stables to The Old Rectory. To the front there is an historic curving brick wall and gate piers with sandstone copings, which mark the second entrance to the Rectory. The cottage is one of the oldest buildings in the village being probably early 17th century and,



although not listed, is an excellent example of a timber box frame with brick nogging infill panels. The steep pitched slate roof would originally have been thatch, the central brick chimney being a later addition on conversion to a dwelling. The cobbled edging to the curtilage is reminiscent of its origins as a stable block and makes an attractive setting.

4.33 Boundary House was originally a single-storey, timber framed building but the roof was raised at some point to create a first floor of brick construction. The front boundary is of brown brick wall with half bell copings and sandstone gate piers. Included within the grounds is a small orchard and to the rear are historic single storey outbuildings relating to small-scale agricultural activity.



4.34 To the east along Mulsford Lane and just outside the Conservation Area is Bowling Bank Farm, a remarkably unspoilt group of well constructed and well detailed 18th and 19th century brown brick buildings comprising the Grade II Listed Bowling Bank Farmhouse, Bowling Bank Cottage and farm buildings.



## 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:

### New Development

5.2 Modern cul-de-sac housing developments on the boundary of the conservation area adjacent Worthenbury bridge and on Church Road are very suburban in character and appearance and do not reflect the informal linear layout of the rural village.



### Loss of Original Features

5.3 The removal and replacement of original or traditionally detailed timber windows and doors with poorly detailed new joinery or uPVC alternatives is slowly eroding the character of the area.

### Inappropriate Repair and Replacement of Boundary Features

5.4 The removal or rebuilding of original or traditional boundary walling and hedges and their replacement with modern brick or fencing has had a detrimental impact on the character and appearance of the area. Modern timber fencing is particularly prominent to the gardens of Whitehouse Mews on the approach into the southern approach into the Conservation Area.



### Condition of the Emral Arms

5.5 The closure and subsequent lack of maintenance of the Emral Arms is a cause for concern both in terms of the detriment to the visual quality of the area and the loss of vitality resulting from the closure of a public facility in the heart of the village.



### Obstructed views of the Church

5.6 Views of St Deniol's Church on the approach into the village from Church Road are greatly obstructed by the double garage situated within the grounds of the neighbouring property.



### Overhead Wiring

5.7 This is prevalent throughout the Conservation Area and particularly concentrated within the village centre sub-area and has a significantly negative impact upon the appearance of the area.



## Part 2 Management Plan

## GENERAL PROPOSALS FOR PRESERVATION AND ENHANCEMENT

Boundary Treatment	As specific character features of the Conservation Area total demolition of traditional boundary details will be resisted. The use of traditional methods of construction and materials including the use of lime mortar or the planting of indigenous species of hedgerow is encouraged in all schemes of repair, reinstatement or new work.
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.
Traffic and Signage	Highway works should be designed in accordance with guidelines as set out in Section 7.0 of this document.
Building Maintenance	Sensitive repair and regular maintenance will be encouraged through distribution of Guidance 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.
Archaeology	Varying levels of 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.
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.
Reinstatement of lost features	Traditional architectural details and local materials are important to the architectural interest and value and should be retained, repaired or reinstated where lost.

# 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:

### Worthenbury Bridge Approach

## 6.2.1

ENHANCEMENT PROPOSALS	RESPONSIBLE BODY
Worthenbury Bridge - The steps down to the river at Worthenbury Bridge are overgrown with vegetation and moss makes the treads slippery. Some clearing and cleaning work would once again allow public access to the river bank.	Private land-Owner

### The Village Centre

## 6.2.2

ENHANCEMENT PROPOSALS	RESPONSIBLE BODY
Overhead Wiring - Extensive overhead wiring at the centre of the village, has a significant detrimental impact upon the appearance of the area and would be better relocated underground.	Utilities Company - Manweb

### Emral Arms

## 6.2.3

ENHANCEMENT PROPOSALS	RESPONSIBLE BODY
Emral Arms - The appropriate upkeep of this prominent building and its curtilage within the centre of the village is essential. A suitable scheme for landscaping and re-surfacing for both the car park and building frontage would greatly enhance the appearance of the property and Conservation Area generally.	Private landowner



## 7 Design Guidance

7.1 The following design guidance seeks to ensure that the character of the Conservation Area is enhanced, through imaginative and high quality design. The following aspects are particularly important:

### 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 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.

### Building Line

7.4 Frontage development must conform to the historic street pattern.

The historic layout of the village is linear with the buildings all facing onto the road with their rooflines parallel to it.



### Roofs

7.5 The roof line is a dominant feature of a building and retention of the original height, shape, pitch, verge and eaves detail and ornamentation is essential. Flat roofs are alien to local tradition and 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 the new materials should match the colour, size and texture of those being replaced if those were traditional and historically appropriate. If ventilation is required, this should be achieved by inconspicuous means (e.g. Under eaves ventilation) but visible roof vents would not be acceptable.



### 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 are unacceptable as they 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 Rainwater goods should be repaired if original or reinstated in original materials. Plastic guttering is not appropriate to Listed Buildings and buildings in Conservation Areas as it is not historically correct and it does not enhance a building's character.

## Windows

7.8 Windows must be correctly proportioned, well related to each other and adjoining buildings and should respect the existing openings. Retention of original windows must always be the first



consideration but any repair or replacement must always match the original. 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 should 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, boundary details, etc. should 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 whose colour, texture and pattern are 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, street-lighting columns and sign-posts, etc must be carefully integrated within the streetscape and relate 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 on safety grounds. 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 within the Conservation Area.

## Micro Energy Generation

7.14 Whilst the use of micro energy generation systems is to be encouraged they are not acceptable 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, character or setting of a Listed Building are detrimentally affected. Since 1st September 2009 the installation of microgeneration equipment on a dwellinghouse or on a building within the curtilage of a dwellinghouse has been a class of permitted development (not requiring planning permission). However, there are significant exceptions, particularly those relating to dwellings within a conservation area and to listed buildings and their curtilage.



## 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 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, fireplaces 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.





## 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 buildings of 'outstanding' architectural or historic interest. Grants are normally paid in installments 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

Listed Building	Grade
Parish Church of St Deiniol	I
The Malt House including Attached cottage to the right	II
The Old Rectory, Mulsford Lane	II
Worthenbury Bridge	II
Admiralty House	II
Shop Cottage	II
The Manor and Quinton	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 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
	Technical Advice Note 12: Design	
	Welsh Office Circular 60/96: Planning and the Historic Environment: Archaeology	

# Appendix 3

## Glossary of Architectural Terms

Ball Finial	An ornament fixed to the apex of an architectural feature
Balustrade	A series of vertical supports (balusters) of pillared or bellied form supporting a handrail or coping
Bracket	Small supporting piece of stone
Brick Nogging	Brick infilling to the spaces between timber framing
Camber	Slight rise or upward curve in place of a horizontal line or beam
Canopy	Projection or hood
Casement	Window hinged at the side
Chapelry	The territorial district legally assigned to a chapel
Cill	Structural member consisting of a continuous horizontal timber forming the lowest member of a framework or supporting structure
Coping	The top course of a wall parapet or chimney
Cornice	An ornamental projecting piece that forms the top edge of a building or pillar etc.
Coving	A concave moulding at the join between a wall and ceiling or panel
Dentil	Small cubic projections under the roof line
Diaper	Repetitive surface decoration normally achieved in brickwork with two different colours of brick
Dormer	A window set in a sloping roof often with its own sloping or pitched roof
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
Fleur-de-Lys	In heraldry and art a stylised representation of 3 lily petals
Gable	Area of wall, often triangular, at the end of a pitched roof
Georgian	Dating from or typical of the period 1714-1820
Gothic	Period of medieval architecture characterised by the use of the pointed arch
Header	The small end face of a brick
Hipped Roof	A roof sloping up on all sides to hips rather than with gables
Hood mould	Projecting moulding shown above an arch or lintel to throw off water
Key stone	Central stone in an arch or vault
Medieval	Dating from or typical of the Middle Ages (1042-1485)
Niche	A small cavity or enclosure that is set back or indented
Parapet	Wall for protection at any sudden drop eg at the edges of a bridge; also an upward extension of wall used to conceal a roof
Pilaster	Flat representation of a Classical column in shallow relief to the wall
Plinth	Projecting courses at the foot of a wall or column
Render	The plastering of a surface with plaster or stucco or another finish
Rococo	Fanciful but graceful asymmetric ornamentation in art and architecture that originated in France in the 18th Century
Sash Windows	A window which moves on grooves, either with one frame fixed (single hung) or both hung (double hung)
Stretcher	The long face of a brick
String Course	Horizontal stone course or moulding projecting from the surface of the wall
Terracotta	Unglazed brownish red fired clay
Tudor	Period in English history from 1485 to 1603
Vernacular	A term to describe local regional building forms and types using local materials without grand architectural pretensions
Victorian	Dating from or typical of the period 1837-1901
Vouissior	Wedge shaped stones forming an arch
Wattle and Daub	Framework of poles interwoven with branches or reeds and plastered with clay

## References

Sunter Harrison. Emral Hall.  
Edward Hubbard, 1986. The Buildings of Wales (Denbighshire and Flintshire).  
Ron Jones, 2002. Memories of Worthenbury.  
Reverend Sir T.H. Gresley Puleston. The story of a Quiet Country Parish, Being the Gleanings of the History of Worthenbury,  
G Vaughan Rees, Flintshire County Council. Worthenbury Village Plan,  
The Parish Church of St Deiniol Worthenbury, A Guide for Visitors  
Cadw Listing Descriptions  
[www3.sympatico.ca/robert.sewell/pulestonharrison.html](http://www3.sympatico.ca/robert.sewell/pulestonharrison.html). Pulestons of Shropshire and North Wales.  
<http://grace-for-today.com/phenry/phenry121.htm> Sovereign Grace Articles. Memoir Philip Henry 1631-1696.  
[www.capt.demon.co.uk/projects/longer/churches/wrexham/16976](http://www.capt.demon.co.uk/projects/longer/churches/wrexham/16976). Wrexham Churches Survey, Church of St Deniol, Worthenbury.  
[www.genuki.org.uk](http://www.genuki.org.uk)  
Raymond Lowe, 2002. Lost Houses in and around Wrexham  
Wrexham Maelor Historic Settlements, 1992. The Clwyd Powys Archaeological Trust.

## Other Relevant Publications

Sunter Harrison, The Four Baronets of Emral and Emral Hall, Worthenbury, North Wales, Book 1 1974, Book 2 1975  
Peter Smith, Houses of The Welsh Countryside, RCAHMMW, 1975  
Thomas Lloyd, The Lost Houses of Wales, Save Britain's Heritage, 1986

## Useful Contacts

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