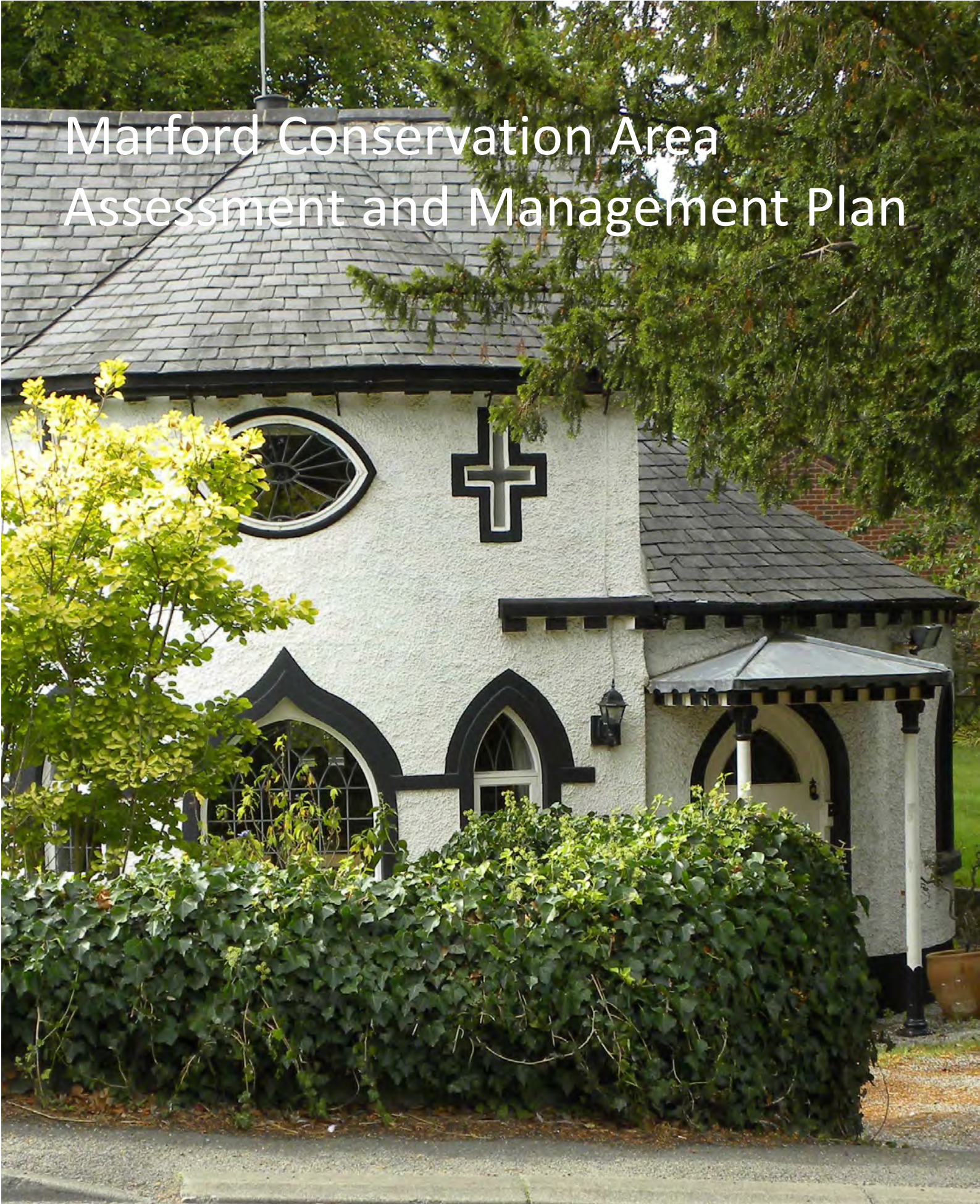


# Marford Conservation Area Assessment and Management Plan



*Adopted January 2012*



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

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# Part 1 Character Assessment









# 1 Introduction

## Conservation Area Designation

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

### Purpose

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

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

## Marford 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 Marford Conservation Area. It is not an attempt to stifle change. The aim is to strike a balance so that the interests of conservation are given their full weight against the needs for change and development. The Marford Conservation Area was first designated in 1971 and its boundary reviewed and amended in 1999 with extensions to the south to include Top House, to the north to include the

ATS garage and the exclusion of the old quarry site to the south west and again in 2012 to de-designate numbers 5 to 8 The Spinney and The Timbers on Springfield Lane and 1, 3, 6 and Mandalay, Marford Heights, Marford Hill and Top House, Beech Lane. 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 the emerging Local Development Plan as well as national planning policy guidance, in particular Welsh Office Circular 61/96 Planning and the Historic Environment: Historic Buildings and Conservation Areas.

## Location

1.5 Marford is situated approximately 4 miles to the north east of Wrexham on the former main Wrexham to Chester Road. The village developed around Marford Hill which rises upwards marking the junction between the low-lying Cheshire Plain and the Welsh hills. The Cheshire Plain provides an important backdrop to the village extending for many miles to the east and providing views of distant landmarks including Eaton Hall and the River Dee. On the far horizon, interrupting the skyline are the Bickerton Hills. The Conservation Area centres on the unique historic core of the village which clings to the lower woodland slopes of Marford Hill. The attractive picturesque cottage orne design of many of the buildings gives the village a distinct identity and creates a strong sense of place within the Conservation Area.



### Geology

1.6 The geology of the surrounding area is typically undulating lowland plateau formed by glacial sands and gravels and known as the Wrexham Delta Terrace with Marford Hill forming a prominent escarpment within the landscape. Remnants of former quarries perforate the area with a large disused gravel quarry to the western slopes of the Marford Hill.

### Archaeology

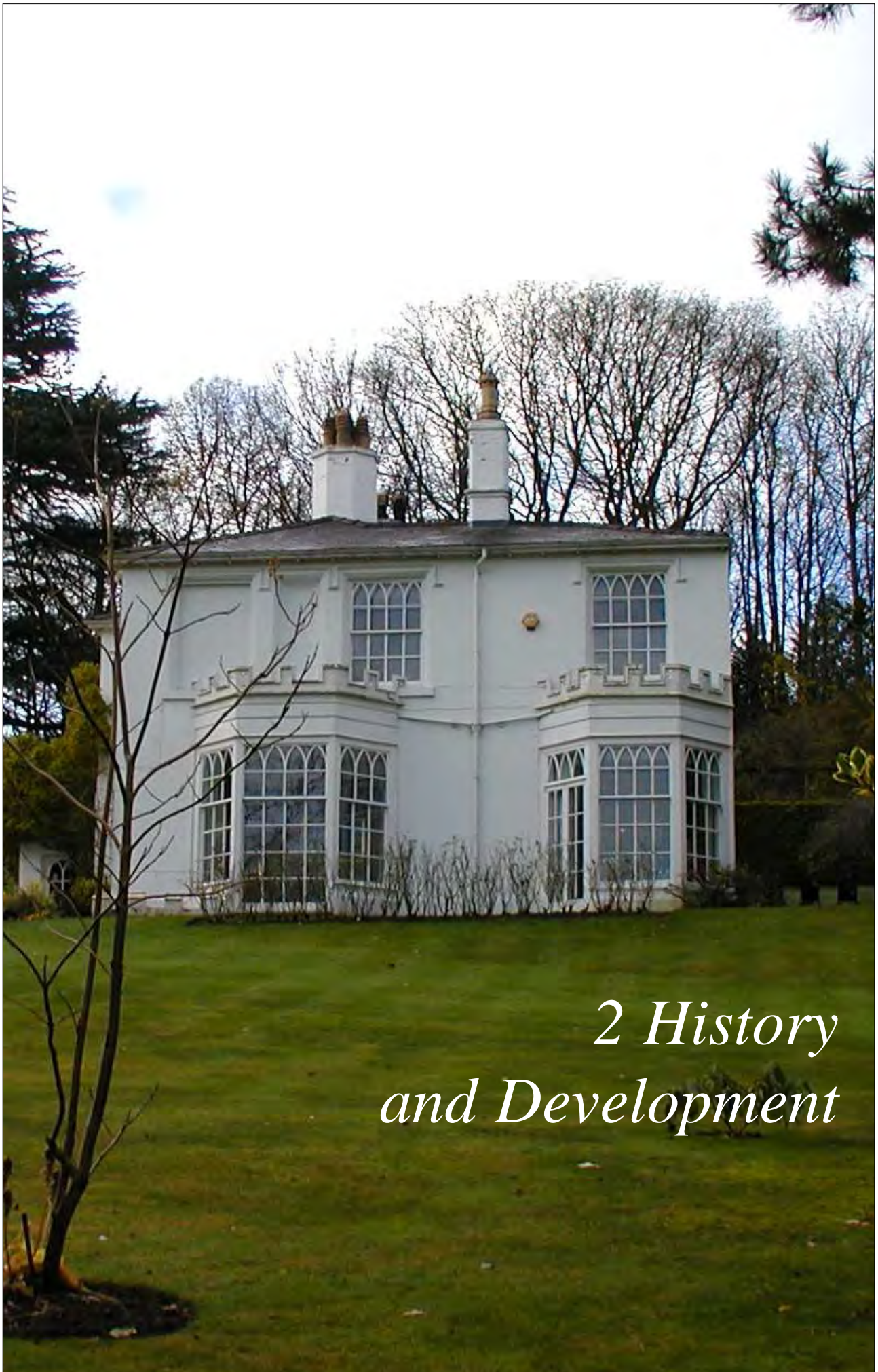
1.7 The recording of the archaeology of Marford has unfortunately been a series of missed opportunities with the extensive quarrying on the hill top and the laying of new road likely destroying much archaeological evidence of earlier settlements. The village is recorded in the Domesday book of the late

11th Century and is mentioned again in the late 14th Century when a former motte and bailey castle, known as the Rofft was present on top of the hill. The remnants of an earlier promontory fort, presumably of Iron Age date, also existed above the village. Opportunities for archaeological recording and interpretation are detailed in the Enhancement Plan in Section 6.0.

### Consultation

1.8 Community Councils, Council members and a range of organisations and groups with an interest in the historic environment and the local area were consulted on this document during December 2011 and January 2012. Statutory bodies such as Cadw were also consulted. Public consultation was undertaken during December 2011 and January 2012.





*2 History  
and Development*





## 2 History and Development

### Early Marford

2.1 The existence of the Iron Age promontory fort evidences very early settlement in Marford. It is possible that during the Roman occupation of Chester in the first half of the first millennium that some form of small settlement existed but there is no evidence to substantiate this. Marford was historically recorded as 'Merford' with the old-English name suggesting some form of settlement during the Saxon times of the 10th and 11th Centuries but again there is no tangible evidence to support this idea. The name Marford is an obvious corruption of the earlier 'Merford' which means 'boundary ford' and likely refers to the proximity of the settlement to the early English and Welsh boundaries and the later Flintshire and Denbighshire boundary which followed the course of the nearby River Alyn.

### Medieval Marford

2.2 The earliest recorded reference to Marford is in the Domesday Book of 1086 which describes the former motte and bailey castle located on top of Marford Hill and was at this time owned by Hugh Felt Osborn. In the late 12th Century Henry II paid for the custody of the castle which fell within the province of the Earls of Chester. During the 13th Centuries the castle appears to have been intermittently under the control of the Earls of Chester and the Princes of Powys, its imposing promontory headland position on the border of the two nations being very desirable and offering strategic advantage to the occupiers.

2.3 By the end of the 13th Century Marford fell under the Lordship of Bromfield and Yale forming part of larger township known as Marford and Hosely. The castle was

under the occupation of the Powys Fadog and became a manorial house with a hall and separate private chambers set under a thatched roof. The castle is recorded again in the late 14th Century however no further references are made and the castle fell out of use.

### 16th, 17th and 18th Centuries

2.4 The 16th Century saw the erection of the grade II\* listed Trevalyn Hall by John Trevor. The property, built in 1576 is an excellent example of Elizabethan architecture and is one of the best surviving examples of early brickwork in Wales. The Trevor family descended from Tudor Trevor a 10th Century Welsh Chieftain of the Royal House of Powys. Through Marriage the Trevor family were also linked to the Bridge and Sackville families and their crests and insignia as well as the Trevor's own crest and the Royal Coat of Arms of Elizabeth I adorn the walls of the Hall.

2.5 The Trevor family were influential and important figures locally with John Trevor's eldest son Richard, being Deputy Lietenant for Denbighshire. Richard's nephew Sir John Trevor II, who inherited the hall, was MP for Denbighshire and Flintshire. He also inherited Plas Teg near Mold which he resided in for a short while. Trevalyn Hall was then inherited by Sir John Trevor III who was MP for Flintshire and reportedly a 'right-wing Cromwellian' during the English Civil War of the mid 17th Century.

2.6 Trevalyn Hall was never occupied by the family, who by the mid 18th Century owned three estates, namely Trevalyn, Plas Teg and Glynde Place in Sussex. During these times the hall was under the stewardship of



various families in the local area including the Pecks of Cornish Hall near Holt, George Blackborne of Roft Hall and most notably the Boydell Family of nearby Rossett Hall.

2.7 Following the death of Sir John Trevor V the Trevalyn Estate passed to his sister Anne who married the Hon George Boscowen who became a Lieutenant General and Commander of the Royal Welch Fusiliers and aid-de-camp to the King. The Boscowen family did not take residence in the hall until 1838 when the Hon George Boscowen's granddaughter Elizabeth Mary Griffiths moved in with her husband and son. The hall remained in the Boscowen family ownership up until the late 20th Century.

2.8 A. N Palmer notes in his book 'The History of the Old Parish of Gresford' that another fine house known as Roft Hall was located in Marford. It is believed that Roft Hall was located below the brow of the hill but above the current main road and was renowned for being of similar status to Trevalyn Hall. In the late 17th Century the hall was occupied by Mr Kenrick Eddisbury, the eldest son of Richard Eddisbury of Erddig. In 1710 the hall was occupied by George Blackborne before he moved to Trevalyn Hall to act as Steward. The hall is said to have been demolished in the early 19th Century probably as part of the wider estate improvements occurring in the village around this time and it is believed that some of the materials from Roft Hall were used in the construction of Marford Hall.

## 19th & 20th Centuries

2.9 Record of the historical development of Marford is sparse, however a Trevalyn Estate map of 1787 reveals that the settlement comprised a number of dwellings grouped around a road junction and Coaching Inn. The present Marford cottages mostly date from the early to mid 19th Century, although some have earlier origins disguised by the remodelled exteriors. The establishment of



the 'model' estate village is accredited to two men; George Boscowen and John Boydell. The Trevalyn Estate and lands belonged to Boscowen between 1798 and 1833 as a result of his marriage to a Trevor heiress. Whilst Boscowen never lived at the estate, he realised the potential for rents from property on his land and set about the construction of the cottages to house local craftsmen. John Boydell, Steward for Boscowen and the Trevalyn Estate, oversaw the construction of many of the cottages and following the death of George Boscowen in 1833 was given the opportunity to build his own property in the village which he did incorporating the Gothick architectural features of the earlier properties.

2.10 There are no estate records detailing the architect or designer of the cottages however, and their appearance is a pastiche of earlier gothic and medieval styles mixed in with the picturesque and romantic ideas

fashionable at the time the village was built. Many of the cottages are rendered and painted in pastel shades whilst a few feature exposed brickwork and detailing, painted white. Most of the cottages are of local brick construction

however renovations have revealed some are of pise construction, a type of cob shuttered earth reinforced with lime modules,



which can be attributed to Julius Flowers who visited the village in 1814 to demonstrate the technique to local craftsmen. Some of the earlier cottages were originally thatched, but records show that in 1813 a large amount of blue Berwyn slate was bought into the village from the Overton quarry close to the Horseshoe Pass in Llangollen.

2.11 The development of the village appears to have been in three phases. Marford Hall, The Trevor Arms and Beech Mount form the first phases with Marford Hall believed to be the earliest building constructed in the distinctive style in 1805.



The proportions of these buildings are more classical with typically squarer facades with the ogee arched windows, dentilled cornices and decorative crosses adding detail. Beech Mount also displays the curved elevations typical on the later properties and it is believed that this property was already in existence when the estate village and remodelling began; an inglenook in the rear section of the building evidencing earlier its origins.

2.12 The second phase of the village began around 1811. These properties were typically smaller and more humble in scale with the characteristic ogee arched windows and decorative crosses retained. These cottages however introduced the distinctive curves and apsidal bays and projections to create and add depth and interest to the façade. Yew Tree Cottage is a classic example of this phase and epitomises the 'Marford' design.



2.13 This second phase appears to have ceased

around 1815 with the final, third phase of development commencing around 20 years later in 1833. This date coincides with the death of George Boscowen and the passing of the Trevalyn Estate to Dr Griffith of Chester.



and his wife decided to live at Trevalyn Hall which meant that John Boydell, steward for the estate, had to move out. Boydell subsequently was given the opportunity to purchase land within the village on which to build his own prestigious property, Roft Castle Cottage. At the same time Boydell also constructed the distinctive Romney Terrace, more commonly known as the sofa, and Rofflee, the former shop, which sit either side of the junction onto Springfield Lane.

2.14 Marford historically had formed part of the ancient parish of Gresford which was home to All Saints Parish Church. In 1840 the new parish of Rossett was formed and the township of Marford and Hosely, as well as Allington and Burton, were included within its boundary. There was no Church in Marford with villagers travelling to Gresford for religious services. There were two non-conformist chapels within the village, both of which are outside of the Conservation Area boundary. The earliest chapel, believed to date from 1809, was located at Cox Lane Farm on Cox Lane, south east of the village. The second chapel, the former Wesleyan Methodist Chapel, now a domestic residence is located on Turnpike Lane, the old coach road to Chester, accessed from Pant Lane. A sandstone tablet within the front boundary wall commemorates the inauguration of the chapel in 1822.

2.15 The year 1846 saw the arrival of the railway to the area, with the Great Western Railway Shrewsbury to Chester line constructed to the west of the village. The arrival of the railway appears to have had little impact on

the development of the village, unlike the neighbouring settlements of Rossett and Gresford which benefitted from a railway station.

2.16 To the south west of the village at the heart of Marford Hill was the former sand and gravel quarry, opened in the late 1920's to provide materials for the construction of the Mersey Tunnel, the site ideally situated for export being adjacent to the Wrexham to Birkenhead railway line. However quarrying ceased in the 1970's and the land was left to regenerate naturally and now contains many interesting species of plants, butterflies and moths. The quarry is a designated SSSI with much of the site used as a nature reserve run by the North Wales Wildlife Trust.

2.17 The settlement pattern and size of the village remained relatively unaltered until to the mid to late 20th Century when expansion occurred westwards along Springfield Lane and southwards along Marford Hill. The opening of the A483 dual carriageway in the 1980's significantly reduced the flow of through traffic through the village and made it more attractive for new development with Marford and Gresford forming an almost continuous village enclosing the B5445 "old road" to Chester. The village is popular for commuters being close to the A483 dual carriageway with the distinctive character of the old village, elevated hillside location and extensive views of the Cheshire plain from many of the properties creating a desirable place to live.





Figure 2: Historic Map Marford 1871-1887

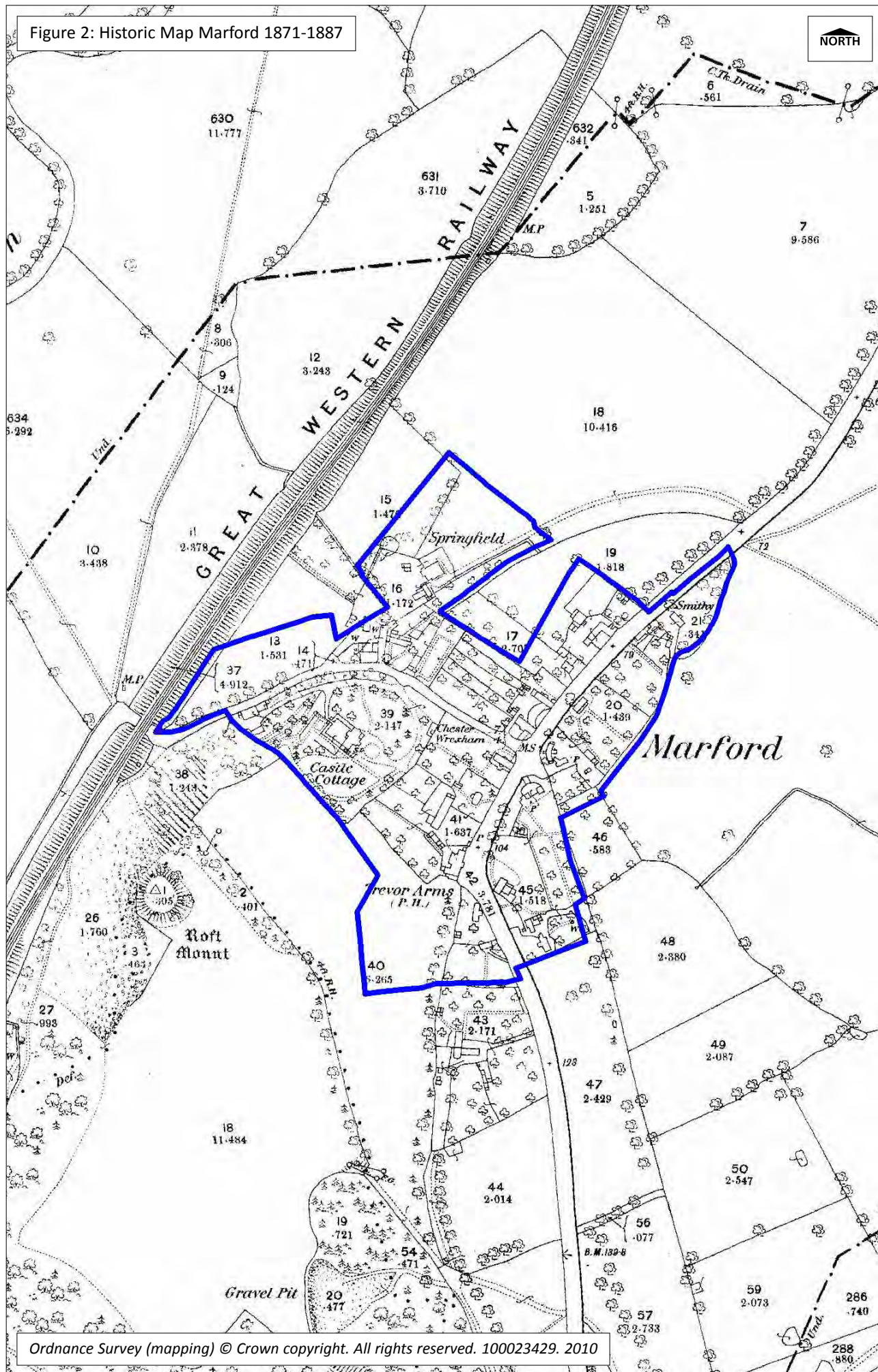
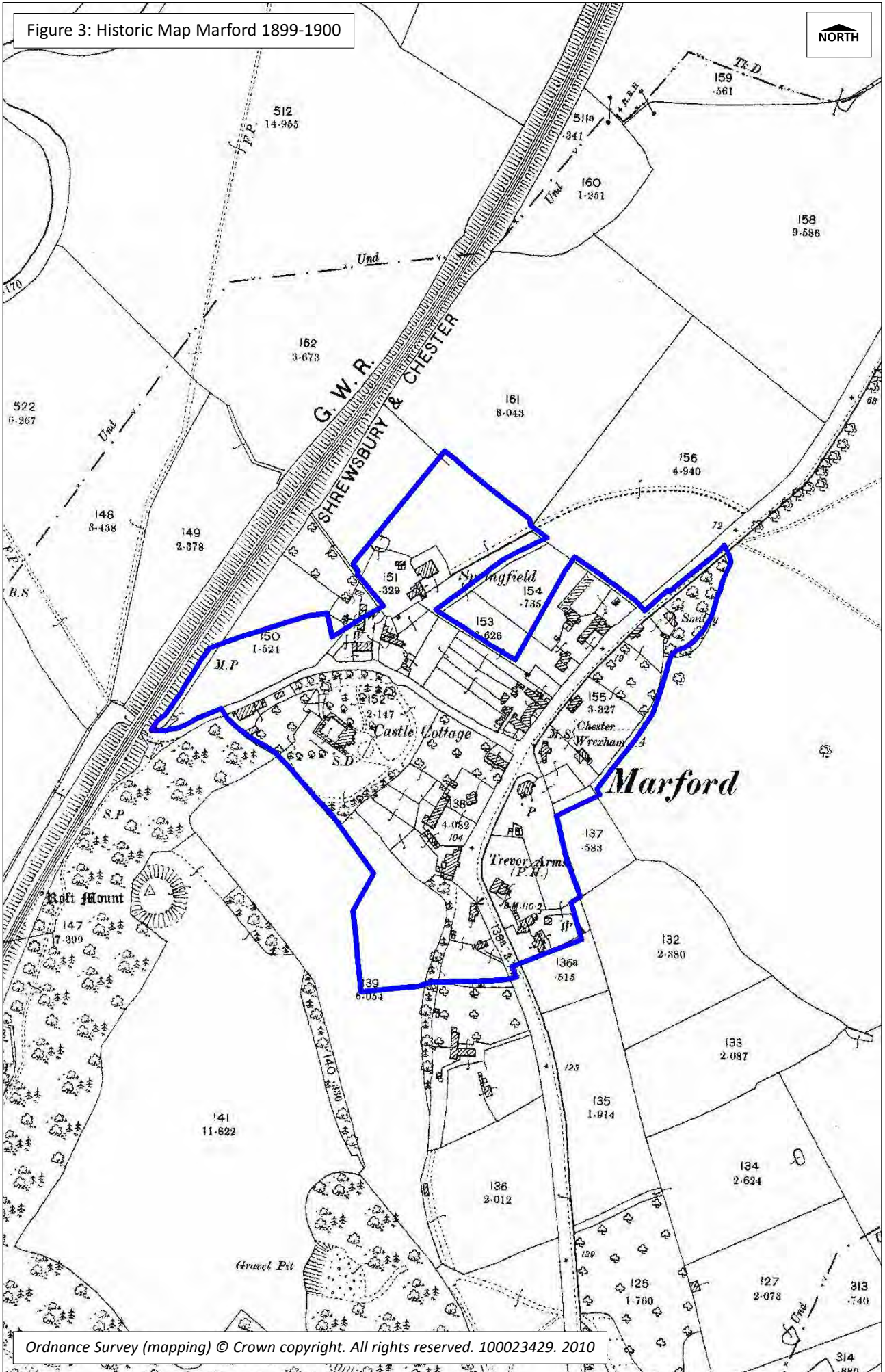




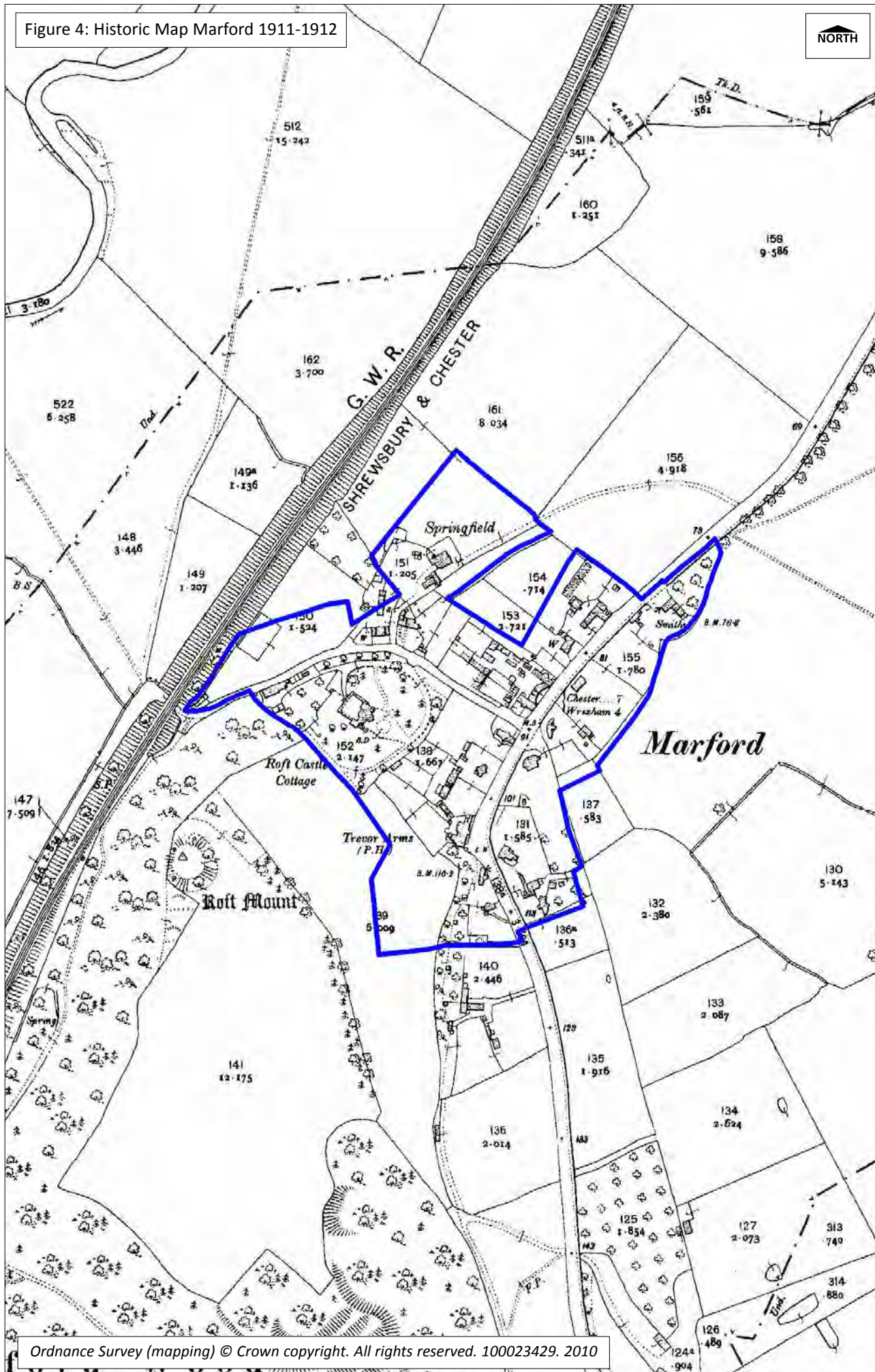
Figure 3: Historic Map Marford 1899-1900



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Figure 4: Historic Map Marford 1911-1912



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*3 Summary of  
Special Character*





### 3 Summary of Special Character

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

#### Architectural Detailing

3.2 The curved elevations, conical roofs, dentilled eaves cornice, ogee arched and elliptical windows with metal casements, finials, moulded labels, and cruciform decoration culminates in the uniquely designed buildings of Marford with many of the individual features now synonymous with the village. There is no standard application of detailing with almost every building being uniquely designed when closely examined. However there is a strong sense of consistency in the general appearance of the properties which provides cohesion throughout the Conservation Area and contributes significantly to the special character of Marford creating a very definite sense of place.



enhancing the curved elevations and drawing attention to the decorative features. The slight variations of colour across the buildings creates an interesting and attractive streetscape and is enhanced during the summer months by the prevalence of trees which offer contrast to the pale shades.

#### Street Pattern

3.4 Whilst the design of the buildings was strictly controlled by the estate for uniformity, the layout and position of the buildings is more organic with properties positioned in large plots and at varying angles facing the road. Along Marford Hill the estate cottages sit close to the highway creating a strong building line to both sides which is enhanced by sandstone walls and hedgerow boundaries. Along Springfield Lane the street pattern is more uniform with the modern properties set in equally sized plots and all orientated to front the curving highway. The narrow width of the lane and the gentle bends that follow the base of the hill give Springfield Lane a more intimate character contrasting to the openness of Marford Hill. The historic street layout of the village can still be interpreted with the route of the old coach road discernable past the Trevor Arms and to the rear of 'The Cottage' where it ascended and followed the ridgeline of the hill. The heart of the village is the former crossroads at the present junction of

#### Colour

3.3 The distinguishing black and white colour schemes present on many of the buildings adds to their distinctiveness





Springfield Lane and Marford Hill where Holly and Beech Cottage sit opposite, symmetrically positioned and angled either side of the entrance to a former country lane.

### Influence of the Trevalyn Estate

3.5 The unique character and appearance of the Conservation Area derives from the historical associations with the former Trevalyn Estate, situated to the north of Marford, which was responsible for the creation and development of the planned estate village. The consistency in the design of the buildings and the use of architectural detailing uncommon to the area was an expression of the ownership, wealth and taste of the estate owner at the time.

### Landmark Buildings

3.6 Whilst the majority of the buildings within the Conservation Area draw attention due to their distinctive design and colour, The Trevor Arms is a particularly significant building due to its size, form and position within the streetscape. The Trevor Arms is the largest building within the Conservation Area, its three storey height and simple square façade contrasting with the diminutive scale and curves



of the surrounding cottages. The position of the building, set close to the roadside on a prominent bend makes it a focal point on both the ascent and descent of Marford Hill. The tree covered former quarry offers an impressive backdrop to views of the pub enhancing its setting and prominence. Also of significance is Romney Terrace, the interesting and unusual crescent shaped frontage, symmetrical design and close proximity to the roadside making it an eye-catching building and a feature of interest within the streetscape.

### Topography

3.7 Marford Hill forms a prominent escarpment in an area which is typified by gently undulating lowland and flat farmland and allows for fine far reaching views eastwards and northwards, particularly when descending the hill. The historic core of the village wraps around the lower tier of the hill, the tree covered upper slope providing a dramatic backdrop to wider views within and

into the Conservation Area, enhancing the setting of and offering enclosure to the buildings nestled within the hill-side. The raised topography also contributes to the prominence of many buildings, in particular Roft Castle Cottage and Hilbre which sit elevated above the highway.



### Trees

3.8 Trees are a significant feature throughout the Conservation Area providing an important backdrop to views and creating a varied colourful streetscape which enhances the setting of many buildings and contributes to the picturesque rural character of the village. The principle mature trees are those situated on the upper slopes of Marford Hill and those which extend around the ridge above Springfield Lane. Individual and smaller groups of trees are also common within the gardens of properties enhancing the rural character.

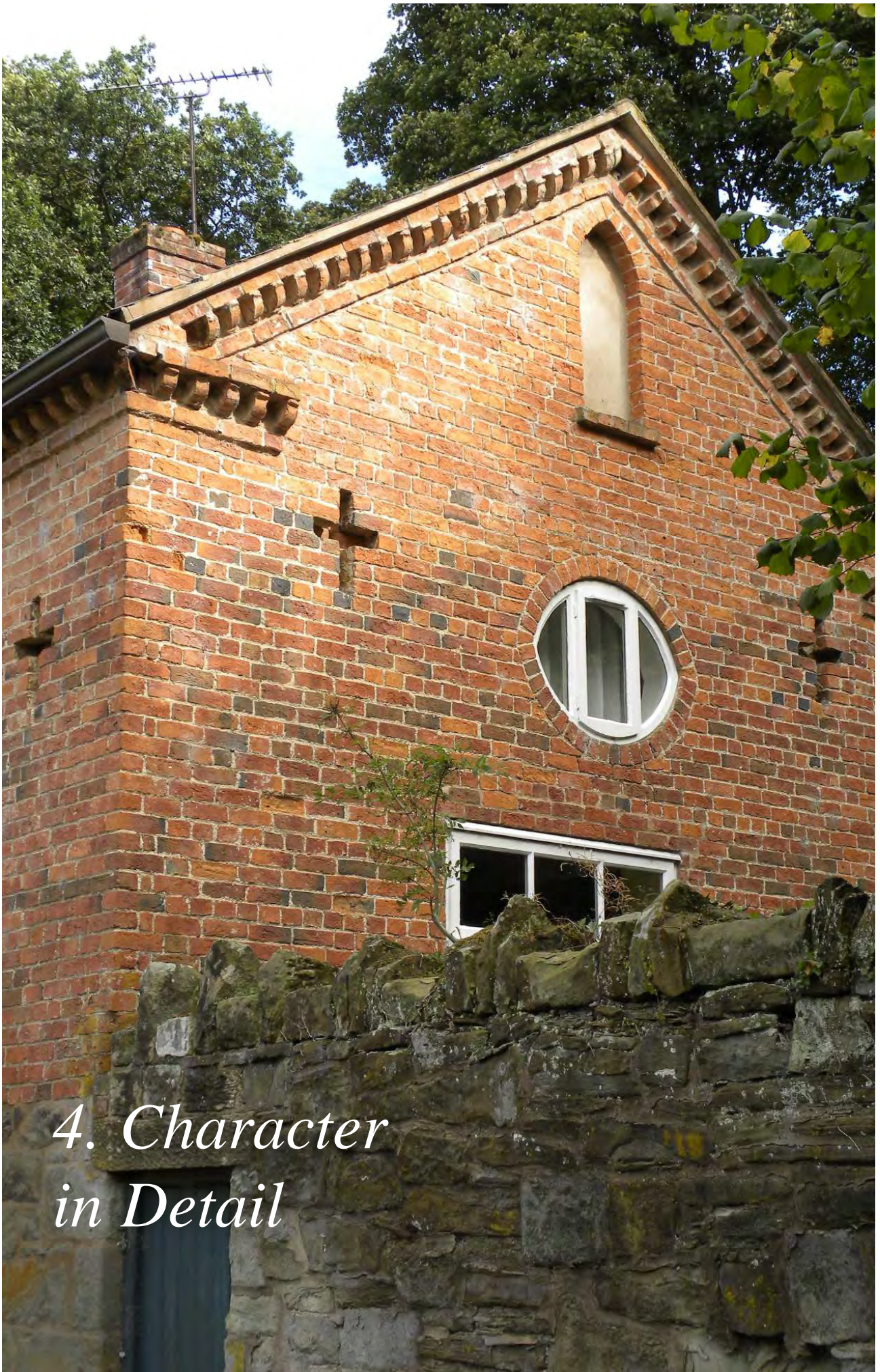


### Boundary Walls

3.9 Boundaries throughout the Conservation Area are typically of yellow sandstone construction, which give continuity and cohesion throughout the village. The boundary walls along Springfield Lane are particularly important, the height contributing to the sense of enclosure and helping to reinforce the consistent built frontage. Hedgerows are present to the front boundaries of the newer dwellings to the west of Springfield Lane which soften their appearance, and compliment the strong rural character created by Marford Quarry opposite.







*4. Character  
in Detail*





## Springfield Lane

4.1 The Conservation Area can be subdivided into two distinct character areas as described below.

### Springfield Lane

4.2 To the west of Springfield Lane, the narrow tunnel under the railway line marks the entrance into the Conservation Area creating a definite sense of arrival into the settlement. The northern edge of Springfield Lane is characterised by large, detached buildings.



Typically set back from the road behind either hedge or sandstone boundaries with large front gardens, they create a definite building line along the lane. Sandstone walling further enhances the building line, enclosing the highway and giving Springfield Lane a more intimate character. To the south of the lane Marford Hill rises upwards, the tree covered steep upper slopes giving the area a definite sense of enclosure and adding to the prominence of Roft Castle House which sits elevated above the lane.

4.3 Acorn Cottage and numbers 1 to 4 The Spinney line the northern edge of Springfield Lane, their consistent size,



position and native hedgerow boundaries offering continuity to the streetscape. The late 20th Century brick properties, set back and down from the highway have incorporated dentilled eaves and slate roofs reminiscent of the traditional, historic cottages of the village with Acorn Cottage also displaying a characteristic apsidal entrance porch. The trees lining the Wrexham to Chester railway line provide an important backdrop to the properties, reinforcing the rural character of Springfield Lane and buffering the noisy A483 dual carriage to the west.

4.4 To the southern side, a sandstone retaining wall bounds the highway enclosing the former sand and gravel quarry. Built into the wall and sitting directly adjacent to the road is The Stables, a grade II listed brick and stone stable block historically associated and built contemporary with Roft Castle House.

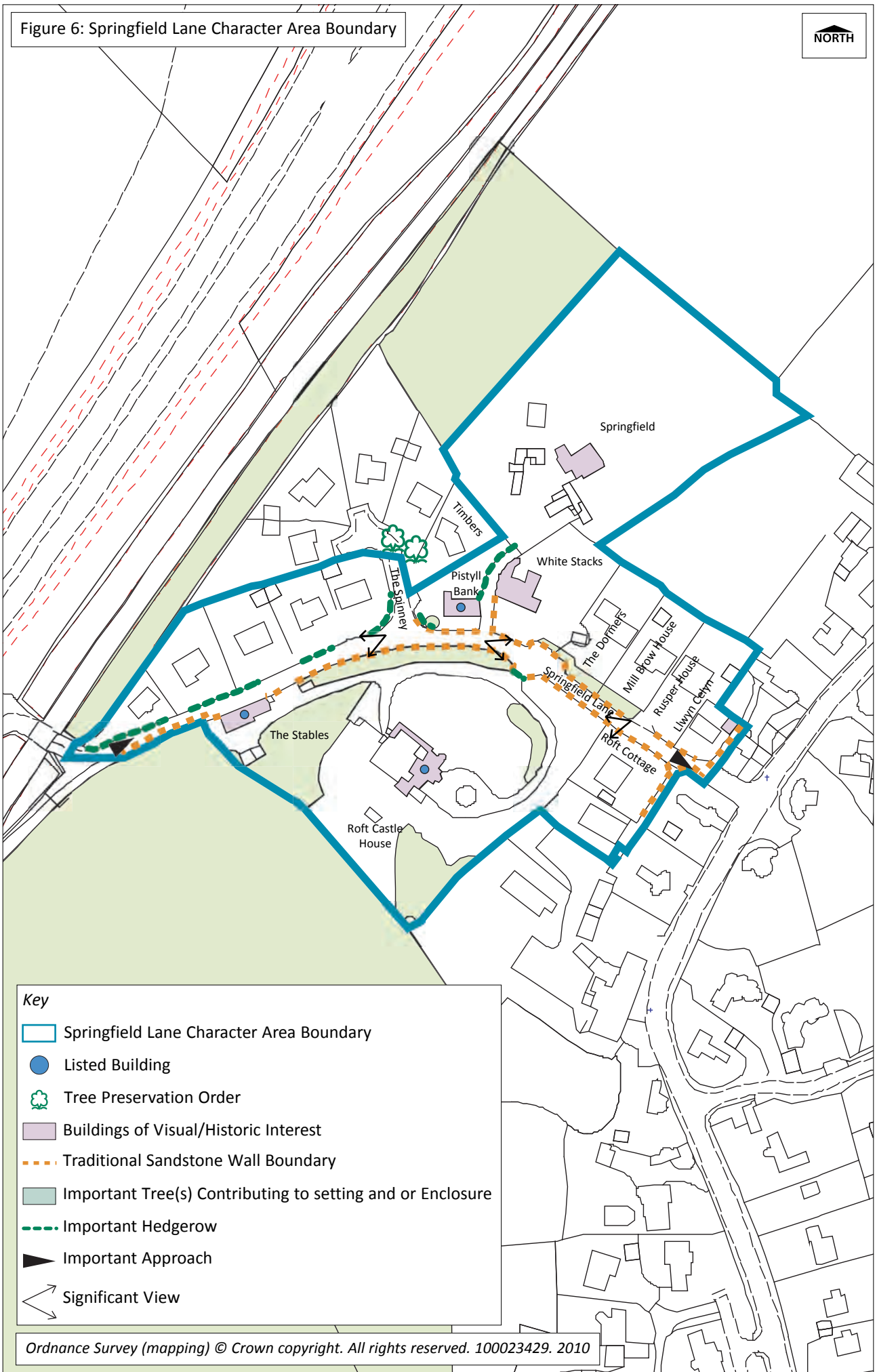


The building, converted to residential use in the 1990s, displays the traditional Trevalyn Estate detailing with ogee arched windows, labels, elliptical windows





Figure 6: Springfield Lane Character Area Boundary



**Key**

- Springfield Lane Character Area Boundary
- Listed Building
- Tree Preservation Order
- Buildings of Visual/Historic Interest
- Traditional Sandstone Wall Boundary
- Important Tree(s) Contributing to setting and or Enclosure
- Important Hedgerow
- Important Approach
- Significant View

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and cruciform slits, most noticeable on the near-symmetrical side elevation fronting Springfield Lane where original openings are now blocked and recessed. A heavily bracketed eaves cornice extends round the building and is reflected on the modern detached garage building.

4.5 To the rear of The Stables is a small yard area cut into the steeply ascending Marford Hill, lined with sandstone and decorated with cruciform slits. To the south the large trees of the former quarry tower above enhancing the secluded setting of the building.



4.6 Sandstone walling with loosely battlemented copings continues beyond The Stables, curving round gently and enclosing the large, terraced grounds of Roft Castle House. Ivy and tree branches creep over the wall adding to the appearance and enhancing the sense of intimacy along the lane. The sense of



containment is mirrored on the northern side of Springfield Lane where simple, low sandstone walling encircles Pistyll Bank, a grade II listed early 19th Century cottage remodelled in the characteristic Trevalyn estate fashion. The two storey rendered property has an attractive planned symmetrical frontage with a central projecting gabled bay flanked by lean-to wings with upswept roofs. The symmetry is continued through the entrance with central doorway with ogee shaped fanlight encased by characteristic gothic-style cast-iron windows. Above sits an ogee arched window at first floor with a blind gothic arched opening within the gable apex. Ogee arched windows and cruciform detailing decorate the flanking lean-to's.

4.7 Adjacent a narrow curving lane enclosed by a combination of sandstone walling and thick mature hedging leads to Springfield, a large rendered property of mid to late 19th



Century date. The building has been much altered and displays a variety of window styles which adds to its interest. The main entrance is angled under a parapet roof encased between the main building and a characteristic curved wall which leads to a former outbuilding.

4.8 White Stacks sits back from Springfield Lane, framing the entrance to Springfield together with Pistyll Bank, behind a sandstone wall



with loose battlemented copings that curves round from the front elevation enclosing the site from Springfield Lane. The property, of early 19th Century date, is believed to have originally comprised two or three small cottages and is on the site of the earliest recorded Marford smithy. The property has been altered significantly but sympathetically to create a symmetrical front elevation with the insertion of four gabled dormer window at first floor level, central slightly projecting entrance and enlarged round arched windows. Above the central entrance a distinct elliptical window draws attention. Original decorative features on the building include the characteristic dentilled eaves cornice, rendered, angled axial chimney stacks and upswept roofs. The side elevation reveals ogee arched windows, cruciform slits and apsidal projections.

4.9 From here, Springfield Lane gently curves and ascends towards Marford Hill. High sandstone walling bounds the highway and reinforces the sense of enclosure which is further heightened by hedgerows and trees which overhang the wall. To the south is the grade II listed entrance to Roft Castle House constructed of coursed and squared rubble ashlar sandstone. The picturesque crenellated walls curve inwards



from large square piers towards the house, terminating with circular piers with low domed caps and create an impressive and imposing entrance to Roft Castle House. Opposite is the recessed and enclosed entrance to White Stacks and The Dormers, the design and scale of the late 20th walling and gate piers reflective of the historic entrance to Roft Castle House and contributing to the character of the lane.





4.10 Roft Castle House occupies an elevated position above the lane, the elevation adding prominence and marking the status of the original occupier, John Boydell. The grade II listed house is



built in the regency style with incised stucco render under a slate hip roof. The front entrance is symmetrically planned with a projecting embattled porch set within a central projecting bay. Gothic-style sliding sash windows flank the central entrance and bay. To the rear is a sunken courtyard enclosed by high brick wall decorated with stone crenellation. Attached to the courtyard walls are three rendered and slate roof gazebos decorated in the characteristic picturesque fashion of the village with dentilled cornices and ogee arched doors. To the south, the tree covered upper slope and ridge of Marford Quarry forms a significant backdrop to the house, adding to its rural and secluded setting.

4.11 The Dormers, Mill Brow House and Rusper House are set back from the northern edge of Springfield Lane, opposite the grounds of Roft Castle House, behind characteristic sandstone



boundary walling enhanced by hedging and trees. The buildings date from the late 20th Century and are of modern brick construction under slate roofs. The boundary walling is particularly important to the Streetscape, maintaining the consistent built frontage, providing continuity of materials along Springfield Lane and softening the modern appearance of dwellings within their historic context.

4.12 The sandstone walling continues along the lane forming the front boundary of Llwyn Celyn, a late 20th Century red brick dwelling, set forward of the adjacent Rusper House. Of interest is the historic brick building to the rear of site now used as garaging which displays the characteristic heavily dentilled eaves cornice which continues across the frontage enclosing the gable apex.



This feature has been loosely incorporated on Llwyn Celyn offering consistency between the two structures. Unusually for the Conservation Area a red sandstone wall forms the west side boundary.

4.13 Opposite, sandstone walling flanks the entrance track leading to Roft Cottage, The Roft and Roftlee. Roft Cottage and The Roft, two modest low scale dwellings dating from the mid 1980s, are built on land formerly belonging to Roftlee and are obscured from views by thick Leylandii hedging and trees which compliment views of Marford Hill behind.



4.14 Beyond, Springfield Lane begins to open up as it approaches the junction with Marford Hill. Traditional sandstone walls bound the junction and direct the eye towards Beech and Holly Cottages which form an attractive terminus opposite.







## Marford Hill

4.15 This section of the Conservation Area is dominated by the prominent, tree covered western and southern slopes of Marford Hill which provide a dramatic backdrop to views and offer an element of containment to the area. To the east the topography is in contrast, the flat lowlands allowing for extensive views of the surrounding agricultural landscape when glimpsed between buildings and from elevated positions along Marford Hill. Within this area buildings typically sit close to or adjacent to the highway which gently ascends southwards before wrapping around the upper slopes of the hill beyond The Trevor Arms. The building line is further enhanced by the presence of sandstone wall and hedgerow boundaries which offers consistency and enclosure to the streetscape.

4.16 The ATS building marks the entrance to the Conservation Area and was historically one of the former Marford Smithies. The building has been extended



and altered and is now painted with the colours of the ATS brand. The original frontage is symmetrically planned with slightly advanced gables with coped verges at either end. Within the gables the former arched openings are still visible with labels and elliptical detailing above. Detailing within the central section is typical of the Trevalyn Estate with ogee arched openings separated by a cruciform slit.

4.17 Smithy Cottage, a two-storey grade II listed building, is located to the south where the original frontage of the building sits directly adjacent to the highway



enclosed between traditional sandstone walling running parallel with the pavement. Modern extension perpendicular to the road helps preserve the original frontage. The building displays the characteristic colours of the Conservation Area with light painted render and contrasting black to highlight the labels and ogee arched openings. Symmetry is integral to the original design with the roadside elevation displaying a central, slightly projecting bay with a curved pediment under a conical roof which contains the original arched doorway, now blocked, with a triangular pediment. Moulded labels, bracketed eaves cornice, elliptical windows, and blind ogee arched openings decorate the elevation and enhance the symmetry. To the north-side is an apsidal wing with ogee arched window and cruciform slit. Curved and rendered axial chimney stacks project from the traditional slate roof.











4.18 Opposite is Springfield Cottage, a two-storey grade II listed building which is believed to be an earlier building remodelled in the Trevalyn Estate style during the early 19th Century. The pebbledash rendered building occupies a similar position as Smithy Cottage opposite being directly adjacent to the pavement and

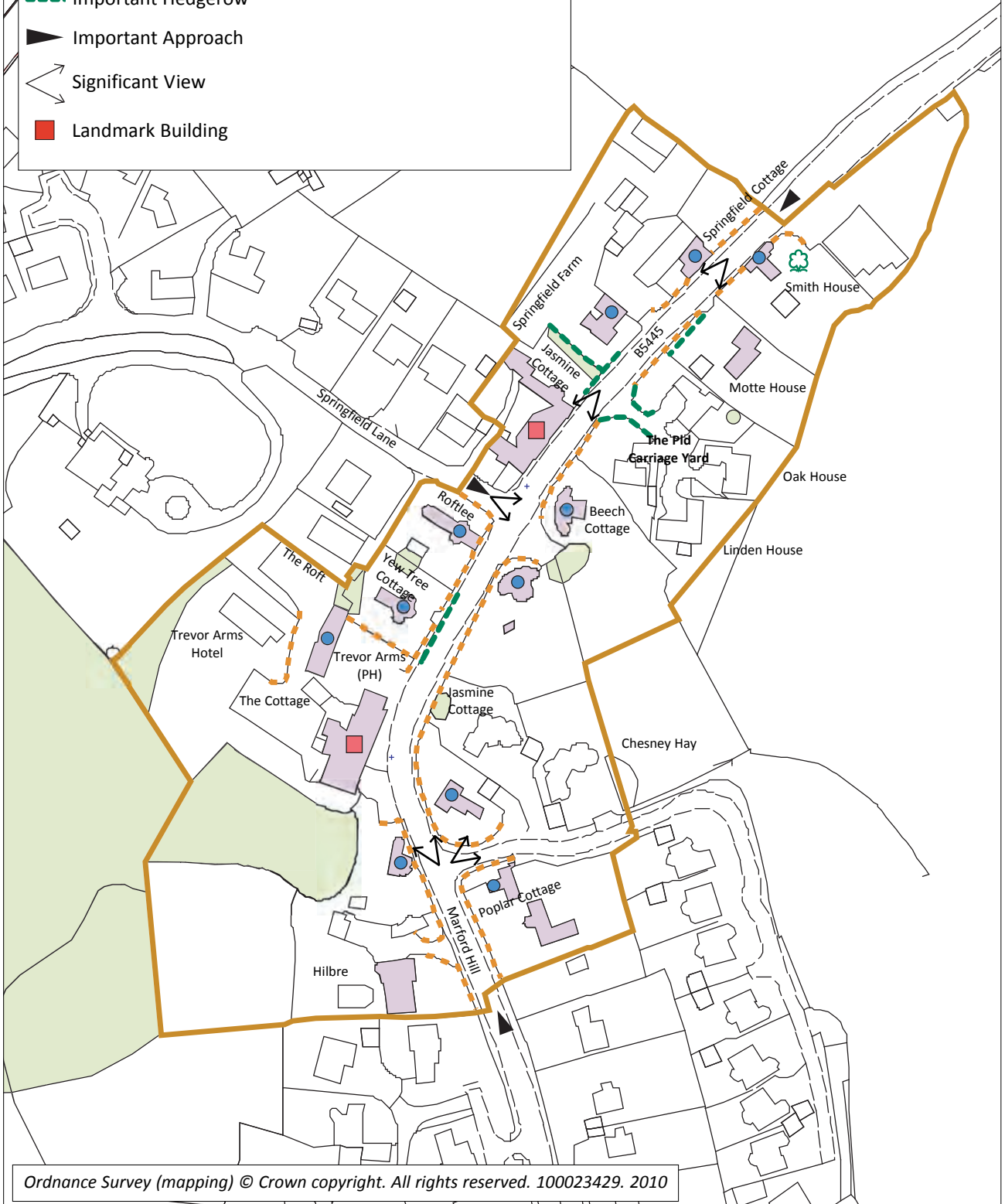


Figure 7: Marford Hill Character Area Boundary



Key

-  Marford Hill Character Area Boundary
-  Listed Building
-  Tree Preservation Order
-  Buildings of Visual/Historic Interest
-  Traditional Sandstone Wall Boundary
-  Important Tree(s) Contributing to setting and or Enclosure
-  Important Hedgerow
-  Important Approach
-  Significant View
-  Landmark Building



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enclosed between sandstone walling. The road side elevation displays a slightly projecting gabled bay with a dentilled cornice. To the right, the dentilled cornice continues across the two-storey apsidal wing with conical slate roof. A later, single-storey flat roof extension forms the left side wing. Traditional ogee arched windows with multi-paned cast iron windows with Gothick glazing pattern are present across much of the building.



4.19 Sandstone walling continues parallel to the pavement along both sides of Marford Hill adding continuity to the streetscape. To the north-west of the road is Springfield



Farm. The grade II listed building is set back and below road level behind sandstone walling with cock and hen copings. The property is of a more diminutive scale than its neighbours which likely reflects the buildings earlier origins as a 17th Century or earlier timber framed building, evidence of which is the remains of an internal cruck truss. The exterior has been remodelled in keeping with the Trevalyn Estate style with up swept roof to the left hand range, dentilled eaves cornice throughout and multi-paned cast iron windows with ogee arches. To the right hand range is an attractive bracketed canopy porch under which is a gothic arched doorway.

4.20 Motte House and the Old Carriage Yard, a small cul-de-sac development, are positioned opposite, their more modern appearances enhanced by



incorporating elements of the distinctive architectural detailing of the village and by using traditional sandstone walling and hedgerow boundaries and trees to ease their successful integration within the historic streetscape.

4.21 Continuing past the Old Carriage Yard the road begins to ascend gently, the tree covered slopes of Marford Hill becoming more dominant. To the west of the road and adjacent to the junction with Springfield Lane is Romney Terrace, a group of five grade II listed cottages which draw attention through their distinctive and unusual crescent shaped frontage and close proximity to the highway. The buildings, which are affectionately referred to as 'the sofa', are said to have originally comprised 14 separate dwellings and were

tenanted by John Boydell in the early 19th Century. In the early 20th Century the terrace was owned and occupied by the Randles Family who operated their building firm from the premises and who were responsible for the significant building work undertaken at the nearby Horsely Hall between 1906 and 1912.



4.22 The row has a symmetrical plan with two gabled side wings connected by the curved central section. In the middle of the central section is a slightly advanced bay with segmental pediment and conical slate roof. There are three matching entrances positioned evenly and symmetrically across the curved frontage, each with a gothic arched doorway with bracketed triangular pediments and moulded labels above. Windows to the ground floor consist of arched openings arranged singly or in groups of three. At first floor level windows have been formed in the Diocletian tripartite style or as single arched openings.

4.23 Roflee occupies the adjacent plot framing the junction with Springfield Lane. The grade II listed cottage is set perpendicular to the highway, the



striking front gabled elevation with characteristic black and white colour scheme, dentilled eaves cornice, upswept roof and curved flanking walls set directly adjacent to the highway adding prominence. The elevation to Springfield Lane is almost symmetrical with a central bowed bay which has three linked arched windows at ground floor and a Diocletian style window flanked by round windows on the first floor. Similar Diocletian style windows sit under gabled dormers either side of the central bay. Punctuating the slate roof are three rendered axial chimney stacks suggesting that the building may have originally comprised several smaller cottages.

4.24 Facing opposite and symmetrically positioned and angled astride a former country lane is Beech and Holly Cottages. The cottages together with Roflee and Romney Terrace have significant group value, their position demarcating a historic crossroad at the centre of the estate village. Beech and Holly Cottage were





designed as a symmetrical pair with curved concave frontages lining the former highway. The grade II listed cottages display the characteristic architectural detailing of the Trevalyn Estate style, the consistency in the application across the two properties making them particularly distinctive within the streetscape. Of interest is the grade II listed summerhouse hidden within the grounds of Holly Cottage. The small brick structure incorporates the design influences of the larger buildings with semi-circular plan, conical slat roof and dentilled eaves cornice.

4.25 The grade II listed Yew Tree Cottage, set behind a traditional sandstone boundary wall, continues the building line along the western edge of Marford Hill.

Significant trees to the side and rear of the property enhance its setting and compliment the wider views of the tree covered



slopes of Marford Hill. The cottage has been altered during the 20th Century with the original quatrefoil plan lost through a sympathetically designed rear extension. The two-storey front elevation is bowed with flanking single storey apsidal wings, the right side containing the main entrance with arched head and porch. Early photographs of the cottage show the entrance to have been positioned centrally on the bowed frontage under a similar porch structure to that of the present today. Decoration includes a central eyelet window encased by two cruciform slits at first floor level with a dentilled eaves cornice throughout.

4.26 Beyond, sandstone walling continues adjacent to the pavement before ending abruptly at the wide entrance to the Trevor Arms Hotel.

Set back from the road against the wooded backdrop is the former stable block to the Trevor Arms, its larger scale and



detailing enhancing the setting of the hotel and adding to its stature. The grade II listed building, now to converted to ancillary guest accommodation displays the characteristic symmetrical frontage with central former carriage arch flanked by three bays with renewed and blind elliptical windows at first floor and ogee arched windows set under moulded labels at ground floor.

4.27 The Trevor Arms Hotel is set close to the highway along the line of the historic coach road and the former Swansea to Manchester Trunk Road. The steady flow of traffic along the route increased the grade II listed buildings significance as a coaching inn and aided other commercial opportunities within village alongside agriculture. The building is particularly significant within the streetscape, its large scale and more simply designed

façade in contrast to the surrounding historic cottages. This significance is further enhanced by its commanding position on a prominent bend making the Trevor Arms a focal point for views into the Conservation Area from both the north and the south. The original building, which incorporates an earlier



structure of possibly late 17th or early 18th Century date, is of rectangular plan with later extensions to the side and rear. Windows typically are multi-paned cast iron casements with ogee arched heads, those to the right-hand side extension and right ground floor being gothic in style. Three large, red brick, corbelled chimney stacks of late 19th Century date punctuate the natural slate roof.

4.28 To the eastern side of the road a combination of

low sandstone walling, timber panelled fencing, thick hedging and trees bound the footway enclosing Jasmine Cottage, Chesney Hay and the grade II listed Beechmount from



view. Jasmine Cottage and Chesney Hay are two large, late 20th Century brick dwellings built within the lower slopes of the hillside. The properties, whilst significantly larger than the nearby historic cottages, strongly reflect the detailing and curved forms of the Trevalyn Estate style with apsidal bays, dentilled eaves and gothic style windows with ogee arched heads and reinforce the distinctive appearance of the Conservation Area.

4.29 Beechmount sits close to the highway adjacent to the junction with Marford Heights, with views afforded of the rear of the building when descending Marford Hill. The building has a T-shaped plan with



an elegant main façade, facing the Trevor Arms, displaying gently bowed bays on either side of a central bay which contains the main entrance with ogee arched doorway flanked by multi-paned cast iron windows with matching ogee arched heads. Unusually for the Conservation Area the gable ends are coped and kneelered and finished with small finials. The rear elevation has renewed windows with moulded ogee arched heads. The rendered circular chimney stacks are a prominent and interesting feature upon entering the Conservation Area.



4.30 Poplar Cottage and its outbuildings are positioned on the opposite side of the junction with Marford Heights and are set back from the highway behind a low sandstone wall and down into the lower slope of the



hillside, this position allowing for excellent views over the roof-scape across the Cheshire plain and towards the Bickerton Hills. The cottage is of the traditional Trevalyn Estate style with ogee arched windows and dentilled eaves cornice. To the rear is a two storey canted bay framed by two large rendered rectangular chimney stacks. To the left is a former outbuilding now converted to ancillary accommodation. Of particular interest are the two, circular, small, grade II listed privies historically associated with Beechmount.

4.31 Set opposite and facing almost directly down Marford Hill is The Cottage, a grade II listed property built in the distinctive Trevalyn Estate style. The building is set behind a traditional sandstone wall



which is enhanced by hedging growing adjacent and above. The Cottage originally fronted the old coach road

which ran parallel to the building to the west and was historically used as a toll house and village shop. The side elevation facing down Marford Hill has a single storey apsidal bay with multi-paned cast iron window with ogee arched head flanked by small gothic arched lights. Facing Marford Hill to the east are two single storey apsidal extensions with a variety of gothic and ogee arched windows.

4.32 The final property within this section of the Conservation Area is Hilbre, a large, elevated property of early 20th Century date built by the local Randles family.

The black and white colour scheme and enclosure from the highway behind a traditional sandstone wall and hedgerow boundary provides continuity



between the larger property and the traditional estate cottages and assists with the buildings integration within the Conservation Area. The façade displays two 2-storey bays, a square bay to the left and a canted bay within an advanced gable to the right, both with multi-light casement windows. Decoration includes mock timber framing and a terracotta string course. To the right of the entrance drive is a former Trevalyn Estate Cottage now used as ancillary accommodation to Hilbre and was previously the home of a Trevalyn Hall Gardener. Behind the site the trees towards the summit of Marford Hill are visible and emphasise the elevated position of the property.











## 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 Repair of Sandstone Boundary Walling

5.2 Often original stone walls have been rebuilt without an understanding of the proper coursing and bedding and using hard cement mortar which has led to failure and erosion of the stonework. For example, the boundary wall to Beechmount has been repaired using a strong cement mortar which has significantly damaged the stone work and detracts from the traditional character.

### Use of Modern Style Fencing Adjacent to the Highway

5.3 Modern style fencing has been used to supplement traditional sandstone boundary walling in prominent roadside positions and has had a detrimental impact on the character and appearance of the area. In particular the fencing around Holly Cottage is alien in colour and style obscuring the original façade of the listed building and detracting from the appearance of the streetscape in general.

### The B5445

5.4 The treatment of the road is a necessary evil however the continued re-application of modern tarmac treatments to both the highway and the footway has eroded the traditional character of the street and altered the level of the road surface in relation to the historic properties adjacent.







## Part 2 Management Plan



# 6.1

## GENERAL PROPOSALS FOR PRESERVATION AND ENHANCEMENT

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

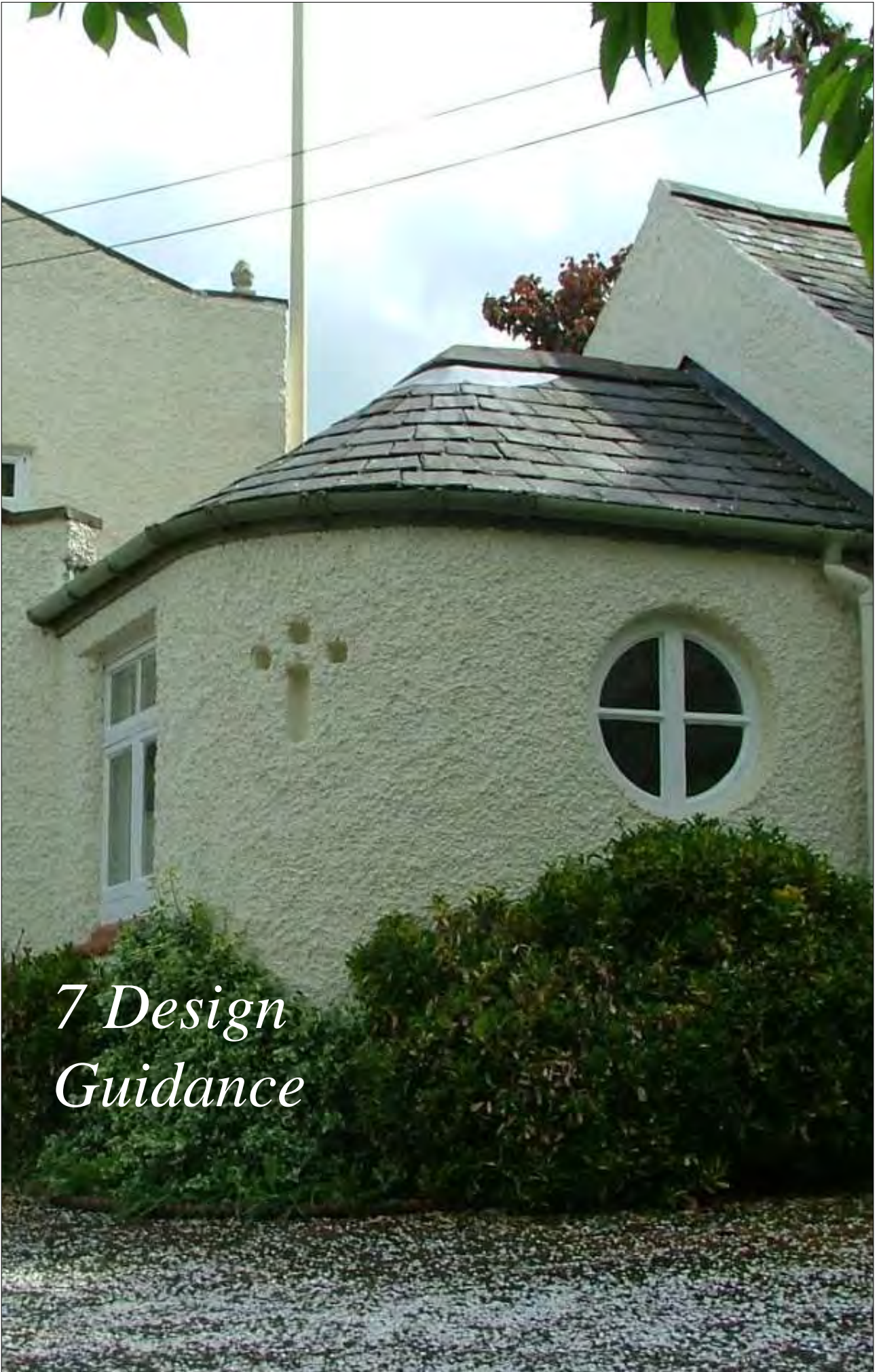
# 6.2

## ENHANCEMENT OPPORTUNITIES

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

ENHANCEMENT PROPOSALS	RESPONSIBLE BODY
Introduction of heritage interpretation boards - the use of interpretation boards in public areas would help reinforce the special character of the Conservation Area.	Wrexham County Borough Council
Lowering road level of Marford Hill - If future opportunities to lower the road level of Marford Hill arise this would improve the setting of the adjacent historic cottages.	Wrexham County Borough Council
Trevor Arms Car Park - Should the opportunity arise in the future the car park could benefit from some simple, informal landscaping or tree planting to break up the expanse of hard surfacing. A softer or more natural and permeable surface treatment to the car park would enhance the setting of both the Hotel and the former stable block and be more sympathetic to the historic character and improve surface run-off.  Trevor Arms Signage - Should the opportunity arise in the future the removal or sympathetic replacement of the freestanding signs to the front of the building would enhance its setting. Similarly the replacement of the signage on the former stable block with a more sympathetic style, such as directly applied or painted lettering, would enhance the appearance.	Private Landowner





*7 Design  
Guidance*





## 7 Design Guidance

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

### Proportion

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

### Roofs

7.3 The roof line is a particularly dominant feature of many of the buildings with the Conservation Area and retention of the original shape, pitch, verge and eaves detail and ornamentation is essential. Heights and shapes of roofs are important; flat roofs are alien to local tradition and are generally unacceptable. Chimney-stacks are important features of the roof-scape and should be retained even if no longer required. Where roofing materials are to be replaced they should match the colour, size and texture of the original. Roofs should be roofed or re-roofed in traditional materials on a like for like basis where historically appropriate. If ventilation of the void is required, this should be achieved by inconspicuous means; under eaves ventilation are acceptable, but visible roof vents are not.

### External Walls

7.4 Any alteration or repair to external walls must respect the existing building materials and match them in texture, quality and colour. Every effort should be made

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

### Rainwater Goods

7.5 Rainwater goods should be repaired if original or reinstated in original materials. Plastic guttering is not appropriate on Listed Buildings and buildings in Conservation Areas. It is not historically correct, and it does not enhance a building's character. Cast iron guttering can last for a lifetime, if properly installed and maintained.

### Windows

7.6 Windows are important features of a building which should be correctly proportioned, well related to each other and adjoining buildings and should respect



existing openings. Any repair or replacement should always match the original. This includes not only structural elements of the window but also the historic glass and original window furniture. Particularly important is the method of opening, the recessed depth



within the reveal and the sections of glazing bars. Replacement cast iron or timber windows in a PVCu alternative, no matter what the pattern, is unacceptable and almost always distorts the original proportions and design intentions. All windows should have a traditional painted finish rather than a modern stained alternative.

## Doors

7.7 Original door-cases, doors and door furniture should be retained wherever possible. Replacements must match the original in proportion, style and materials and should have a traditional painted finish. Porches should be designed within the overall context and architectural style of the building and in reference to any appropriate nearby styles. They should not dominate the front elevation.



## Boundary Treatment

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



## Surfaces

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

## Highway Works

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



## Micro Energy Generation

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







*8 Conservation Area Controls*





## 8 Conservation Area Controls

### Special Controls

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

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

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

### Listed Buildings

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

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

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

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

### Commercial Buildings

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









## 9 Sources of Funding

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

### Cadw: Welsh Historic Monuments

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

- **Historic Buildings Grant**

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

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

- **Conservation Areas Grant**

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

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



# APPENDIX 1

## LISTED BUILDINGS

Listed Building	Grade
<b>Marford Hill</b>	
Circular Privies at Poplar Cottage	II
The Cottage	II
Beechmount	II
Trevor Arms Hotel	II
Stable Block at Trevor Arms Hotel	II
Yew Tree Cottage	II
Holly Cottage	II
Summerhouse at Holly Cottage	II
Roftlee	II
Beech Cottage	II
Stone Cottage	II
Romney Cottage	II
Primrose Cottage	II
Myrtle Cottage	II
Jessamine Cottage	II
Springfield Farmhouse	II
Springfield Cottage	II
Smithy Cottage	II
<b>Springfield Lane</b>	
Gatepiers and flanking walls, Roft Castle House	II
Roft Castle House	II
Courtyard Walls and 3 Gazebos at rear of Roft Castle House	II
Roft Castle House Stables	II
Pistyll Bank	II



# APPENDIX 2

## CONSERVATION POLICY GUIDANCE

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



# APPENDIX 3

## GLOSSARY OF TERMS

<b>Apsidal</b>	Semi-circular
<b>Bailey</b>	Area around the motte or keep of a castle, defended by a wall and ditch
<b>Bargeboards</b>	A timber piece fitted to the outer edge of a gable, sometimes carved for decorative effect
<b>Battlement</b>	Fortified parapet, indented or crenellated so that archers could shoot through the indentations. Also used decoratively.
<b>Camber</b>	A slight rise or upward curve in place of a horizontal line or plane
<b>Canopy</b>	Projection or hood
<b>Canted Bay</b>	A projecting semi-octagonal window
<b>Casement</b>	A window where the opening lights are hung on hinges
<b>Chancel</b>	Part of the east end of the church set apart for use of the officiating clergy
<b>Cogging</b>	Decorative course of bricks laid diagonally
<b>Coping</b>	The top course of a wall, parapet or chimney
<b>Corbel</b>	Projecting piece of timber, stone or brick supporting an overhanging structure, such as an arch or balcony
<b>Cornice</b>	Moulded ledge, projecting along the top of a building. Also a decorative moulding in the angle between a wall and ceiling
<b>Cottage Orne</b>	An artificially rustic building of symmetrical plan. Product of the late 18th / early 19th Century Picturesque
<b>Crenallation</b>	Parapet with Crenels (form of battlement)
<b>Cruck</b>	Method of timber framing in which the ridge beam is supported by a pair of curved or inclined timbers
<b>Dentil</b>	Small cubic projections under the roof line
<b>Diocletian Window</b>	Semi-circular window with two mullions
<b>Eaves</b>	The lower, overhanging section of a pitched roof
<b>Edwardian</b>	Dating from or typical to the period 1901 to 1918
<b>Elliptical</b>	Shaped like an ellipse
<b>English Bond</b>	Method of brick laying consisting of roughly 2 to 3 courses of stretchers followed by a course of headers
<b>Façade</b>	The front of a building
<b>Fanlights</b>	A glazed opening over the door
<b>Finial</b>	A decorative piece to finish off a building element, commonly used on railings and roofs
<b>Flemish Bond</b>	Method of brick laying consisting of alternating headers and stretchers along each course with the headers centred on the stretchers above and below
<b>Gable</b>	Area of wall, often triangular, at the end of a pitched roof
<b>Georgian</b>	Dating from or typical of the period 1714 to 1820
<b>Gothick</b>	Referring to the loose incorporation of gothic architectural features common in the early to mid 19th Century
<b>Hoodmould</b>	Projecting moulding above an arch or lintel to throw off water
<b>Label</b>	A horizontal form of a hoodmould
<b>Lancet</b>	Slender, single-light pointed arch window
<b>Lintel</b>	Horizontal beam used as a finishing piece over a door or window
<b>Mediaeval</b>	Dating from or typical of the Middle Ages (1042-1485)
<b>Mullion</b>	A vertical bar dividing a window
<b>Nogging</b>	Brick infilled between the spaces of a timber frame
<b>Ogee</b>	Double curve, bending first one way and then the other
<b>Quoin</b>	Dressed stone which are bonded to the corners of buildings
<b>Parapet</b>	Feature used to conceal a roof



<b>Pediment</b>	A formalised gable derived from that of a classical temple, commonly used over doors and windows
<b>Picturesque</b>	Architecture associated with small rustic cottages, castellated country houses and asymmetrical buildings or unusual forms typically set within dramatic natural landscapes
<b>Pise</b>	Structural walling of compacted earth mixed with straw and raised in successive stages between formwork and given a protective a finish
<b>Render</b>	The plastering of a surface with plaster, stucco or another finish
<b>Sill</b>	Structural member consisting of a continuous horizontal timber forming the lowest member of a framework or supporting structure
<b>Sash</b>	A window which moves on vertical grooves, either with one frame fixed (single hung) or both moving (double hung)
<b>Segmental</b>	A type of arch where bricks rise incrementally to form shallow curve
<b>String/storey course</b>	Horizontal stone course or moulding projecting from the surface of the wall
<b>Terracotta</b>	Moulded and fired clay ornament or cladding, usually unglazed
<b>Transom</b>	A horizontal bar dividing a window
<b>Vernacular</b>	Based on local and traditional construction methods, materials and decorative styles
<b>Victorian</b>	Dating from or typical of the period 1837-1901



# APPENDIX 4

## REFERENCES - USEFUL CONTACTS

### References

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 Royal Commission on the Ancient Historic Monuments of Wales - National Monuments Record of Wales.  
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 A.N Palmer 1905 - The History of the Old Parish of Gresford  
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### 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.uk](http://www.riba.org.uk)  
 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)  
 Royal Town Planning Institute (RTPI) - [www.rtpi.org.uk](http://www.rtpi.org.uk)  
 The Royal Commission on the Ancient and Historical Monuments for Wales - [www.cbhc.gov.uk](http://www.cbhc.gov.uk)