CONSERVATION AREA

ADVISORY COMMITTEE

AGENDA



Thursday 22nd November 2012

At 6.00 p.m.

At Bryan Hanson House, Hanson Square, Hartlepool, TS24 7BT

MEMBERS OF THE CONSERVATION AREA ADVISORY COMMITTEE:

The Mayor, Stuart Drummond Councillor Rob Cook, Chair of Planning Committee David Bentham, Hutton Avenue Residents Association Mrs Joan Carroll, Hartlepool Civic Society Mr John Cambridge, Hartlepool Headland Conservation Area Advisory Group Ms Jo Lonsborough, Elwick Parish Council Ms Julia Patterson, Park Residents Association Mrs Maureen Smith, Hartlepool Archaeological and Historic Society Mr Richard Tinker, Victorian Society Mr Brian Walker, Greatham Parish Council

- 1 Apologies for absence
- 2 Minutes of last meeting held on 26th July 2012
- 3 Matters arising
- 4 Presentation by students from Newcastle University on Seaton Carew Conservation Area
- 5 Buildings at Risk in Hartlepool
- 6 History of the North East in 100 sites Engine House
- 7 Shop Front Design Guide
- 8 Any other business

CONSERVATION AREA ADVISORY COMMITTEE

27th July 2012

MINUTES

The meeting commenced at 6.00 pm at Bryan Hanson House, Hartlepool

Present: Joan Carroll, Hartlepool Civic Society Julia Patterson, Park Residents Association Maureen Smith and E Smith, Hartlepool Archaeology and Historic Society Richard Tinker, Victorian Society Brian Walker, Greatham Parish Council

Officers: Sarah Scarr, Landscape Planning and Conservation Team Leader Peter Graves, Conservation Officer

1. Visit to Engine House, Cemetery Road

Prior to the meeting beginning the Committee visited Throston Engine House to look at the building and the wider proposals for the linear park on the adjacent land.

2. Apologies for Absence

The Mayor, Stuart Drummond, Councillor Rob Cook, Chair of Planning Committee, David Bentham, Hutton Avenue Residents Association, John Cambridge, Hartlepool Headland Conservation Area Advisory Group, and Jo Lonsborough, Elwick Parish Council.

3. Minutes of the meeting held on 19th April

Confirmed.

4. Matters Arising

None

5. Presentation by Brian Walker on the Rural Plan

The Vice Chair of the Rural Plan Group gave a presentation on the Rural Plan for Hartlepool which covers the Parishes of Dalton Piercy, Elwick, Greatham (including the area up to Greatham Creek), Hart and Newton Bewley but excluding small areas of the Parishes (Kingfisher Close, South Fens and Wynyard).

It was reported that the group have been awarded £20,000 grant assistance to develop a Rural Plan. On establishing the group assistance was provided by Colin Haylock (current chair of the Royal town Planning Institute) to guide the residents through the initial stages and offer advice.

Mr Walker outlined that the idea of such plans was for the proposals to start with the

community and work their way up. Such proposals should not conflict with existing policy already in place. Work to date includes a mapping exercise of the area and some public consultation, although the intention is to carry out further consultation with residents as initial meetings have not been well attended. The next stage will be to develop a draft plan which will go out to consultation.

The other potential options open to residents taking part in such tasks were also outlined including the opportunity for the community to identify assets that residents could potentially take responsibility for and the potential for community right to build.

An open discussion by the Committee followed the presentation around the particular topics which had been raised as a focus for the plan. Mr Walker indicated that one of the main subjects that the group was looking to address was housing development.

Members thanked Mr Walker for his presentation and asked to be kept updated of key development in the work of the group.

6. Enterprise and Regulatory Reform Bill (Penfold

Review) (Director of Regeneration and Neighbourhoods)

The Conservation Officer updated the Committee on the latest developments in the Penfold Review. Some of the proposals from this review have now been implemented in the form of the Localism Act and the National Planning Policy Framework however the Enterprise and Regulator Reform Bill will bring forward further elements of the review including merging conservation area consent with planning permission for demolition of an unlisted building in a conservation area, allowing Certificates of Immunity to be applied for at any time rather than when a planning application is submitted, enabling the creation of Heritage Partnership Agreements, allowing for the extent of special interest in a listed building to be clearly defined and enabling accredited agents for provide certification of applications for certain types of works to listed buildings.

The Committee discussed the report and its implications including the potential issues around Heritage Agreements and problems which may arise if list descriptions were used as a definitive guide to what was and wasn't listed within a building.

Decision

That the report be noted.

7. Review of Conservation Grant Scheme (Director of Regeneration

and Neighbourhoods)

The Landscape Planning and Conservation Team Leader provided a review of the Conservation Grant Scheme which has run since 2006.

The background and remit to the scheme was explained followed by an analysis of the grants provided for the past six years. It was stated that since the inception of the scheme 112 grants have been distributed across the eight conservation areas in Hartlepool. A break down of this was provided showing the most of the applications have been focused in the Headland and Grange areas of the town. Works carried out under the conservation grant scheme were shown to be mostly for re-roofing works, followed by replacement windows and doors. The indirect benefits of the scheme were noted, in particular the fact that of the 37 firms who have carried out work on the scheme, only 8 have come from outside Hartlepool. In most cases these firms have

been brought in to do particular specialist work and have worked alongside Hartlepool companies. In addition it was outlined that the £386,432 grant provided has brought in £489,684 match funding.

The Committee praised the scheme and acknowledged the good news that the scheme would continue in the new financial year.

Decision

That the report be noted and that the Committee sends its congratulations to the Mayor on the success of the grant scheme not only in the enhancement to conservation areas but also in the support it has provided for local businesses.

8. Guidance on Heritage Statements (Director of Regeneration and

Neighbourhoods)

The Landscape Planning and Conservation Team Leader briefly outlined the background to Heritage Statements. The statements are required to accompany planning applications and should form an assessment of Heritage Assets. It was noted that the style and level of detail in the statements submitted varied dramatically therefore it was hoped that this note would assist applicants in providing this information.

Members of the Committee asked how applicants would obtain copies of the guidance and it was confirmed that it would be provided on the Council's website and sent out to applicants should an application be invalid due to a lack of a Heritage Statement.

Decision

The Committee noted the report and agreed to provide feedback on the note.

9. Any other business

Shop Front Design Guide

The Landscape Planning and Conservation Team Leader provided copies of a draft Shop Front Design Guide recently completed to Committee members asking for their comments.

Ward Profiles

The Landscape Planning and Conservation Team Leader notified the Committee that a consultation was open until the 27th August enabling residents to provide feedback on descriptions that had been compiled for the new wards in Hartlepool. The Committee noted the opportunity to provide feedback.

Former Ambulance Station, Elwick Road

Committee members enquired about the sale of the former ambulance station now owned by Hartlepool Council. The Landscape and Conservation Team Leader replied that improved market conditions were being awaited before marketing proceeded.

Tunstall Court

Members asked for an update on Tunstall Court. Officers stated that they were not aware of any change in the situation but agreed that they would email members with any available updates.

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Engine House

Members of the Committee asked that their feedback from the visit to the Engine House be passed on to the Linear Park Group. It was agreed that the Conservation Officer would do this and confirmed that the Committee felt that the linear park was a positive step but that the Engine House remained a challenging building. It was clear that the building would be best if enclosed and used for interpretation however there should, where possible be stronger links to the Linear Park to ensure it becomes a fundamental element of the Park. Committee members also drew attention to the area of open pace opposite the Engine House on Old Cemetery Road (south-east of Penrith Street and Howard Street) which should also be included with in the Linear Park. During the site visit members read the various interpretation panels and thought these should be rationalised of part of a larger interpretation of the Engine House site. Finally members thought there should be clear links to the proposed coastal path which is to run near the Engine House site.

The meeting concluded at 7:55 p.m.

Report of: Director of Regeneration and Neighbourhoods

Subject: Review of Seaton Carew Conservation Area

1 Introduction

1.1 The purpose of this report is to update the Committee on the progress being made on the review of the Seaton Carew Conservation Area by students from Newcastle University.

2 Background

- 2.1 Hartlepool Borough Council currently has 8 conservation areas: the Headland, Stranton, Grange, Park, Church Street, Seaton Carew and the villages of Elwick and Greatham.
- 2.2 Under Section 71 of the Planning (Listed Buildings and Conservation Areas) Act 1990 Local Planning Authorities (LPA) have a duty to "formulate and publish proposals for the preservation and enhancement of conservation areas". Under this duty LPAs' are required to ensure that the boundaries to existing conservation areas are in order to protect their character, identity and heritage within them.
- 2.3 The purpose of the review therefore is to investigate whether the current Seaton Carew Conservation Area boundary is appropriate or if it has been diluted in light of recent council decision making, changes in government legislation and the on-going alterations that have beset the area.

3 Current Position

- 3.1 The Seaton Carew Conservation Area was first designated in 1969 and subsequently extended in 1976 and then again in 2002. The Conservation area runs from Lawson Road in the north to just beyond the Bus Station in the south. Predominantly, it is the properties which face onto the seafront that are included within the Conservation Area however there are a number of exceptions: The Green and Church Street.
- 3.2 As part of the boundary review the first draft of the historical development plan, spatial analysis and character analysis have been completed in line with the guidance set out in English Heritage's "Conservation Principles, Policies and Guidance (2008)" and "Understanding Place: Conservation Area Designation, Appraisal and Management (2011)". From the initial analysis the area can be spilt into two main zones, the area to the north of Station Lane which is primarily residential and the area to the south which is focused more on tourism and the commercial sector.

4 Consultations

- 4.1 A major component of the review is the public and statutory consultations which have to be completed. To date, creating the public questionnaire has been the most time consuming aspect of the review, with the final revision only recently being agreed with the council. The questionnaire was hand delivered to all of the properties within the conservation area on the 9th November 2012. As a result of the statutory six week consultation period the deadline for returning the questionnaires will be the 21st December 2012. In total, 165 questionnaires were delivered to properties on the boundary which have been highlighted within the questionnaire as a possible area for the boundary to be extended.
- 4.2 The questionnaire is a simple double sided A3 sheet which has been folded to create a leaflet (see enclosed example). The questionnaire has a number of statements and questions which raise issues within the Conservation Area such as shop frontages, uPVC windows and cluttered street furniture. It asks if the resident agrees, disagrees or has no opinion on the questions or statements. The questionnaire also includes a map of the area which outlines the existing boundary and shows an area on Queen Street which may be considered as a possible extension to the Conservation Area. A further proposal is also illustrated, that of limiting the Conservation Area to the area around The Green. The suggested new boundary is the most radical cut that can be taken to the existing boundary but has being included in the hope of encouraging responses. In order to allow people to explain where they feel the boundary should be respondents are encouraged to draw on the map. For anyone who feels that they may need to expand on any of the issues raised there is a space on the back of the survey for them to write comments.
- 4.3 As part of the consultation process, letters have been sent to a number of external statutory bodies explaining the review and inviting them to comment on the proposals. The following outside agencies have been consulted;
 - English Heritage
 - Heritage Lottery Fund
 - Esh Group (Prefered developer for the Seaton Carew Seafront Regeneration)
 - Tees Archaeology
 - Hartlepool Civic Society
 - Georgian Society
 - Victorian Society
 - Hartlepool Archaeological and Historic Society

In addition, ward councillors, Planning Committee and the Regeneration Department of Hartlepool Borough Council have also been consulted.

5 Conclusion

5.1 To date, it is difficult to draw any conclusions from the work. Public Consultations are due to finish in December and the statutory bodies

responses must be received by the 2nd of January 2013. The feedback will then be analysed and evaluated before being presented at Planning Committee on 9th January 2013. Based on the consultations, and the findings and opinions of the consultancy group, a final report/document will be produced for the 14th January 2013.

6 Recommendation

6.1 The Committee notes the report.

Report of: Director of Regeneration and Neighbourhoods

Subject: Buildings at Risk in Hartlepool

1 Introduction

1.1 English Heritage launched its latest Heritage at Risk Register in October. This report will update the position of Heritage at Risk in Hartlepool and consider what opportunities are available to the local authority to monitor heritage assets in its area more closely.

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2 Background

- 2.1 On the 12th October English Heritage launched their Heritage at Risk Register. The register is produced on a yearly basis and covers the following heritage assets:
 - Grade I and II* Listed Buildings
 - Grade II Listed Buildings in London
 - Grade I, II* and II Listed Places of Worship
 - Scheduled Monuments
 - Registered Parks and Gardens
 - Registered Battlefields
 - Protected Wreck Sites
 - Conservation Areas
- 2.2 In Hartlepool the following heritage assets appear on the register this year,

Places of Worship

- Church of the Holy Trinity, Church Street, Seaton Carew (Grade II); condition – very bad; priority – A (Immediate risk of further rapid deterioration or loss of fabric; no way forward agreed)
- Church of St Hilda, High Street, Headland, (Grade I); condition poor; priority – C (Slow decay, no way forward agreed)

Scheduled Monuments

- Medieval Farmstead and irregular open field system at High Burntoft Farm, Elwick; Principal vulnerability – extensive vehicle damage/erosion; Condition – Generally unsatisfactory with major localised problems; Trend – declining.
- Low Throston deserted medieval village; Principal vulnerability deterioration in need of management; Condition generally satisfactory but with significant localised problems; Trend declining.

Conservation Areas

- Headland; condition very bad; vulnerability low, Trend - deteriorating.
- Seaton Carew; condition poor; Vulnerability low; Trend – deteriorating significantly.

- 2.3 It should be noted that officers of English Heritage assess the level of risk associated with all of the entries on the register for Hartlepool apart from Conservation Areas. Officers of local authorities are asked to complete questionnaires on the character of each conservation area within their authority's boundary and depending on the responses provided the level of risk is assessed.
- 2.4 A Heritage at Risk Register for Hartlepool was created in 2012. The register comprises not only those assets identified by English Heritage but also assets known by the local authority to be at risk. This provides a single information point for Heritage at Risk and allows information on assets included on the register to be freely available. It enables those assets at risk to be monitored on a more formal basis and highlights the sites locally which it is hoped will assist in securing their future.

3 English Heritage Pilot Study

- 3.1 There are some 345,000 grade II buildings in England, accounting for 92% of all listed buildings. English Heritage is looking at ways in which these buildings can be surveyed and included in future Heritage at Risk registers. They have invited applications to fund nine to 15 pilot surveys around the country with local authorities, national parks and heritage and community groups as partners. Up to £20,000 is available to fund each project.
- 3.2 Work is currently underway in Hartlepool to assess the potential to run a project in the borough. A verbal update will be provided at the meeting on the current position.

4 Recommendation

- 4.1 That the Committee notes,
 - 1. The heritage assets located in Hartlepool that have been included on the English Heritage, Heritage at Risk Register 2012.
 - 2. The proposal to submit a pilot project to English Heritage to survey listed buildings in Hartlepool.

Report of: Director of Regeneration and Neighbourhoods

Subject: Nomination of the Engine House to the History of the North East in 100 Sites Festival

1 Introduction

1.1 The report is to inform the Committee of a proposed nomination of the Throston Engine House to a History of the North East in 100 sites.

2 Background

- 2.1 The Lindisfarne gospels are to return to the Durham in June 2013. To mark this return the North East Historic Forum (HEF), a grouping of key local heritage organisations which work together to encourage a collaborative consistent approach to the management of the historic environment, are organising a festival of 100 sites that provides a narrative history of the North East from the creation of the Lindisfarne Gospels to the present day, a period of 1,400 years.
- 2.2 The narrative will centre on the creativity and innovation of the north east region, rather than a simple historic sequence. Examples of creativity and innovation could be architecture, engineering, art, technology and industry. The festival is intended to engender a sense of local place and pride (engaging the support and involvement of local people) with the intention to raise the profile of the North East on the national and international stages. The festival will be accessible on the World Wide Web and if funding is raised printed material may also be available.
- 2.3 Besides the above criteria the nominated site must be publically accessible in the sense that it can be easily viewed rather than open to the public. There must also have publically accessible information available which explains the site.
- 2.4 The closing date for nomination to be made to the North East Historic Forum for the 100 sites is the 1st December 2012. The HEF do not see the project as an end itself but as the launch point for ongoing engagement with the public and the historic environment in general.

3 Proposal

- 3.1 On the basis of the festival criteria it is proposed to nominate the Throston Engine House as a candidate for consideration for inclusion in the 100 Sites.
- 3.2 The Engine House has been considered previously by the Committee in connection with the proposed bid to the Heritage Lottery Fund for the Linear Park. The structure formed part of the early innovative railway and mining

history in the north east. A 23 mile railway line from Hartlepool to Haswell was completed in 1835. Hasewell, together with other sites like South Hetton, Shotton and Hutton Henry, were some of the earliest collieries to be established in the north east. The railway together with the docks at Hartlepool provided a ready access to valuable export markets in London. The role of the Engine House at the very end of the line was to haul coal tubs over the nearby staithes to load coal directly into colliers.

- 3.3 The history of the railways and coal mining was typified by a dynamic entrepreneurial sprit with competing railway companies trying to be the first to establish lucrative railway lines. The establishment of the Hartlepool to Haswell railway line to exploit coal reserves had a far wider economic impact than originally intended in which the Engine House had a catalytic role.
- 3.4 The Hartlepool to Haswell railway line was built by the Hartlepool Dock and Railway Company. Another company, the Stockton and Hartlepool Railway Company, also built a railway line from the south west and was exporting coal from Hartlepool from other pits. To access the docks their own coal had to be hauled up an incline by the static winding engine in the Engine House to the height of the staithes, but at a cost. The Stockton and Hartlepool Railway Company became frustrated at the costs and restrictions placed upon their own export of coal by a rival company and in response bought an area of sand dunes to create an alternative harbour for its own independent export route. This resulted in the new town of West Hartlepool essentially the present town of Hartlepool. What followed was rapid economic growth with Hartlepool being the forth largest port after Liverpool, London and Hull and for a time in the 1890's over took Hull.

4 Conclusions

- 4.1 The Throston Engine House appears to meet the criteria set out by the HEF for the North East Festival of 100 sites. The Engine House formed part of the very early nineteenth century history of the north east in the establishment of the railways and coal mining industry with all its engineering innovation. This history was typified by competitive entrepreneurial companies taking risks to gain an advantage. Out of this competition the Engine House played a catalytic, if accidental role, in the further economic and urban growth.
- 4.2 The Engine House meets the other criteria in that it is accessible to the public according to the festival criteria and has information nearby which explains the significance of the Engine House.
- 4.3 The successful inclusion of the Engine House in the 100 sites will raise the profile of the Engine House in the context of bid applications for funding to the Heritage Lottery Fund. It will also raise public awareness of the importance and significance of the Engine House which is the intention of the 100 sites festival allowing it to be more fully appreciated.

5 Recommendation

5.1 The Committee notes the report.

Report of: Director of Regeneration and Neighbourhoods

Subject: Shop Front Design Guidance

1 Introduction

1.1 Both the Seaton Carew and Church Street Conservation Area Management Plans highlighted the need for further information on the development and alteration of shop fronts and advertisements. This report details the guidance that is being developed to address this issue.

2 Background

2.1 The Council has a statutory duty under the Planning (Listed Building and Conservation Areas) Act 1990 section 71 (1) which states,

'It shall be the duty of a local planning authority from time to time to formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas.'

It was under this duty that management plans for Seaton Carew and Church Street Conservation Areas were completed in 2011. Each management plan concluded with an Action Plan outlining future objectives for the areas.

- 2.2 Two objectives for both Seaton Carew and Church Street Conservation Area were,
 - *i.* 'To secure the preservation, restoration or improvement, as appropriate, of shop frontages in Seaton Carew / Church Street Conservation Area.
 - *ii.* To encourage the use of traditional signage on commercial properties in Seaton Carew / Church Street Conservation Area'
- 2.3 Previous Local Plan documents included a Supplementary Note which provided 'Design Guidance for Development in Conservation Area and for Works to Listed Buildings.' This note included advice on shop fronts. A guide has been developed to replace the Supplementary Note addressing both of the objectives raised in the Management Plans. A copy of the draft guide can be found appended to these papers.

3 Shop Front Design Guide

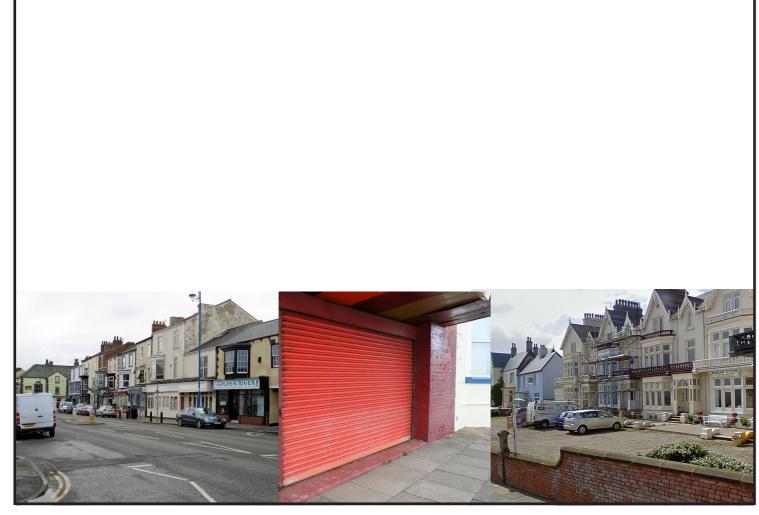
3.1 It is proposed that once the draft is finalised town wide consultation will take place, to capture views from both conservation areas and other shopping areas. The document will eventually be a Supplementary Planning Document and be a material consideration when determining planning applications.

4 Recommendation

The Committee notes the report and provides comments on the Draft Shop 4.1 Front Design Guide.

Any other comments:

(Please use this space to add any other comments about the conservation area boundary review. You might wish to think about the type of restrictions or opportunities the conservation area provides or the kinds of things you would like to be protected more.)



Thank you for taking the time to complete this survey.

Please return your survey by midday Friday 21st December. You can hand in your completed survey to Seaton News on The Front, Seaton Carew Library, Bryan Hanson House or Civic Centre. Alternatively, you can post in to one of the addresses detailed below.

For more information or to speak to an officer, please contact:

Chris Pipe Planning Service Manager Hartlepool Borough Council Regeneration and Neighbourhoods Bryan Hanson House Hartlepool TS24 7BT Tel: 01429 523 596 Email: christine.pipe@hartlepool.gov.uk Sarah Scarr Conservation Team Leader Hartlepool Borough Council Regeneration and Neighbourhoods Bryan Hanson House Hartlepool TS24 7BT Tel: 01429 523 275 Email: sarah.scarr@hartlepool.gov.uk

To contact the student team, please email: ben.stephenson1@newcastle.ac.uk

Seaton Carew Conservation Area Boundary Review We want your views!

Hartlepool Borough Council has commissioned post graduate Town Planning students from Newcastle University to carry out a boundary review of the Seaton Carew Conservation Area.

What does this mean?

It is important that a boundary is reviewed regularly to make sure it is up to date and relevant. A boundary review will look at what is included in the Conservation Area and how it has changed over the years. The review will decide whether the current boundary is appropriate, needs to be extended to include more of the area or reduced to exclude parts that are considered no longer appropriate.



How does this affect you?

Conservation Area status exists to protect the unique features of a place which residents and visitors value. If after the review your property is included in the Conservation Area, residents and business owners would need to ensure that any alterations to their premises conform to Conservation Area requirements, for example using traditional materials when replacing roof tiles, windows and doors and maintaining the historic shop fronts.





What is a conservation area?

Our towns, cities and countryside are constantly changing and conservation areas give protection to places which include historical buildings, important open spaces and special views. They also protect places which represent our society and culture.

Seaton Carew is one of the last remaining examples of a seaside resort from the 1700s. The Conservation Area contributes to our sense of identity and quality of life, as well as protecting the area for future generations.

A conservation area is not about restricting development and preventing change, it is about managing change in a positive way so as to make sure what already exists is enhanced.



Please read the following statements below and tick whether you agree 😳 disagree 🖂 or don't know 😐. There is a space on the back for more comments.

	\odot	<u>;</u>	Fig. 1
As far as practically possible, traditional shopfronts and advertisements should be maintained or should be replaced with sympathetic alternatives in the conservation area.			
Modern uPVC windows and doors are an acceptable alteration within the conservation area and do not impact on the character of individual buildings.			Above: traditional shopfronts Below: some traditional with other modern replacements
Street furniture, such as road signs, bus stops, benches and fencing, in the conservation area currently detracts from the area because it is unsympathetically designed and located.			
The current pastel colours of buildings and detailing in the conservation area is suitable to this traditional seaside town and creates and attractive place.			Fig. 2
The local council should be more proactive in encouraging the upkeep and maintenance of buildings in the conservation area and take action against any untidy sites.			
The existing green, open spaces in the conservation area are used fully and are sympathetic to the character of the area.			Above: Traditional style windows in both timber and uPVC.
Further protection than is already provided by being in a conservation area should be applied to more buildings in the area to protect their character and restrict inappropriate development.			Bottom: uPVC alternatives in the conservation area

Tick the most important to you:

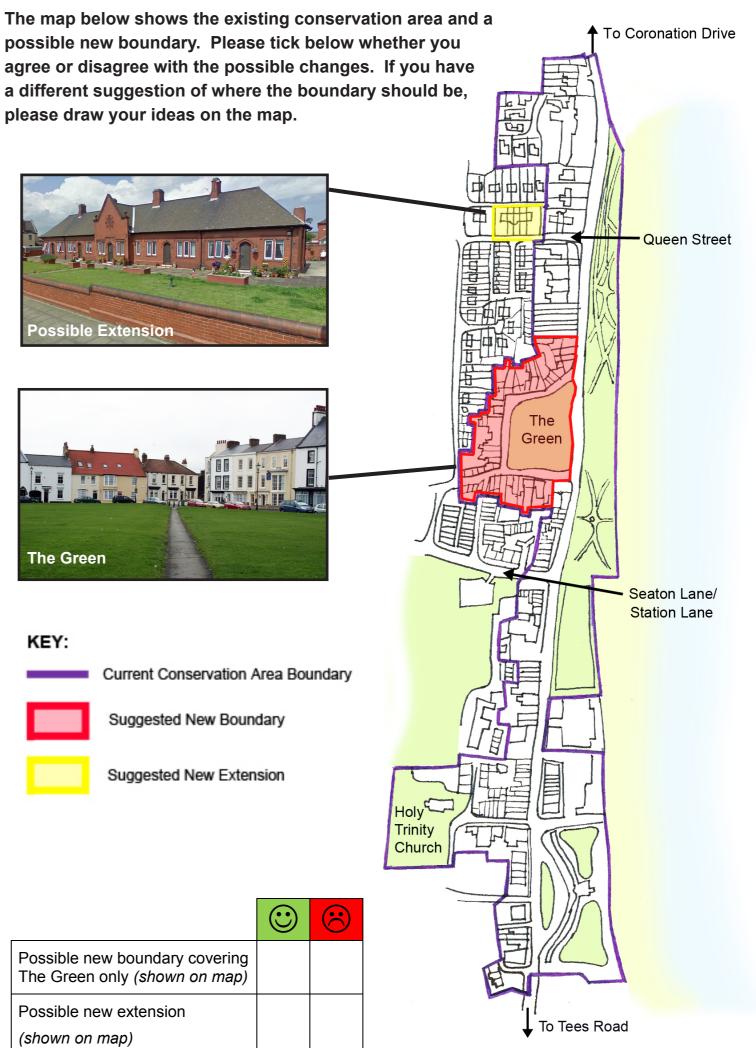
I support the preservation of the existing Seaton Carew Conservation Area regardless of costs/implications to the owners of the properties or the Council.

I support the preservation of the existing Seaton Carew Conservation Area however a balance must be achieved to attract investment/support the local economy.

If it was a choice between the preservation of the existing Seaton Carew Conservation Area or investment in a building which was not sympathetic to the conservation area I would choose to invest.

I do not support the preservation of the existing Seaton Carew Conservation Area.

please draw your ideas on the map.









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Possible new boundary covering The Green only <i>(shown on map)</i>		
Possible new extension (shown on map)		



SHOP FRONT DESIGN GUIDE





Introduction

In the same way that a theatre or film set creates a back drop for the performance, a shopping parade made up of distinctive shop frontages creates a stage for economic action.

The following design guide on shop fronts provides an overview of the details that are needed to design and construct a traditional shop front. Some of the guide can also apply to other types of commercial properties. The design guide has a practical purpose. It is intended to encourage the construction of high quality shops, generating shopping streets in which individuals can do business and invest with confidence.



Design Guide Content

The design guide is split into two sections:

- 1. The main section contains detailed information to assist in designing a shop front.
- 2. At the back of the booklet is a technical section which provides advice and guidance on repairing and building a shop front along with a glossary of the terms used in the document.

Context

The immediate context for the shop front design is the adjoining properties. The following points should be considered:

TOWN



High street - In a location, where shops are often in competition with each other and trying to attract custom, the shop design can be very elaborate.



Village - In a location where there are few, or only one shop, the shop front will be very simple, possibly consisting of a plain fascia for signage, a shop window and a single shop door.

- Replacement shop fronts should respond to the context reinforcing or improving the wider appearance of the street.
- Where nearby properties have retained their original shop fronts the solution will be to simply copy one of the surviving shop fronts (adapted possibly to meet a new use).
- Introducing another design can look out of place if a group of buildings are to one design.
- Historic photographs of the street can be useful to work out the design providing examples of original shop fronts.
- Where the quality of the street has been degraded due to poorly thought out shop fronts, a new, well designed shop front, can set a bench mark for other owners to follow.

Overall Design Context

When designing a replacement shop front the appearance, age, architectural style and scale of the whole building should be reflected in the design.

Replacement shop fronts are usually on two, or three storey buildings, which have an arrangement of windows to the upper floors. The shop front should continue this design in the placement of entrance doors and shop windows.



Centrally located entrance door - in most cases this would be appropriate.



Side located door - allows maximum available space for a display window on narrow buildings.

- Double width central entrance doors these are usually used where there is a canted or square bay window to the first floor.
- **Three storeys and more** the shop front, and the elements within it, need to be scaled up in proportion to achieve a design which will be visually in balance with the rest of the building.
- **Two properties converted into one shop** the shop front design should still reflect the two separate buildings. Some form of visual subdivision, should be used where the two buildings abut each other instead of one shop front running across the complete frontage. This also retains the visual sub-division and rhythm of the street given by separate buildings.

Basic Elements of Shop Design

There are three basic components of shop front design consisting of

- 1. the stall riser or stall board, (which is the plinth on which the shop front sits),
- 2. the shop window, and
- 3. the fascia.



1. The window framing and its glazing should be the dominate visual element in the overall design.

2. The stall riser and fascia should roughly be in equal proportion to each other. Stall riser height depends on the use of the shop and the goods and services to be displayed.

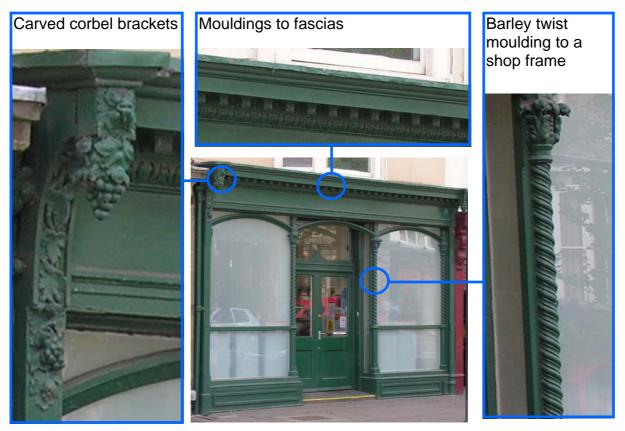
3. The shop front should occupy the ground floor space and not project or obscure any of the windows above on the first floor.

- For a shop front design to be successful these three elements (stall riser, window and fascia) should be in proportion.
- Traditional buildings have a vertical emphasis and a shop front design should be the same.
- Ideally the shop front should be no higher than the bottom edge of the cills of windows to the first floor and preferably below this.
- A frequent error is to have a very tall fascia with a reduced shop window. This has the visual effect of "crushing" the shop front.
- The following rules are useful but not prescriptive as any successful design needs to respond to context.

Materials

The material used for a large element of any shop front is timber. Timber is an adaptable material which can be shaped and profiled into complex decorative shapes. It can be redecorated relatively inexpensively to refresh the appearance or change the colour if a change in ownership or use occurs.

A traditionally designed shop front can contain a high amount of detail as shown in the timber shop front below. In recent years such items have become commercially available and can be bought 'off the shelf'.



There are also historical examples of shop fronts constructed in terracotta and painted cast iron. Other materials like powder coated metals, bronze, stainless steel and glass can be used, particularly in a contemporary design context. More often a combination of materials will be used, such as a timber shop front and a tiled stall riser.



Shop Window Framing

The shop window and its detailing display the shop inside and are the invitation to encourage shoppers to enter.

The overall design consists of the arrangement of framing containing large areas of glazing. As an example a simple arrangement can consist of the following:



- The frame to the shop front should include a moulding detail. Moulding can be simple stop chamfers, either plain or ovolo, or more complex shapes with mitred corner joints.
- Square section timber with a routed moulding produces a low quality shop front.
- The frame will include a sill that has a moulding detail to match the shop front. A thin sill will look out of scale with the rest of the shop front.

Stall Riser

The stall riser supports the shop front both literally and visually. The term stall riser comes from the Middle Ages when shops were stalls set out to the front of properties, with a horizontal stall board displaying the goods and a board below known as a riser. It can be finished and detailed various ways.

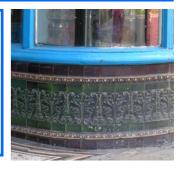
Timber – the stall riser can be sub-divided into individual fielded panels which can be plain or raised. For durability the panels should be constructed with mortise and tenoned joints and stopped short of ground level. A sacrificial timber skirt should be applied protecting the panelling from weathering.





Render – finishing the stall riser in lime render (taken down to ground level) and decorated can be simple and effective. It is low maintenance and provides a visual base to the shop front.

Tiling – Glazed tiling can be used to give a durable, decorative, low maintenance finish. The tiling usually mimics the panelling of a timber stall riser with a centre recessed tiling panel surrounded by a raised tiled area or contrasting coloured area of tiling. Other ornate designs can be used including **terracotta faience** of the sort typically found on public house frontages.





Brick is an alternative durable finish but designed with recessed panels incorporating a plinth, similar to a timber stall riser.



Others – Stone such as **polished granite** or **slate** can be another durable stall riser finish.

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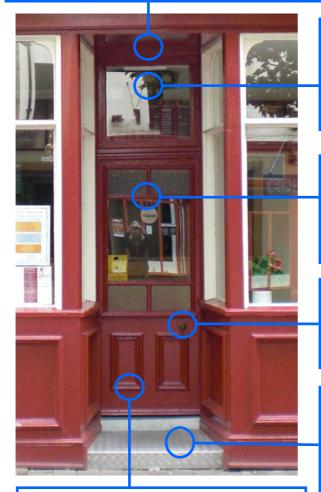
- A finish of plywood or MDF with applied mouldings is not suitable for reasons of appearance, but also poor weathering characteristics. These finishes deteriorate relatively rapidly when exposed to damp at pavement level.
- A large area of tiling, without any relief, rarely adds visual interest.
- If there is a cellar area below the shop front the panelling can be adapted to incorporate ventilation (via louvers) or glazing in the form of laminated glazing or glass blocks.
- Security measures can be incorporated into a stall riser if necessary, for example, it can be constructed with reinforcement to provide protection against ram raiding.

Shop Front Door and Lobby

The entrance to the shop is usually by a single door set in a recessed and splayed lobby. The design and detailing of the door and the lobby, like the shop front, could be elaborately finished as it was meant to say something about the quality of the business within and encourage customers to enter.

The basic design of the shop door was a two panelled door with the bottom panel in solid timber and the upper panel glazed.

A simple way to finish the **lobby roof** is in tongue and groove boards. More elaborately the lobby roof can be sub-divided into fielded panels. In both cases a lantern lamp can also be included to light the lobby.



The **lower panel** would be the same height as the stall riser with a fielded panel which could be raised and surrounded by a heavy bolection mould. The **fanlight** above the door can be designed to open internally to allow ventilation and can also contain details like the property address number hand painted on the fanlight.

The **upper glazed panel** could be further sub-divided in the top section into two or three panes. Glazing could be bevelled or with painted lettering to advertise the shop and its owner.

Door furniture would usually consist of a push handle on a push plate (not a door knob or handle) often elaborately finished and decorated.

Lobby floors can be finished in a ceramic tile, like an encaustic tile, which can produce very elaborate patterns or a simpler checker board pattern of contrasting red and black or cream and black tiles. The floor can also be finished with a mosaic incorporating a design or the owner's name.

Fascia and cornice

The fascia and cornice form the final element of the design. Positioned between the shop front and the building above with the pilasters to either side they frame the shop front in the building.

Cornice to the fascia - by projecting forward this shelters the shop front below from the weather (helping to preserve it) and provides partial shelter to customers. **Lead work** to the cornice weather proofs the shop front from above.



Fascia - provides an area to display details about the business run from the shop, saying what it is, when it was established, contact details etc. It can be angled forwards which aides details being read from the pavement.

Cornice - above the fascia this is built forward and made up from a number of timber mouldings.





The fascia is a plain board but its junction with the shop frame needs to be detailed and may carry a decorative moulding to achieve this.

- Careful planning at the design stage in determining the size of the shutter and its position is essential to a well designed shop front.
- Frequently fascia's to shop fronts look like a timber box containing a roller shutter, but with careful design this can be avoided. The size and position of the roller shutter (if this is required for security) needs to be given careful consideration.
- Positioning of the roller shutter within the property rather than behind the fascia immediately reduces the need for a bulky fascia

Corbels and Pilasters

The pilasters frame the shop and divide the building from neighbouring properties. Each pilaster is stopped by a console or corbel bracket which sit either end of the fascia.



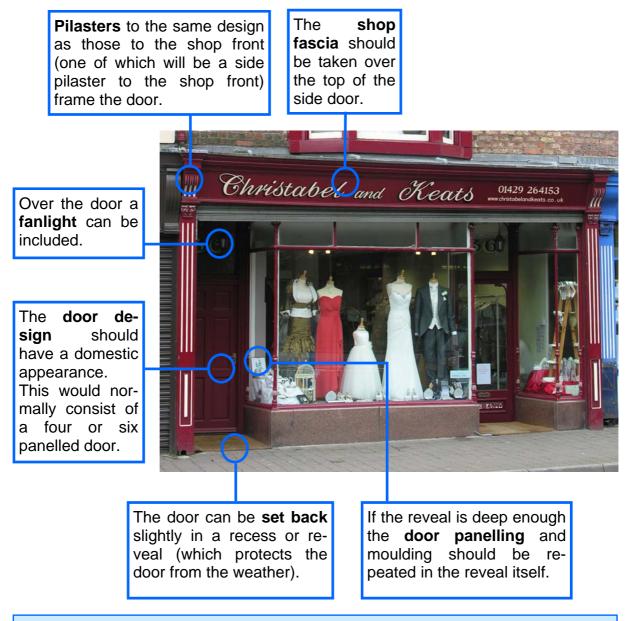
The **pilasters** can be plain boards with a plinth, (continuous with that at the stall riser), stopped by a capital mould or corbel bracket.

Corbel brackets or consoles can be doubled up (two side by side) and the width of the pilasters increased where the scale of the shop front dictates something more substantial.



Side Entrance Door

Shop fronts frequently include a separate side entrance door to give access to the floor above. The side entrance should be part of the overall shop front design.



- Where historic shop fronts have been removed the side entrance door is often removed at the same time, effectively abandoning the upper floors. Besides the loss of valuable space, which could contribute to the up-keep of the building by providing another income from a flat or office, the roof to the building tends not to be maintained and deteriorates undermining the long term future of the whole building.
- In restoring a shop front a side access door should be included in the design and alteration. Even if there is no access created immediately as part of a development scheme, the provision of the door will allow this to happen at a later date.

Contemporary Design Solutions

Where a traditional shop front has been lost, the adoption of a contemporary design using metal and glass can be successful and contribute to the quality of the building and the street. In those cases where the original use was a bank, office, or some other non-retail use, the adoption of a contemporary design solution is likely to be more appropriate than a traditionally designed shop front. The most successful contemporary design solutions are usually a re-working or interpretation of traditional approaches introducing new elements and materials.



- The age and architecture of the building should be taken into consideration in the design.
- Account should be taken of the scale and proportions of the building when considering new shop fronts.
- The street scene and the design solutions adopted at adjoining buildings (though this can be ignored if a benchmark can be set) should be noted so that the new shop front fits into the street scene.
- The finishing materials should be chosen to complement the design and surrounding property.

Security — Roller Shutters

Too often the roller shutter dominates the shop front design with a fascia having the appearance of a wooden box containing a roller shutter.

Essential as security is, and particularly shop front security, there are other considerations arising from the impact that a poorly installed shop front shutter can have on the individual building, shop front, and the overall shopping area.



A roller shutter planted externally on an existing shop front is rarely successful for the following reasons.

- The external shutter box and its guides obscure parts of the existing shop front and have a visually disruptive appearance.
- In a row of shops where external shutters have been installed at different times, and at differing heights.
- The appearance of the shopping street is diminished due to the haphazard nature of the alterations.

- Traditional designs of shop fronts included for integral shutters within the overall design.
- A roller shutter proposed as part of a newly designed shop front, or installation to an existing shop front, should achieve the same integrated design.
- The dimensions of the roller shutter, need to be taken into account as these can influence the design and detailing of the final fascia and cornice.



Security — Alternatives to Roller Shutters

Shop security usually focuses on the provision of roller shutters though there are other options consisting of linked alarm systems, lighting, and door and window security.



An alternative shutter installation is an **inter**nal lattice type shutter.

Positioned just behind the shop front or shop window which, if combined with shatter proof glass and internal shop illumination, can protect the contents of the shop and the shop glazing from vandalism.

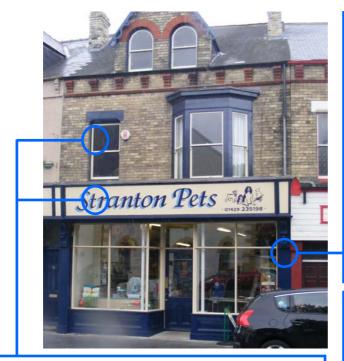
Internal shutters can be supplemented by appropriately designed **folding gates** to any lobbies to the shop door to provide further protection. **Laminated glass** is an alternative and has the added advantage in absorbing a high proportion of ultra-violet light protecting goods on display.



- Solid external shutters can impact on the vitality of a shopping area, particularly after shop opening hours, when the area will be less busy and for most of the year largely dark.
- Illuminated shop window displays, combined with a perforated shutter, throw light into the street supplementing the normal street lighting and allowing views into the shop.
- Seeing into shops makes the street more inviting at night.
- Busier more welcoming streets are a discouragement to crime.

Shop Front Decoration

Appropriate decoration of the shop front, coordinated with signage for the business, can make or break the quality of the final visual result.



Creams and off-whites can be used to paint fascias (to provide a strong contrast for fascia adverts) or sashes to upper floor windows.

- Finishes to shutters can be the same colour as the shop front, however this reduces the flexibility in the future to change the colour of the shop front.
- Painting a shutter is often not successful in the long term as the repeated operation of the roller shutter chips the last paint finish with the original colour then showing through.

Points to remember

- The chosen colours should take into consideration the age, architecture and materials of the rest of the building, adjoining buildings, and the street scene.
- A subtle but distinctive contrast to other buildings marks out the property from others, but also in the contrast adds to the interest of the street scene.
- A shopping street of all one colour, e.g. different shades of dark blue, will not provide visual interest.
- A black or dark grey finish to the shutter coordinates with most choices for a shop front colour allowing the colour of the shop front to change over time as owners and uses change.

- Dark strong colours like dark reds, greens and blues, together with browns and blacks, are usually recommended for traditional shop fronts.
- Many of the large paint manufactures now produce ranges of period or heritage colours which contain Georgian and Victorian colours that could be considered like purple brown and deep Brunswick green.

If the building is rendered then a paler, more neutral colour, should be considered for the render which, with a dark colour for the shop front and windows, allows the architectural elements of the building to stand out.



Business Advertisements and Signage

Business advertisements and signage should be considered in the context of the complete shop front design and its decoration. Signage should be restrained with concentration on the essential messages.

A painted fascia sign can give Christabel and Keats Ш details of the type of business, the proprietor, when it was established and contact details like a phone number or web site. Shading, gilding, shadowing or blacking of letters or numbers can be used. Platinum Luck Internation Traditionally individual stud A contemporary solution could mounted lettering constructed in consist of lettering fabricated half round timber and gilded or from metal or Perspex which is painted can be a signage solution an effective alternative to a hand for shop fronts and at other locapainted sign. tions on a commercial building. Adoption of a modern font such as Arial, as opposed to something traditional like Times New Roman, can introduce a contemporary note to the shop front signage. Points to remember

- The fascia to a traditional shop front is intended to provide a location for business advertising.
- A painted timber, individually designed, hand painted sign can complement the overall decoration and design of the shop front.
- Most traditional sign writers will be able to provide a design for a sign.
- The sign should be in proportion to the fascia available and not appear too busy.
- A small fascia may mean that only the name of the business is appropriate.

Alternative Business Advertisements and Signage

Hand Painted Hanging Signs located at first floor level or to the side of the shop front at fascia level can increase the recognition of the business within the street.



Hand Painted Window Lettering and Transfers applied to the inside of glazed areas can be used to the upper parts of the shop window, fanlight above the shop door and to glazing in upper floor windows (where there may be a separate business).

Brass Name Plaques and Timber Name Boards

- On commercial buildings or for businesses on the upper floors above a shop, a simple brass plaque or hand painted business board is an effective way to advertise a business.
- Located next to the entrance door it should provide essential information like the name of the business.

Points to remember

Hanging Signs

- The sign should be in proportion to the scale of the building and positioned so as to avoid visual clutter with signs on adjoining buildings (which will also improve recognition of the sign in the street).
- The sign can be a flat board with a moulded surround to a similar design and colour finish to any fascia sign completed by a sign writer.
- The sign should be mounted on a decorative metal or timber bracket fixed to the wall.

Hand Painted lettering

- The hand painted lettering can use the same techniques for lettering to a fascia sign, consisting of shading, gilding, shadowing or blacking of letters or numbers.
- Window transfers can also be used to a similar style to hand painting.
- The right choice of font can reflect the business within.
- As with all signage, restraint is the key as excessive amounts of window signage can only reduce the individual messages and introduce unnecessary visual clutter.

Illumination

Most lighting on a retail or commercial property relates to the signage.

Fascia Signage

- Hand painted fascia signage can be illuminated externally by way of picture lights or swan neck lights fixed above the fascia.
- Small unobtrusive low consumption light emitting diode spotlights are available as alternatives which can be used to direct light to where it is needed.

It is possible to include lighting within the cornice of the shop front design, down lighting the signage on the fascia. This technique is unobtrusive and subtlety hidden within the overall design.





Individual Lettering Lettering to a fascia can be illuminated in a similar way to a hand painted fascia sign. Lighting can be introduced to modern, raised lettering, which is hollow at the rear giving a subtle halo effect to the signage and also partly illuminate the fascia.

Hanging Signs

- Hanging signs can be illuminated with picture lights, swan necks and spot lights.
- Commercially available hanging brackets often have the option to include illumination as part of the design to provide an unobtrusive way to down light a sign.



- Subtle illumination of the building elevation by up-lighting from a ground floor cornice or from above at the eaves can, with the right building, emphasise its architectural details.
- Lighting of the business signage should be considered in conjunction with the lighting of window displays and door lobbies to achieve a maximum overall effect.
- Areas of painted or applied lettering can also be discretely illuminated.

Awnings and Blinds

Textile or canvas retracting roller blinds are part of traditional shop fronts and were designed to protect goods in the shop from damaging sunlight or if perishable from heat they are, therefore, rarely required on the north side of a street. They also protected customers and window shoppers from the rain and in some instances carry advertising like the name of the shop.

The **blind**, in most cases, formed an integral part of the shop front design with the roller blind contained within the fascia either at the junction of the shop window frame and the fascia or within the cornice.



- This type of blind is capable of being folded back but can still be readily seen and obscures the shop front.
- Blinds are usually left in the down position and there is a tendency for them to suffer damage in stormy weather with rips and tears.





When retracted back into the shop front the blind was effectively hidden away as part of the overall design allowing the shop front to be seen.

The more recent alternative is a **Dutch or balloon blind** consisting of a shaped frame over which a plastic material is stretched are not retractable into the shop front as with a roller blind and are usually left in the down position.



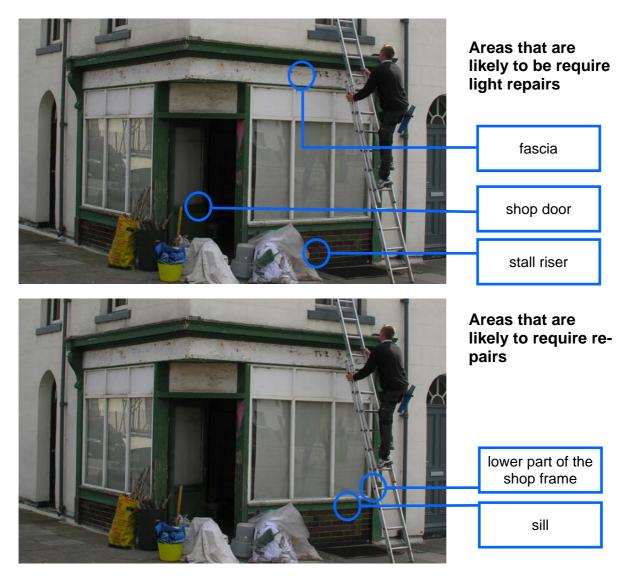
Maintenance and Repairs

Regular maintenance of the shop front and the rest of the building by painting, and cleaning gutters and downpipes will, in the long run, reduce the need for expensive repairs and contribute to the continued vitality of the surrounding shopping area.

A largely intact but badly deteriorated shop front can be the source for its full restoration rather than its removal, disposal and replacement.

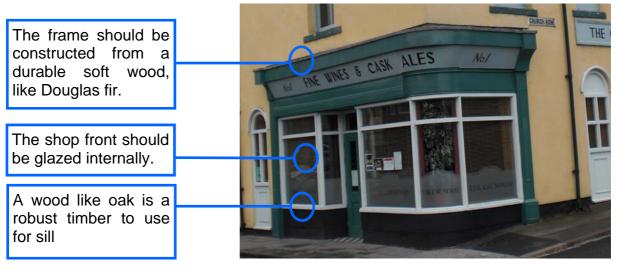
The following outlines an approach to restore a shop front:

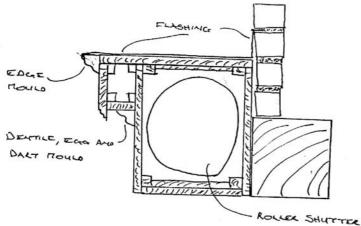
- Identify the areas which have been least affected by weathering and can be retained. This will usually include the shop fascia (due to the protection given by the lead above), the shop door and the side door, all of which can be lightly repaired and re-used. The stall riser is also usually in a good condition.
- The lower part of the shop frame and its sill to the shop front are the areas most likely to be affected by the weather. Careful dismantling of the frame and taking away to a joiner's workshop for examination can allow the frame and all its details to be remade and a full restoration achieved. Some of the original shop frame may be capable of repair (by scarfing on new sections) and re-used.



Installing a shop front on site

Before installing a shop front on site you need to plan carefully how it will be fitted to the existing building.

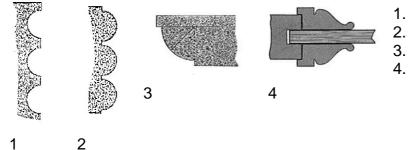




Think about the security measures you intend to use before starting work on site to ensure it can be adapted or fitted into the design you are proposing.

If you are installing a roller shutter this should be concealed within the fascia of the shop front.

The following mouldings can be used on shop fronts.



Reeding to pilasters

- . Fluting to pilaters
- Ovolo on the frame
- Bolection mould can be used on the shop door or on a panels as part of a timber stallriser

- Measured, worked out drawings which can be successfully implemented on site are essential to a successful execution of a new shop front.
- Without such a plan modifications have to be worked out on site. This wastes time and money by introducing delay and compromises the final visual result to the possible disappointment of the client and building owner.

Glossary

TO BE COMPLETED