

## District Local Plan Policies

### Outside Conservation Areas or for un-listed buildings the following policies are applicable:

G11: A sign or advertisement will be permitted provided that

- i. It is appropriate in size, colour, materials, lettering and height to its surroundings; and
- ii. It will not detract from the visual amenity of the area or have an unacceptable affect on the local landscape

S10: Alterations to existing shopfronts will be permitted provided the proposed alterations respect the historic character and scale of the building or group of buildings.

### In relation to Listed Buildings and Conservation Areas, the following policies apply:

CN13: The retention of shopfronts within Conservation Areas that are attractive, of historic or architectural value, or that contribute to the character of the area will be sought. Permission will only be granted for their repair or restoration.

CN14: In Conservation Areas, new shopfronts will only be permitted where the design is of high quality and appropriate to the character of the building and its surroundings. The linking of pilasters will not be permitted.

CN15: Proposals for internally illuminated signs in Conservation Areas will be permitted where:

- i. There is no detriment to the visual amenity of the area; and
- ii. They preserve or enhance the character and appearance of the area

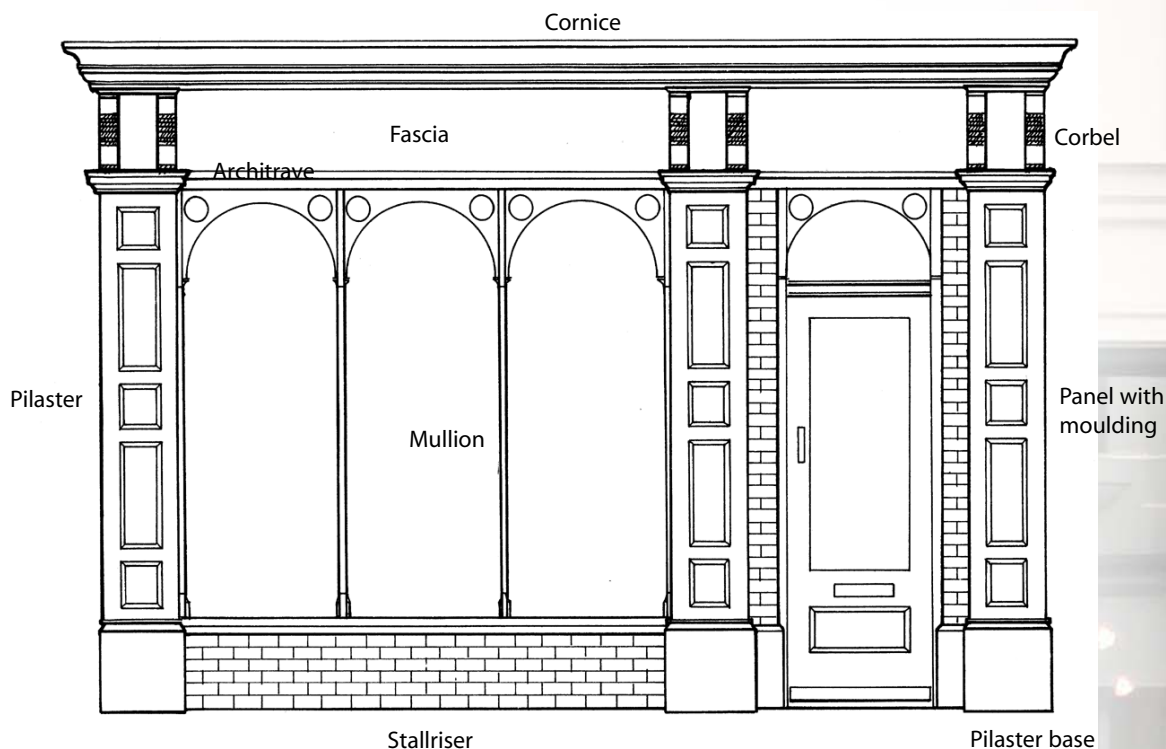
CN16: External grilles, roller shutters or solid metal shutters will not be permitted on listed buildings or in Conservation Areas. External open lattice type grilles will be acceptable where there is no adverse effect on the Listed Building or Conservation Area.



**Fig 5:** An attractive shop in mainly residential area. The 'low key' commercial approach suits the setting.

## SHOPFRONT DESIGN

Traditional shopfront design relies on a set of principles based on proportion, balance and the right relationship of the parts to the whole. These principles are still valid today but it is the creative interpretation of traditional features that makes for good new design. Each building and site is unique, and a good design should add to the vitality of the street scene without resorting to pastiche.



**Fig 6:** Elements of a traditional shopfront

### The traditional shopfront

A traditional shopfront is made up of a number of elements, which form a frame for the shop entrance and shop window. Each element has its own practical and visual function.

- **Architrave:** moulded frame around a door or window
- The **pilasters** separate each shop from its neighbours and define the width of the shopfront.
- Pilaster heads often project to form a bracket or **corbel**. These can either be a decorative feature or a means to allow the fascia to be fixed at an angle looking down to the pavement.
- The **fascia** provides the space within which the name and business of the shop can be displayed.
- The **cornice** defines the top of the shopfront and gives protection from the weather.
- **Mullion:** a vertical post or upright dividing a window or opening into two or more lights.
- The **stallriser** gives protection at ground level and provides a solid base to the shopfront.
- Good design will integrate these elements in a way that presents a pleasing relationship between them, and between the shopfront and the building as a whole.



**Fig 7:** This fascia is too large for the shop and is made of shiny modern materials. The red is garish and too much text is crammed onto the fascia so that it has a confused and 'busy' appearance. The modern aluminium' shop front is not in keeping with the building above. A deeper stallriser would also have been preferable.



**Fig 8:** The fascia is the correct depth for the shopfront and the lettering sits well within the frame. The colour scheme is subtle and unifies the whole front - including the door. The stallriser is an appropriate depth.

## ELEMENTS OF THE SHOPFRONT

### Fascia and contemporary fascia design

The fascia is probably the most important element of the shopfront both in terms of its function as a shop's display board and in terms of its significance to the overall design. The existence of a former unsuitable fascia (or shopfront) should not be allowed to influence the design of a replacement

- The fascia should not dominate the shopfront or the building above.
- Fascias should be kept well below first floor windowsills, leaving a suitable margin.
- Bottoms of fascias should not extend too far down in proportion to the rest of the shopfront. As a rule of thumb, fascias should be no greater than one quarter the depth of the shopfront below the fascia.
- The fascia must be part of the shop front, separated from the adjacent fascia by pilasters and should not extend uninterrupted across a number of buildings.
- Where an excessively deep fascia has been introduced in the past, the overall height of the fascia should be reduced to expose the wall surface above.
- The fascia on a historic building should be painted timber. Glossy plastic, Perspex, or large areas of highly polished metal finishes are unlikely to be acceptable.



**Fig 9:**

A traditional shopfront utilising a traditional and subtle colour palette. The large glass timber-framed window is divided by a mullion. Lettering has been applied directly to the upper wall of the building to advertise a first floor business in such a way to reflect the symmetry of the front elevation

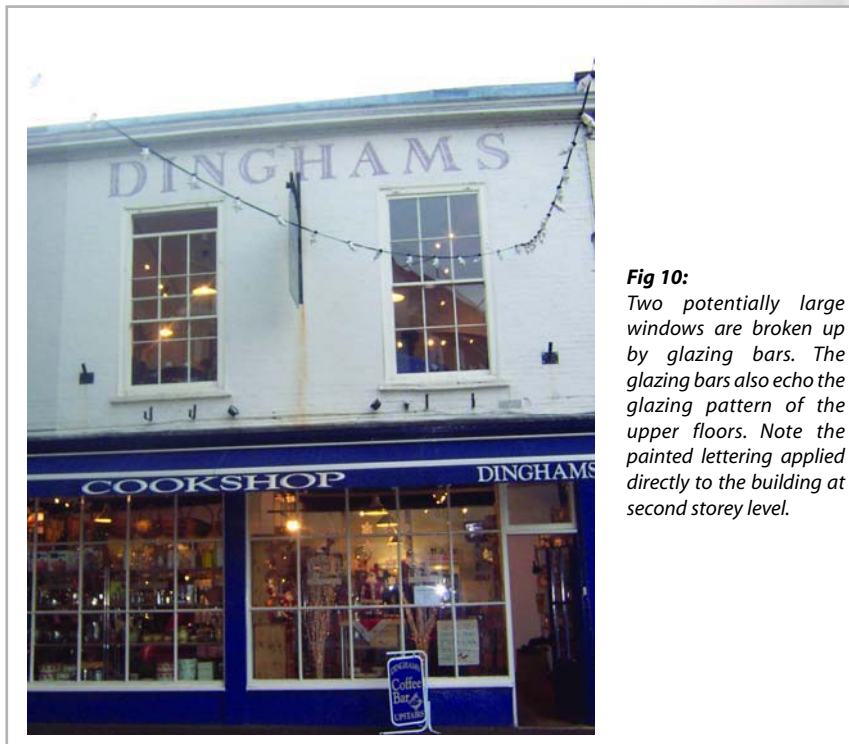


## Stallrisers

Stallrisers are an integral part off the shopfront and need to be part of the overall design. They vary in height according to the style adopted, but should be at least 500mm high. They give protection to shop windows and should therefore be constructed of substantial and hardwearing materials. Panelled painted timber, brick, stone, rendering or other non-reflective materials are preferred. Where Victorian glazed tiles survive, these should be retained.

## Windows

Large expanses of glass present a blank aspect and should normally be avoided. Shop windows should be divided into vertically proportioned sections with glazing bars or mullions so that together with the entrance, they relate to the upper part of a building.



**Fig 10:**

Two potentially large windows are broken up by glazing bars. The glazing bars also echo the glazing pattern of the upper floors. Note the painted lettering applied directly to the building at second storey level.



**Fig 11:** A shopfront with a wide expanse of flat glass. The fascia is made of modern materials and is overly large, impinging on the first floor. The shopfront does not reflect the architecture and the rhythm of the upper floors and the fascia is overbearing.

## Doors

Doors to shops, or premises above a shop, should be designed as an integral part of the facade. Where recessed doorways exist they should be retained and reinstated on older shopfronts where appropriate.



**Fig 12:** Although in this case the letters are shiny metal, due to the brevity of the word and the simplicity of the style - a subtle, attractive fascia is achieved.



## Colour

The colour palette should reflect the context of the area, i.e. a modern colour palette will be acceptable in a modern shopping precinct although garish 'day-glow' colours are unlikely ever to be acceptable. Where shopfronts and signs are within a historic street, a 'traditional' colour palette and finish should be used. Rich, dark colours with a matt finish often look very good, leaving window displays and lettering to provide accents.

Whatever the context, colour schemes adopted should be subtle and blend harmoniously with the environment.

Corporate organisations should not assume that their corporate colour scheme will be acceptable and variations may be required.

*Listed building consent may be required for the repainting of shopfronts on a listed building, where a colour change would affect its character (please check with the Conservation Officer).*

## Materials

Materials used in shopfront construction should be of good quality, durable and in keeping with a building's existing character. In general, the number and type of materials and colours used should be kept to a minimum.

Materials traditionally used in Salisbury are wood, glass, brick, stone, and brass. Good quality modern materials for lettering will sometimes be permitted where appropriate, but fascias made of acrylic sheeting, Perspex, aluminium or plastic will not generally be permitted.

Timber is the most versatile of materials and was the standard shopfront material of previous centuries. Painted timber is preferred to stained hardwood and tropical hardwoods are discouraged as their use is environmentally questionable.

*Sustainability, especially the prudent use of natural resources, should be addressed in all shopfront designs and refurbishments. Materials should be carefully chosen with energy efficiency, durability, security and maintenance requirements in mind. Natural materials like timber products are usually a more sustainable option than uPVC and aluminium, which need a lot of energy to be produced and harm the environment when disposed of. Sustainably forested timber products can be sourced through the Forest Stewardship Council ([www.fsc-uk.org](http://www.fsc-uk.org)). When undertaking refurbishment works opportunities to reuse and recycle materials should be taken to reduce construction costs.*

## Lettering

Lettering upon the fascia should preferably be traditionally sign-written. In some circumstances applied lettering will be considered, for example, guided lettering with a half-round section is particularly suitable for pubs and hotels. Flat applied lettering on minimal pins will sometimes be acceptable.

Lettering should normally be easily contained within the fascia - a ratio of 60% fascia height for lettering, with 20% spacing above and below is a guide. Generally, the length of wording should not be greater than 75% of the fascia length.



**Fig 13:** Batemans - an example of lettering that sits comfortably within the fascia.