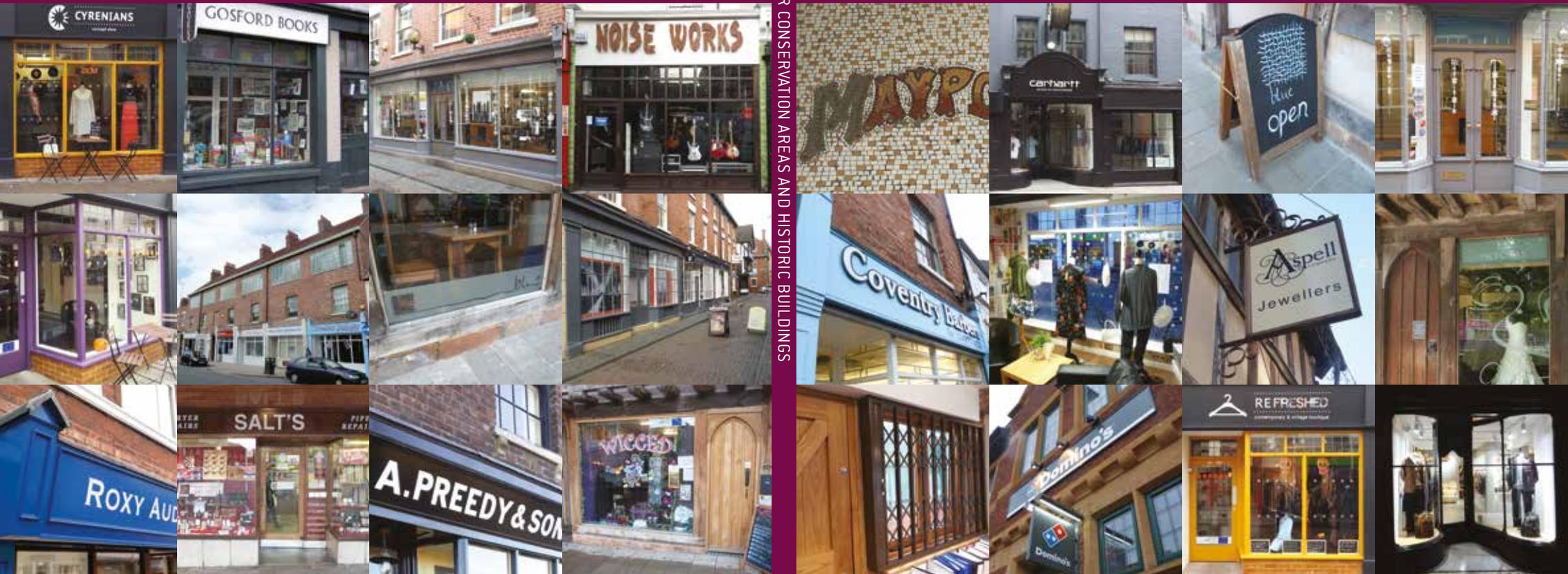


Design Guidance on Shopfronts for Conservation Areas and Historic Buildings

DESIGN GUIDANCE ON SHOPFRONTS FOR CONSERVATION AREAS AND HISTORIC BUILDINGS



Coventry City Council



Design Guidance on Shopfronts for Conservation Areas and Historic Buildings



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Coventry City Council

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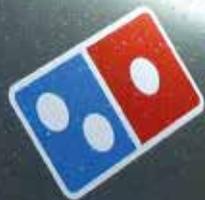
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Introduction

Shopfronts, with their associated signage and advertising, can have a major impact upon the locality where they are found. Whether this impact is positive or negative depends upon how the shop is presented. Whilst the main purpose is clearly to display goods for sale or services offered, the shopfront has an important secondary role to play in projecting the image of the shop. Poor design, low quality materials, bad workmanship, gaudy colour schemes, intrusive lighting, excessive signage and advertising will do nothing to enhance first impressions of the shop for potential customers. On the other hand, a well-designed shopfront gives a favourable perception of a business, and if *all* the premises in a street are attractive, that impression may well extend to the area as a whole, to the mutual benefit of all the traders.

The majority of Coventry's 16 Conservation Areas include at least one shop within them, while most of the properties in the Far Gosford Street, High Street and Spon Street areas are commercial premises. In addition to these many other Listed, Locally-Listed and non-designated traditional buildings across the city are also in retail use and possess shopfronts.

This document was adopted by Coventry City Council as planning guidance on the 26th June 2014 and outlines the Council's expectations for high quality design which preserves and enhances Coventry's Conservation Areas and historic buildings. The guidance is also intended to help shop owners and their agents make informed decisions about changes to their premises. The guidance will also highlight the kind of unsympathetic alterations and additions that damage the character of a historic building or area and should be avoided.

Further information on Coventry's Conservation Areas including Conservation Area Appraisals and Management Plans can be found in the Conservation section of the City Council's website; www.coventry.gov.uk



GOOD DESIGN. Examples of high quality shopfronts in Far Gosford Street; attractive, well-proportioned shopfronts of consistent appearance built with high quality materials with interesting window displays and restrained signage.



POOR DESIGN. Examples of mostly poor quality shopfronts in Far Gosford Street; external rollershutters, overly large internally-illuminated fascia signs and projecting signs, poor quality replacement pvc windows of the first floor.

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A brief history of the development of shopfront design.

The earliest examples of shopfronts are late medieval and were little more than a door and a window, the window would have served as the counter and would have had wooden shutters for security at night. These very rarely survive as the ground floors of timber-framed buildings have usually been heavily altered in the intervening centuries. The glazed shopfronts that can be seen today on the timber-framed buildings in Spon Street are modern inventions with the glass replacing what would have been a solid wall made from wattle and daub.

Shops and shopfronts as we know them today with large glazed windows to display goods developed during the 18th and 19th centuries and began a tradition that continued until the mid-20th century. Georgian period shop windows have numerous panes of glass divided by glazing bars and some would have curved Bow windows to make the display of goods more conspicuous to the street. Elements derived from the classical tradition such as decorative pilasters, stallrisers and cornices are also used for the first time and harmonise the appearance of the shopfront with the rest of the building. Examples of Georgian-style shopfronts in Coventry can still be found today in Hay Lane.

The introduction of plate glass in the mid-19th century revolutionised shopfront design as it became possible to span the whole display area with a single pane with the minimal use of slender mullions and a low stallriser at the base. The display area was then framed with elaborately detailed pilasters and a fascia displaying the shop's name. Large and elaborately decorated shop fronts did exist in Coventry city centre but most were lost when it was rebuilt after the Second World War and what survives today are often the more modest shopfronts in outer areas like Spon End and Gosford Street. These are often quite narrow and reflect the width of the medieval property divisions. The stallrisers and pilasters were often brick or glazed brick with a display window and a recessed door to the side.

This established pattern was maintained for shopfronts erected in the 1920s and 1930s, although often with some simplification with less florid decorative details and a greater use of metal. Shopfronts of the inter-war period also show the influence of the fashionable Art-Deco styles.

After the Second World War, details were simplified even further although many were modern but still stylish. However the 1960s and 1970s witnessed a dramatic swing towards brash and insensitive design. Over-dominant fascias and box signs, crude plastic lettering, large areas of undivided plate glass, characterless aluminium window frames, standardized corporate signage and a general disregard for the architectural features of the host buildings managed to damage the character of many shopping streets across the city.



Above: An authentic medieval shopfront design from the Weald and Down Museum in Sussex. Many of Coventry's timber-framed buildings would have had similar ground floors elevations.



Above. Georgian-style shopfronts in Hay Lane with large windows with multiple panes of glass which harmonise well with the storeys above.



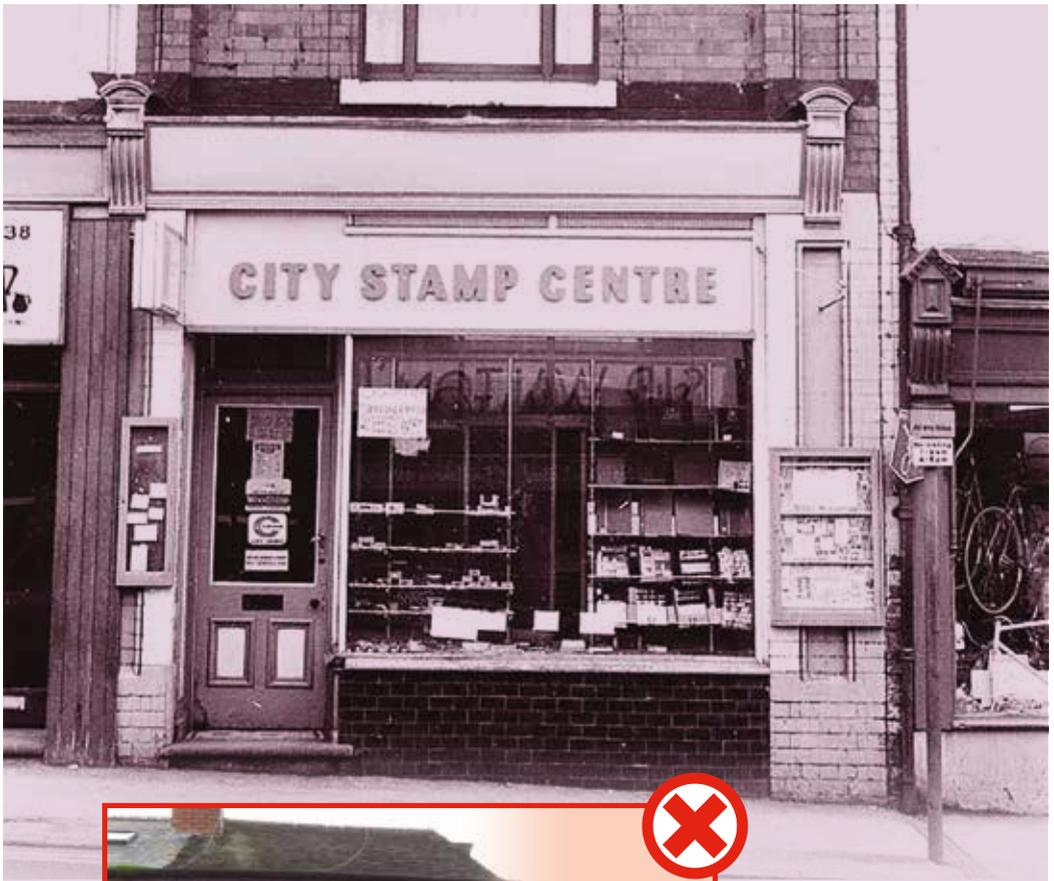
Left. A surviving modest late-19th century shopfront on Gosford Street with a brick stallriser and minimal ornamentation. Despite the simplicity it is still stylish and well proportioned.



Above. A more elaborate 19th century shopfront in Hay Lane with large plate glass windows and decorated consoles.



Above. A rare surviving early 1960's shopfront on New Union Street which still follows the traditional principles with a fine window display but in a modern style.



A typical example of what has happened across the city since the 1960's at 139 Far Gosford Street. The traditional shopfront has been lost due to no-doubt well-intentioned efforts to modernise it which have resulted in an ugly mess of uncoordinated, unsympathetic alterations, mixing styles, colours and materials.

3

Principles of good shopfront design

3.1 Retention or replacement of existing shopfronts

Where the existing shopfront represents a good example of an earlier style appropriate to the character of the area and the host building it should be retained and refurbished rather than replaced. However many historic shopfronts in Coventry have been replaced with unsympathetic, modern ones in recent years and the replacement of these with more appropriate designs has the potential to greatly enhance historic buildings and conservation areas.

Planning permission will normally be required to replace or remodel an existing shop front. Listed Buildings will also require Listed Building Consent. The Council will expect the design and detailing to be of a particularly high standard and sympathetic to the host building. Permission will not be granted for the removal of a historic shopfront or the insertion of a shopfront into a historic building where there has not been a shopfront previously.

3.2 General Principles of Design

An attractive shopfront is an important advert for any business, it alerts customers that they are there; it displays the goods and services that are on offer and encourages potential customers to enter the shop. A good design in a Conservation Area or on a historic building needs to;

- Reflect the age, character, design and proportions of the building to which it is attached.
- If a shopfront is to be designed in a traditional style, it must be historically accurate and appropriate to the building and the street.
- It should not try to divorce the ground floor from the upper storeys of the building, but rather treat the building as a unified whole.
- Where a proposed shopfront would span across more than one building the individuality of each building should be retained.
- Buildings whose upper storeys have a strong symmetry should ideally have that symmetry carried down into the shop front as well, for example, by spacing vertical divisions to correspond with strong vertical elements above.

Larger shops that are part of a chain may wish to use a 'house style' or corporate image in terms of design and colour scheme. With co-operation, flexibility and an emphasis on quality and traditional detailing, a corporate image can often be adapted to fit into the historic environment without compromising the principles of good design.



POOR DESIGN. The ground floor elevation of this building on Far Gosford Street has been totally removed by the modern shopfront which cuts across two historic properties. The individuality of the two properties has been lost and the ground floor shopfront design relates badly to the first floor above.



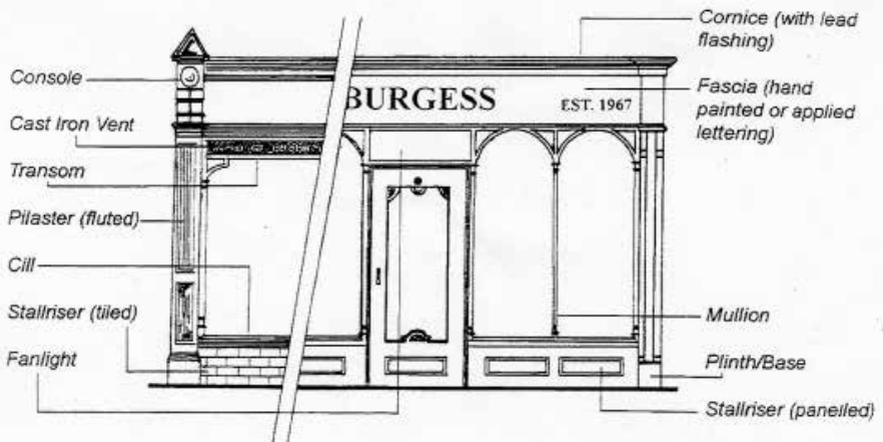
GOOD DESIGN. Here on The Burges the historic shopfront on the left has been retained and the shop expanded into the property on the right. This is now a single shop unit but the design of the new shopfront on the right retains the appearance of having originally been two separate buildings.

3.3 Elements of a traditional shopfront design

Nineteenth Century shopfront design was based on a set of principles which successfully achieved a satisfactory relationship between the shopfront and the building as a whole and can still be applied as the basis for new shopfronts today. Four main elements can be used to enclose the shop window and entrance door rather in the manner of a picture frame, each with its own visual and practical function, these include;

- The pilasters to identify the vertical division between shopfronts
- The fascia provides space to advertise the business
- The cornice gives a strong line across the top of the shopfront and gives protection from the weather.
- The stallriser gives protection at ground level and provides a solid base

These elements form a frame which suggests visually a method of support for the façade above. The ornamental detailing of the pilasters, stallriser, cornice and mullions provide extra visual interest.



Typical shopfront components

Materials

Only traditional materials should be used on historic buildings. In most cases the use of painted solid timber is preferred. A well-seasoned, good quality softwood is appropriate for most shopfronts and will be adequate for all weather conditions if correctly designed and painted. Hardwoods can also be used but must be treated with a suitable primer and painted as a varnished finish or a mix of painted and varnished timber would not be appropriate. The use of plywood, MDF or chip-board is not acceptable as it can become saturated when used outdoors and is not robust enough. The use of plastics and metal sheet will not usually be permitted.

Pilasters

Pilasters form the division between adjoining shopfronts and provide a vertical framing to the side of the stallriser and fascia. Traditionally they are designed with a foot at the base and a capital at the top on which the console sits. They are usually made of timber and decorated with timber panels or fluting, but are sometimes left plain. Glazed bricks are sometimes used in place of timber pilasters while some simple shopfronts have no pilasters at all and the shop window is framed by brickwork. The foot has to be robust where it meets the pavement where there is the potential for knocks and for it to be rotted by rain water.



Examples of panelled, plain and fluted pilasters with decorative consoles.

Consoles

These sit on top of the pilasters and form the ends of the fascia. They are usually made of timber and decorated with moulding, the top needs to be covered in a lead flashing in order to shed water.

Fascias

The fascia is where the principle shop sign is located sitting over the window and between the two consoles. The fascia must be in proportion to the rest of the elevation and should not obscure the shop window or cover the windows on the first floor. Traditionally fascias were not usually more than 600mm deep and were angled slightly downwards to display the shop name. New fascia signs and lettering must fit within the frame of the fascia and not overlap it or conceal architectural details.

Fascias can be used to conceal shutter boxes or boxes for retractable blinds behind them.



GOOD DESIGN. An example of a shopfront fascia with traditional painted signage by a signwriter.

Cornice

The cornice is a projecting element along the top of the fascia which is usually decorated with moulding. The cornice is designed to ensure that water is thrown clear of the shopfront and it needs to be covered in lead sheet flashing to prevent it rotting.



A moulded shopfront cornice with dentilated detail on the underside.

Stallrisers

The stallriser is the base of the shopfront and is usually between 400-700mm high and topped with a moulded projecting cill where it joins the shop window. The stallriser gives protection to the shop window and needs to be made of robust materials. Timber with decorative panels are often used but can be vulnerable to damage from knocks or decay caused by water splashing up off the adjoining pavement. If timber is used the decorative panels should be part of the joinery and should not be formed by tacked-on mouldings. Some simple shopfronts have plain brick stallrisers and in these cases the brick has to match the rest of the building. The use of glazed bricks or traditional glazed tiles is encouraged as it provides an attractive feature that is robust and requires little maintenance.



A glazed brick stallriser with a wooden cill above. Glazed bricks are easy to source and provide a robust and attractive shopfront feature.



A painted timber stallriser with panelled detail.



A tiled stallriser on a former butchers shop. Tiles provide an attractive decorative feature but can be vulnerable to knocks, especially on the corners. Internal bathroom type tiles are not acceptable in appearance and would not be suitable for outdoor use.



POOR DESIGN. Tacked-on moulding has been used to create decorative panels on this shopfront but they are poor quality, vulnerable to damage and quickly look tatty. Proper joinery techniques need to be used on timber shopfronts if they are to be robust and attractive.

Doors

In traditional shopfronts the principle entrance is usually recessed and located between two flanking windows or to the side of the shop window. Recessed entrances should be reinstated where they have been removed as they give the design depth and draw customers into the shop. Recessed doors can also offer a sympathetic way of incorporating ramps for disabled access where there is a narrow pavement outside. The door should be glazed with a kick plate at the bottom the same height as the adjoining stallriser with a window above the door frame called a fanlight. The recessed area often had a decorated tiled floor with further glazed tiles or panelling on the walls and ceiling.



A recessed doorway with flanking windows in Hay Lane.



A mosaic floor in a recessed doorway in Far Gosford Street.

Shopwindow

Long undivided areas of plate glass can give a shopfront an overly horizontal emphasis which is at odds with the character of a street of narrow individual buildings. A vertical emphasis in keeping with the host building can be achieved by dividing up the window with moulded timber mullions and pilasters. The windows were sometimes also horizontally divided by transoms, often near the top, above the door, to allow a row of shallow windows above the main shop display windows, known as ‘transom lights’. These may have incorporated some top-hung opening lights for ventilation which often featured small panes of leaded glass.



A shopfront at the Black Country Museum showing a large shop window divided by vertical mullions with horizontal transoms dividing off the smaller windows above along the line of the top of the doorframe.



GOOD DESIGN. A shopfront on Far Gosford Street with the window divided by mullions and transoms with leaded transom lights along the top. The recessed door has allowed a ramp to be inserted for disabled access.

Access for all

The design of new shopfronts on existing buildings should have regard to the needs of people with disabilities. Doorways should have a clear opening of 800mm and a ramp should be included where the doorstep is at a higher level than the pavement. It is suggested that new shopfront designs include recessed doorways and that ramps are incorporated into these or are fully internal. External ramps on the pavement would need the permission of the Council and are unlikely to be permitted due to the obstruction they would cause to the highway and their intrusive appearance upon the area.

Alternative solutions will be required where a Listed or historic building contains steps or features that need to be retained for their architectural interest even if they prevent level access. In these circumstances the provision of portable ramps with a bell to summon the attention of shop staff is suggested as an alternative to permanent alterations.

Colours

The sensitive use of colour offers scope for improving the streetscene, but overtly bright glossy finishes are to be discouraged. Rich dark colours are often more appropriate as they harmonise well with the historic building materials without drawing attention away from the shop window. The painting of a Listed Building in a way that changes its appearance would require Listed Building Consent. It is unlikely that Consent would be granted for inappropriate colour schemes.



POOR DESIGN. An example of too much colour. The use of colour on traditional shopfronts is encouraged but here the bright blue is a stark contrast with the neighbouring buildings on Spon Street and looks overly prominent and gaudy.

Canopies

Traditional canvas roller blinds were a common feature of Victorian shopfronts in order to protect goods from damaging sunlight and customers from bad weather. The inclusion of a roller blind in new shopfronts has the potential to enhance an area so long as it can be integrated into the overall design and the blind fully retracts into a recessed blind box behind the shopfront fascia. The installation of such a blind would require planning permission.

However fixed 'Dutch blinds' are not considered to be appropriate as they obscure the shopfront fascia and introduce a prominent shape which is out of character with historic buildings. Fan blinds and Fixed blinds are also unacceptable and planning permission will not be granted for them.



POOR DESIGN. A Dutch blind in Far Gosford Street cluttering up what is otherwise a well-designed and attractive shopfront.



GOOD DESIGN. A roller blind in Far Gosford Street that retracts neatly into a box behind the fascia.

Shopfronts for timber-framed buildings

The traditional shopfront design described above is chiefly intended for use in buildings of the 18th to 20th centuries and may not be appropriate for earlier types of buildings such as those which are timber-framed or indeed for modern late 20th century buildings.

Many timber-framed buildings in Coventry, such as those along Spon Street or Far Gosford Street have been heavily restored to return them to their earlier appearance. Ordinarily losing later additions would not be considered to be good conservation practice but has been necessary due to the need to move the buildings from other locations in the city or due to them being badly neglected.

In these cases it would not be acceptable to fit a conventional shopfront and instead the ground floor wall is omitted and replaced by a large glazed window within the opening in the timber frame. As there is no fascia to display the name of the business, signage would be restricted to hanging signs on a bracket at first floor level and the modest use of window vinyls that leave the majority of the window clear for a display. Any security shutters would need to be internal ones.



GOOD DESIGN. The shops have no fascias for signage and so the way the shop window is used becomes very important and covering the whole window with vinyl window graphics is not acceptable. The shop on the right strikes a nice balance with a well-designed, modest sized window graphic that still leaves room to see an interesting shop display behind.



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4

Signage

A proliferation of signs, whether on the façade or duplicated on any flanking elevations, results in a confused and cluttered appearance that ultimately detracts from the character of the area and the appearance of the building and is unlikely to be any more effective in attracting customers. It may also lead to an escalation in signage with other traders demanding larger, brighter and more garish signs to attract more customers to *their* shop. The principle of careful control now needs to be consistently pursued, even where restraint has not previously been exercised or encouraged.

In most cases businesses will need to apply for Advertisement Consent before erecting any new signage or new means of illumination of existing signage. Listed Building Consent will also be required for signage on Listed Buildings.

Facia signage

Signage on historic buildings or within Conservation Areas should be restricted to the facia above the shop window. No signage should be externally displayed on the upper storeys of

a building or on the side or rear elevations. The signage should state the name of the business, the type of business and a street number and nothing else, the use of traditional signwriting with the clear painted lettering is preferred. The use of individually cut letters attached to a fascia is also acceptable. However glossy vinyl fascia signs or aluminium tray signs are not acceptable and would not be permitted.

In a well-lit City Centre location there should be no need to light the fascia of a shopfront and a high quality well lit shop window display is likely to have far greater impact than any illuminated sign. However if illumination is required it should be external by means of discreet LED spotlights or by a trough light discreetly positioned below the cornice. Swan neck lamps and similar projecting lights are not acceptable as they are visually intrusive and out of keeping with small shop fronts.

Internally illuminated 'light-box' type signs are not acceptable in Conservation Areas or on Listed Buildings under any circumstances.



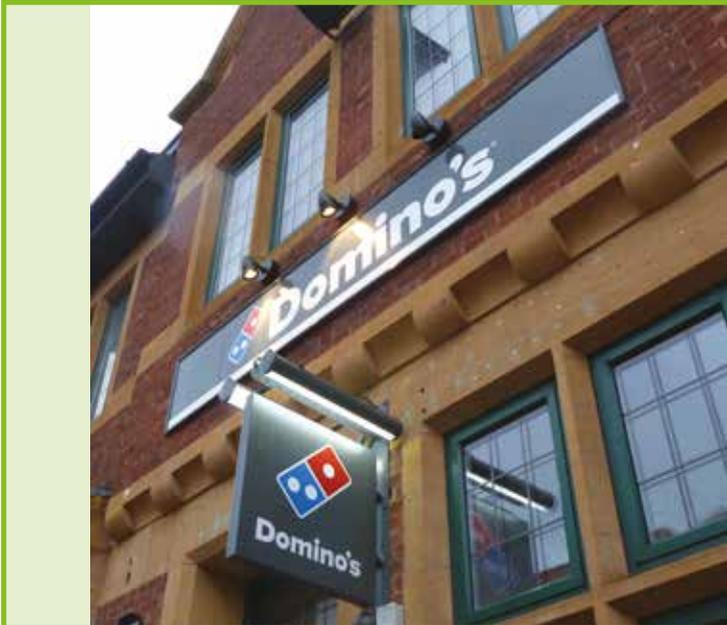
GOOD DESIGNS. An attractive use of individual letters applied to a fascia.



GOOD DESIGNS. A traditional fascia sign by a signwriter.



GOOD DESIGNS. There is no need to illuminate the fascia sign as the brightly lit, attractive shop window display is all the publicity the shop requires and enhances the street.



GOOD DESIGN. An example of a national chain adapting their house style to fit in with the Conservation Area requirements. A well-proportioned timber sign with a moulded edge, illuminated by discreet spot lights.



GOOD DESIGN. Where no shopfront exists a brass plaque adjacent to the door is most appropriate.

Examples of poor signage.



POOR DESIGN. On the left the shopfront is choked with cheap looking light boxes and posters covering the windows along with satellite dishes and other clutter. On the right the shop has a poor quality, reflective, shiny plastic fascia sign out of keeping with the building, while the window vinyls and swan neck lamps provide additional inappropriate visual clutter.

Banners

Advertising banners, no matter how temporary, will need Advertisement Consent. They will not be permitted in Conservation Areas or upon historic buildings as they obscure architectural details and quickly become tatty and unattractive.



POOR DESIGN. Banners like these are visually intrusive and soon look tatty.

Hanging and projecting signs

Well-designed hanging signs suspended from traditional metal brackets can enhance the appearance of a shopfront and add to the vitality of a street. There should not normally be more than one hanging sign per building and it should be positioned taking into account the architectural design of the building. Traditionally hanging signs are positioned to be level with the first floor windows although this can vary. The most appropriate form of illumination is an external picture light with a metal shade attached to the top of the sign or a discreet spot light attached to the host building.

Internally illuminated projecting signs are not appropriate for conservation areas or for historic buildings and will not be permitted.



GOOD DESIGN. A well-designed projecting sign on an attractive wrought iron bracket in Spon Street. The sign has been carefully located to respect the appearance of the building and fits tidily on to a stud in the timber frame.



POOR DESIGN. An example of the visual clutter caused by poorly designed and poorly located internally illuminated projecting signage and fascia boxes. In future this will not be acceptable under any circumstances.

A-boards

The display of large unattractive signs or A-boards can give a street a cluttered appearance and may also cause obstructions or tripping/collision hazards for pedestrians who may be blind, partially sighted or disabled. It is therefore important that any A-boards do not obstruct the public highway (pavement). 'A' boards displayed outside a shop on the public highway require a special licence from the Highway Authority. No form of advertisement outside a shop should be so distracting or confusing as to endanger highway or public safety.



GOOD DESIGN. An attractive traditional timber A-board in Spon Street completely appropriate for a Conservation Area.



POOR DESIGN. Two overly large and ugly advertisement boards in Far Gosford Street creating visual clutter and obstructing the pavement.

Window Vinyls

The use of graphic window vinyls which cover the whole or the majority of a shop window will be discouraged and will not be permitted on Listed Buildings. Vinyls turn a shop window into little more than an advertising hoarding; it detracts from the character of the area and the appearance of the building and is also intimidating for customers who are discouraged from entering by not being able to see in. Vinyls also separate the activity in the shop from the street and this damages the vitality of an area and disrupts natural surveillance.

However there are certain circumstances, for instance in Spon Street where many of the timber-framed buildings do not have traditional shopfronts with fascias, where the limited use of window vinyls can be effective and stylish. But this depends on the majority of the glass being kept clear to preserve the intervisibility between inside the shop and the street.

Listed Building Consent is required to attach a window vinyl to the window of a Listed Building.



GOOD DESIGN. The restrained use of vinyls here to the top and bottom of the window giving the name of the business allows the majority of the window to be left clear so that potential customers can view the dresses on display and the activity inside. By leaving windows clear it allows views into the shop making it far less intimidating for new customers to enter.



POOR DESIGN. The whole of the shop window is covered by a vinyl window graphic ruining the external appearance of the building.

Shopwindow displays

The practice of window dressing is disappearing and yet filling your shop window with an attractive and eye-catching display is the easiest and most obvious way to attract the attention of potential customers to a shop. Shop window displays are good for businesses and good for the image and vitality of a street. A well-lit display on a dark evening can look extremely dramatic and has far more impact on passers-by than any illuminated sign.



Shop window with an attractive and eye-catching display is the easiest and most obvious way to attract the attention of potential customers to a shop.

5

Security shutters

Shopping streets should be attractive and visually lively even after the shops have closed. Some types of security shutters, particularly external ones have a deadening and depressing effect on the character of a shopping street when the shops are closed. They also reduce natural surveillance and increase the fear of crime.

All external security shutters and grilles require planning permission and this will not normally be granted for Listed or Locally Listed Buildings or properties within Conservation Areas. Listed Buildings would also require Listed Building Consent.

In certain exceptional circumstances external shutters may be considered to be acceptable, but they must be fully concealed and integrated within the design of the shopfront. The shutter box must be recessed so that it fits behind the shopfront fascia and below the shop's lintel, while the side runners must be concealed within the pilasters. The shutter itself must be of an open lattice design which allows at least 50% transparency. The shutter's metalwork must be coloured coated to match the colour scheme of the wooden shopfront.

Where it is not appropriate or possible to fit an external shutter because it would damage the building's historic or architectural

interest then consideration should be given to fitting an internal shutter behind the window or installing demountable shutters that are removed at the start of the day and replaced at the end.

In timber framed buildings without a traditional shopfront it has been possible to fit an internal sliding metal grill between the sill beam and the wall plate of the timber-frame.



POOR DESIGNS. Externally fitted shutters like these are inappropriate in a Conservation Area or for a historic building.



POOR DESIGNS. Solid shutters like these are ugly and kill the vitality of a street.



GOOD DESIGN. An open security shutter with the shutter box hidden behind the fascia and the side runners hidden inside the pilaster. *Above right.* The pilasters showing the shutters open and in closed positions.



GOOD DESIGN.
An example of an internally fitted horizontal sliding shutter as used in some timber framed buildings without traditional shopfronts.



6

The upper floors

It is important to consider the appearance of the building containing the shop as a whole, and not just the shopfront on the ground floor. The entire building should be attractive, well maintained and fenestrated in keeping with its age and architectural style. Every effort should be made to keep upper floors in use, either as ancillary storage or residential accommodation. Signage placed at first or second floor level will not be permitted.

Replacement upper storey and rear windows

Original timber sash and casement windows should be retained where they survive in the upper storeys of buildings. Rarely are they completely beyond repair and once refurbished can give thermal performance that is often as good as modern double glazed units. Where original timber windows cannot be repaired or have already been lost they should be replaced / reinstated with timber double glazed windows and not with modern UPVC windows which fail to accurately replicate their historic appearance. UPVC sash windows are now available and may be acceptable in some circumstances but not on Listed Buildings.



GOOD DESIGN. These show number 67 Far Gosford Street before and after conservation. The 1st and 2nd floors had been abandoned while the shop on the ground floor remained in use. The upper floors have now been brought back into use for residential accommodation and fitted with new double glazed timber windows using slim-line glazing units.

Alterations to windows that affect the appearance of a building in a Conservation Area will require planning permission. Permission will not be granted for proposed changes that detract from the original appearance or character of the building. Changes to Listed Buildings will also need Listed Building Consent.



GOOD DESIGN. New double-glazed timber casements with a historically authentic flush finish in Far Gosford Street.



GOOD DESIGN. New timber double-glazed timber oriel windows in Far Gosford Street.

The rendering and painting of walls

Brick work and stone work should not be rendered, gravel-dashed or painted, as well as damaging the appearance of a building by obscuring architectural details, they can also damage the fabric of the building by trapping moisture behind them and causing frost damage to masonry and damp inside the building. In most cases changing the external appearance of a building like this will need

planning permission and this would not be granted where the changes have a negative impact on the appearance of the building.

The removal of paint to restore a building's original brick appearance will usually be encouraged so long as appropriate techniques such as DOFF steam cleaning or JOS cleaning are used. These can also be very effective in removing graffiti. Highly abrasive techniques such as sandblasting will be highly damaging to the surfaces of historic bricks and stone and should never be used.

Roofing materials

Roofing materials should be plain clay tiles or slates, the use of interlocking concrete tiles has a negative visual impact on the appearance of the historic building and the extra weight of the concrete can potentially cause damage to the internal timber roof structure.

Chimneys are important features of Conservation Areas and historic buildings and should be repaired and retained. Planning permission or Listed Building Consent is required for their removal in most cases.

CCTV cameras

Where CCTV Cameras are required for security they should be not be located prominently on the front façade. It is preferred that small 'Dome' type cameras are used rather than cameras mounted on brackets as these should be easier to conceal. The colour of the camera should be chosen to best suit their location, for example a white camera would obviously look less conspicuous on a light coloured stucco rendered wall. Wireless technology should be used to reduce the need for wiring. In many circumstances Planning permission is needed for the erection of CCTV cameras and Listed Building Consent is always required to attach them to a Listed Building

Alarm boxes and wiring

These items are often necessary but their insensitive siting can be visually detrimental to a building and can damage or obscure important architectural features. Alarm boxes should be located in a way that ensures that they achieve their purpose as a deterrent without being overly prominent. Wireless technology should be used wherever possible to reduce the need to attach unattractive wiring to the façade.

Satellite dishes

No satellite dishes should be attached to the front elevation of a building in a Conservation Area where they are visible from the highway. Satellite dishes should be carefully located so that they are not prominently visible, for example they should be positioned in roof valleys, behind parapets or on flat roofs or outbuildings. Where a building contains several residential units a single dish should be installed to serve all of the residents rather than erect a dish for each. When a dish is redundant or no longer needed it should be removed. In most cases the erection of a satellite dish in a Conservation Area requires planning permission while Listed Building Consent is also needed to attach one to a Listed Building.



POOR DESIGN. Three poorly located satellite dishes on a single property, any redundant dishes should be removed and the rest should be relocated to the rear elevation away from the street.



POOR DESIGN. Poorly located CCTV cameras with prominent wiring on a front elevation, it is unlikely that both are necessary in this location and one should be removed.

Useful Contacts

General development control enquiries concerning permissions and consents should be referred to The Development Management Team:

phone 024 76831212
or email planning@coventry.gov.uk

Enquiries relating to Conservation Areas and Listed Buildings should be referred to the Conservation and Archaeology Officer:

phone 024 76831271
or email heritage@coventry.gov.uk

Enquiries relating to planning enforcement issues should be directed to the Planning Enforcement Team:

phone 024 76831703 / 1975
or emails planningenforcement@coventry.gov.uk

Further information on Coventry's Conservation Areas, Listed and Locally Listed Buildings can be found on the City Council website: www.coventry.gov.uk

