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Subject: Heritage Action Zone – Shopfront Design Guide Supplementary Planning Document

Report to: Policy and Resources Committee – 27 July 2021

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SUBJECT MATTER

Heritage Action Zone – Shopfront Design Guide Supplementary Planning Document

RECOMMENDATION

That the Policy and Resources Committee approve the first draft Shopfront Design Guide Supplementary Planning Document (appendix 1) for consultation.

1. Introduction

- 1.1. In 2019 Great Yarmouth Borough Council submitted a successful expression of interest and was invited to develop a programme design for a Heritage Action Zone. In January 2020 it was announced that GYBC was one of 68 high streets which had made a successful bid. Under the scheme, lead partners and Great Yarmouth Preservation Trust (GYPT) will work with Historic England (HE) to develop and deliver schemes that will transform and restore disused and dilapidated buildings into new homes, shops, workplaces and community spaces, restoring local historic character and improving public realm. The Great Yarmouth Heritage Action Zone (HAZ) target area includes Market Place, King St and Market Row
- 1.2. The scheme comprises a series of projects and workstreams which collectively tackle problems of empty, redundant and neglected buildings through repair and re-use, transforming dilapidated properties into new homes, shops and community spaces. Through capital projects, it will repair and restore the historic environment and public realm and encourage property owners to invest in conservation improvements to restore historic character through a scheme of small grants. The project strategically aligns with the Future High Street Fund and Town Deal Investment Plan actions and objectives and will deliver a significant community benefit.
- 1.3. Projects include:
 - Consolidation of Market Place section of the Town Wall
 - Restoration of Railings at St Nicolas Priory School

- Repairs/improvements to building in Market Row
 - Full repairs to 145 King Street make ancillary space for St George's Theatre and residential units
 - Full repair of 6 Market Place to allow for residential use
 - Grants for shopfront improvements
 - Grants for Building repairs
 - Landscaping and public realm improvements at the Market Place.
 - Digital Historic Mapping Project
 - Community engagement
 - Five design guides
- 1.4. The five design guides will cover shopfronts, extensions, repairs and public realm together with an umbrella guide.
 - 1.5. The first design guide to be prepared is the Shopfront Design Guide. It is proposed that the guide will help support the grant system for shopfront repairs but will also be a planning policy document to help determine applications involving shopfronts. Therefore, it is proposed that that the document is adopted as a Supplementary Planning Document (SPD).
 - 1.6. SPDs build upon and provide more detailed advice or guidance on policies in an adopted local plan. They do not form part of the 'development plan' but are a material consideration in the determination of planning applications.
 - 1.7. The Town and Country Planning (Local Planning) Regulations 2012 require two stages of consultation during the preparation of a SPD. Firstly, consultation is required during the initial preparation of the document to inform a draft SPD. The document appended to this report is a first draft of the SPD which will be consulted on as part of this first stage. Following this consultation, changes to the document will be made to reflect comments received. A final draft document will then be subject to a final formal consultation prior to adoption by this committee.

2. First Draft SPD

- 2.1. The First Draft of the Shopfront SPD is appended to this report. The draft SPD provides a detailed background and context about the origin and design of shopfronts. The SPD goes on to provide broad design principles which should be considered for repairs, renovations and developments involving shopfronts. The SPD also includes a detailed analysis of the separate design elements which make up a shopfront. This includes advice and guidance on signage, illumination, colour, materials, pilaster, console brackets, stall riser windows etc.
- 2.2. The draft SPD also helpfully provides a number of case studies on good and bad examples. Finally, the SPD includes legislative requirements and a bibliography of further reading on the subject.

3. Next Steps

- 3.1. Subject to this committee's approval, the first draft SPD will be consulted upon with statutory consultees, other interested groups and the public over the summer. A final draft of the SPD will be prepared in the autumn which will be presented to this committee. It is hoped the SPD can be adopted for planning purposes before the end of the year.

4. Financial Implications

- 4.1. No implications. The preparation of the design guide is covered by the Heritage Action Zone budget.

5. Legal and Risk Implications

- 5.1. The risks in producing the SPD are limited. The powers to prepare an SPD are outlined within the Planning and Compulsory Purchase Act 2004 and the Town and County Planning (Local Planning) Regulations 2012. Consultation is a necessity in the preparation of a Supplementary Planning Document and if not done correctly could lead to future scope for challenge.

6. Conclusion

- 6.1. The Shopfront Design Guide forms part of the Heritage Action Zone programme of work. It will help support the shopfront grant system and will be a material consideration in planning applications involving shopfronts upon adoption. It is recommended that the Policy and Resources Committee approve the first draft of the Shopfront Design Guide Supplementary Planning Document (appendix 1) for consultation.

7. Appendices

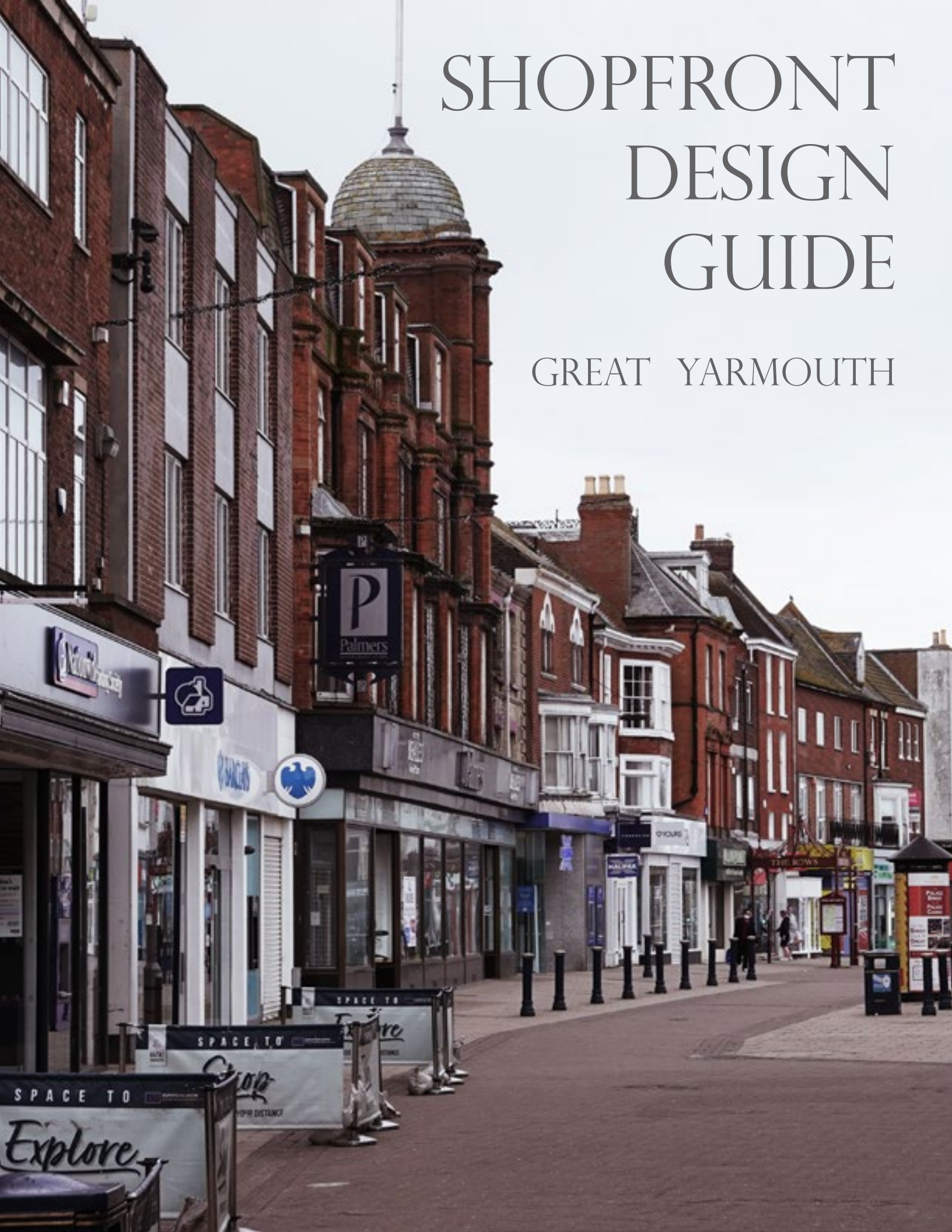
- 7.1. Appendix 1 – First Draft Shopfront Design Guide Supplementary Planning Document

Areas of consideration: e.g. does this report raise any of the following issues and if so, how have these been considered/mitigated against?

Area for consideration	Comment
Monitoring Officer Consultation:	Yes
Section 151 Officer Consultation:	Through ELT
Existing Council Policies:	Local Plan Part 1: Core Strategy
Financial Implications (including VAT and tax):	n/a – covered by usual staff operating costs.
Legal Implications (including human rights):	n/a
Risk Implications:	n/a
Equality Issues/EQIA assessment:	n/a
Crime & Disorder:	n/a
Every Child Matters:	n/a

SHOPFRONT DESIGN GUIDE

GREAT YARMOUTH



SHOPFRONT DESIGN GUIDE - DRAFT GREAT YARMOUTH

SUPPLEMENTARY PLANNING DOCUMENT

July 2021

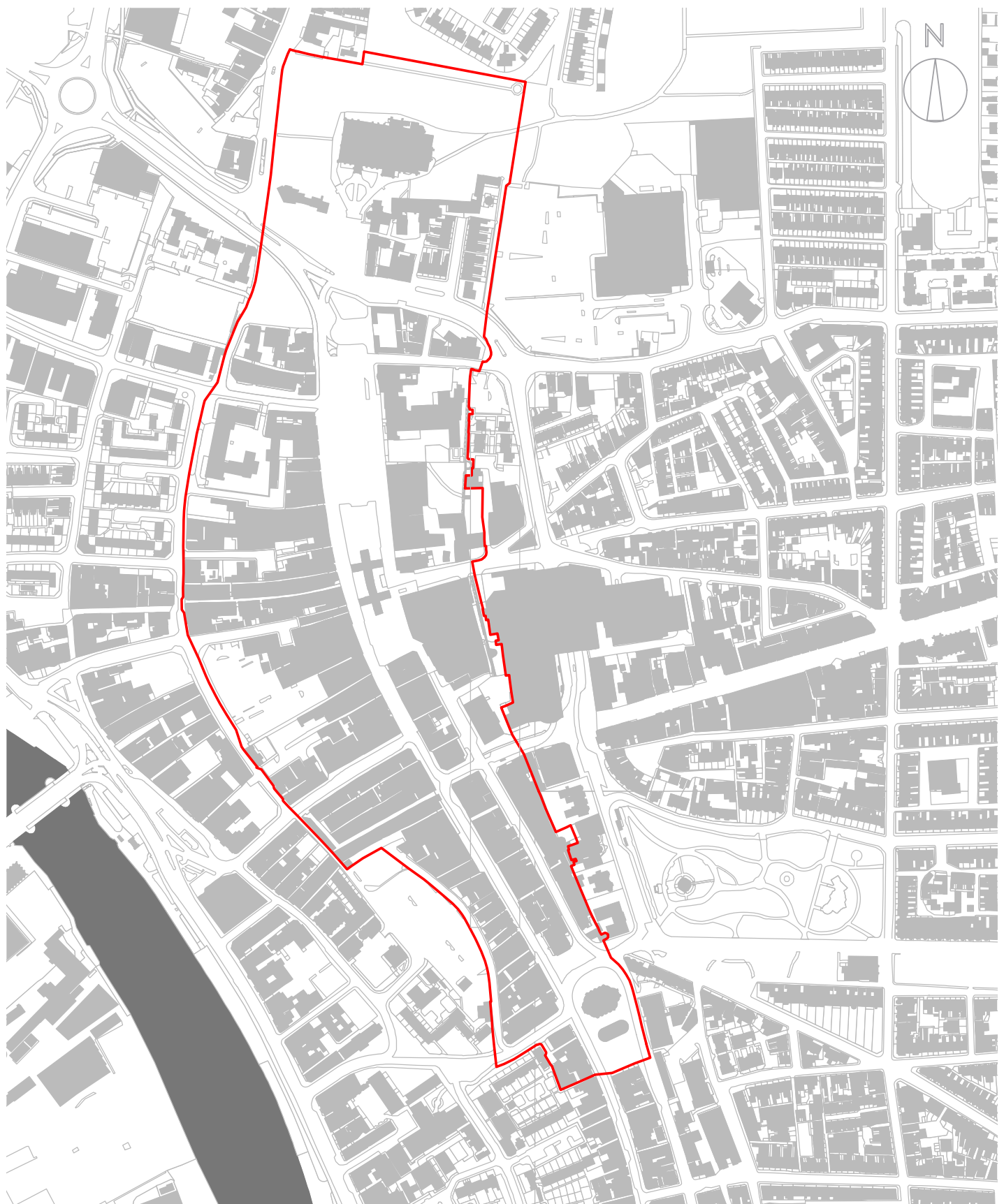




Fig. 001 10 Regent Street, Great Yarmouth

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Fig. 002 Heritage Action Zone

INTRODUCTION

This guidance has been produced as part of Historic England's High Street Heritage Action Zone (HAZ) initiative – a four-year scheme (2020-2024) aiming to enhance and better reveal the historic environment in Great Yarmouth's town centre. The scheme also offers opportunities for grants to repair and enhance shop fronts.

While the HAZ initiative is restricted to a specific area in the town centre, this document aims to provide general guidance and sets up design aspirations that can be adopted for shopfronts and advertisements in other historic areas of the town and borough.

The purpose of this document is to promote and encourage good-quality retail architecture (including shopfront and advertisement design) suitable for the character of conservation areas, listed buildings, non-designated heritage assets of local historic interest and historic settings. The guidelines outline general approaches which should be considered when plan-

ning alterations and repairs to existing shopfronts, or when developing new retail spaces and advertisements.

More information about the Heritage Action Zone scheme can be found through the following links:

- <https://www.great-yarmouth.gov.uk/gyhaz>
- <https://historicengland.org.uk/services-skills/heritage-action-zones/great-yarmouth/>
- <https://www.great-yarmouth.gov.uk/article/6147/Great-Yarmouth-to-benefit-from-share-of-95m-heritage-boost-for-high-streets>



Fig. 003 Market Row, Great Yarmouth

SUPPLEMENTARY PLANNING DOCUMENT

A suite of Supplementary Planning Documents is currently being produced by Great Yarmouth Borough Council. SPDs are documents that add further detail to the policies included in the Local Plan. These documents are usually used to provide further guidance for development on specific sites or particular issues, such as design. Supplementary Planning Documents are capable of being a material consideration in planning decisions but are not part of the development plan.

1. HISTORIC GREAT YARMOUTH AND SHOPPING



Fig. 004 King Street, Great Yarmouth (c.1900)

The essential human need to exchange goods in order to survive has shaped towns and cities since the medieval period. This resulted in urban centres being moulded by trade which also reflected historic, economic and social values throughout the centuries.

Great Yarmouth's past economic prosperity was inextricably linked to its situation between river and sea. This resulted in the development of a strategic harbour and popular river port which facilitated easy access for transportation and trade.

Great Yarmouth has been a significant market town since the Middle Ages, evi-

dent through its historic built environment and Market Place. It is documented that Great Yarmouth's Market Place has existed since 1385, when it was recorded that the area was partly paved. It is likely, however, that the Market Place was established even before King John's Charter was granted to the town in 1208. Its preservation from the Middle Ages up to the present day further highlights its historic, economic, social and cultural significance.

Close interaction between the trader and the buyer evolved in the late Middle Ages, but the modern understanding of a shop did not exist; goods were generally manufactured in warehouses and then trans-

ported to be sold at market. Throughout the Middle Ages most craftsmen – including shoemakers, brush makers, tailors and goldsmiths – sold goods of their own manufacture from their workshops. It is believed that when demand for their goods grew, the craftsmen with premises in town centres found it profitable to take advantage of their location and stock goods manufactured by others as well. This resulted in the transformation of many town centre workshops into shops. In Great Yarmouth, this change mainly occurred in the area around the Market Place, along shopping streets and probably around the Quay.

These initial shops varied in form and function. Some would have been little more than stalls which would have opened on a market day, while others were used by wealthy merchants as showrooms. Nothing

remains of any medieval shops in Great Yarmouth, but there are a number of 16th and 17th-century houses concealed behind later façades. An exceptional example is The Old Merchant's House, which is located on Great Yarmouth's South Quay and designated as a Grade II* listed building.

Shopping became a leisure activity involving browsing, handling goods and conversation around the mid-17th century, following the establishment of fashionable shopping galleries in London. It was only in the 18th century, however, that glazed shopfronts became affordable. This transformed British high streets and, locally, led to further development of Great Yarmouth's Market Place and other central shopping areas.

Fig. 005 King Street, Great Yarmouth (c.1900)



Following 1815 and the Battle of Waterloo, further changes escalated in the country. Bazaars and arcades were introduced as a new form of shopping venue, superseding former showrooms. As standards of living improved in the Victorian era, new methods of retailing developed. These included co-operative stores and multiple or chain stores. The oldest purpose-built department store in Great Yarmouth was Palmers, established in 1837 and in continuous operation until its permanent closure in 2020. The first covered shopping complex in Great Yarmouth was the Marine Arcades adjacent to the south wing of The Empire. These two shopping arcades were built in 1902 and 1904 by A. S. Hewitt for developers Ferrier & Ferrier [Pevsner 1997: 528]. The original twenty shops inside catered for the holiday trade. Presently the

site of the Leisureland amusement arcade, the aluminium portals - which partially conceal the original terracotta gables - are inscribed with their respective dates. More popular and still in use today is the Central Arcade, later renamed the Victoria Arcade which was built in 1925.

The years following the Second World War heralded further changes in consumer behaviour, as shopping became both increasingly democratised and increasingly fragmented. The Market Gates shopping centre was built in the mid-1970s and several supermarkets and retail parks were established, though mostly located outside of town centres.

The principal historic shopping areas which have generally been preserved include Great Yarmouth's Market Place, King Street, Market Row, Broad Row, Hall Quay, South Quay, George Street, Howard Street South, Regent Street, Regent Road and Gorleston's High Street. Some village centres in the Borough also retain individual examples of traditional village shopfronts. These are situated within the commercial centres of conservation areas and include listed buildings.

Trade has played a key role in shaping the historic character of the area. Its evolution over time is reflected in changes in society, technology, social mobility and taste, and Great Yarmouth has developed accordingly. The gradual evolution of Great Yarmouth's principal historic shopping areas is natural, but in some areas the former design, rhythm and integrity of historic retail architecture is endangered. Shopfront design and maintenance particularly influence the character of buildings and their wider historic area.

Fig. 006 Market Place, Great Yarmouth (c.1926)



2. CULTURAL SIGNIFICANCE OF SHOPFRONTS

Shopfronts are an essential part of the urban streetscape and important character-defining elements in historic towns. Their visual style, appearance and rhythm make a significant contribution to the cultural value of the historic place. Traditional shopfronts create a sense of identity and belonging, interest and variety in historic towns. In addition, contemporary shops blended successfully into their environment can provide diversity and impress with creative solutions and interpretations, varied detail and use of materials.

Shopfronts have an important impact on the locality. Depending on the way the shop is presented this impact can be positive or negative. Well-designed and carefully considered shopfronts can enhance the appearance of the streetscape and add to the visitor experience. They help define public space and promote interesting pedestrian spaces by forming an active streetwall. The proper scale and design of

shopfronts can support an active, engaging, and pedestrian-oriented street life. Quality environment, good design, intriguing displays and balanced composition and colours create a favourable impression for the business. A street with attractive premises is much more favourably perceived by visitors, providing mutual benefits for shop owners.

Poor shopfront appearance, however, can lead to disintegration, detracting from the wider qualities of the area, erosion of the visual qualities of the streetscape and can deter shoppers. Poor design, low-quality materials, bad workmanship, inappropriate colour schemes, intrusive lighting, excessive signage and advertising all do little to create positive first impressions and entice customers.



Fig. 007 General view, Market Place, Great Yarmouth

3. A FEW EXISTING DOCUMENTS IN RESUME

Shopfronts and Advertisements in Historic Towns (English Historic Towns Forum, 1991).

The booklet published by the English Historic Towns Forum in 1991 covers principles and details of good design, as well as planning permission requirements. The document is not specific to a locality but covers broad topics and variations in brief. Although published three decades ago, it could still be useful for establishing a broader perspective on the subject.

Details of Good Practice in Shopfront Design (English Historic Towns Forum, 1993).

The documents include a good practice section that covers conservation advice on shopfronts produced from different materials – timber, stone and cast iron. The booklet presents a number of examples and details for new shopfronts in a historic environment:

a. Stratton, Winchester by Powell Design Partnership.

b. 34 the Bull Ring, Ludlow by Boots Retail Construction and Engineering.

c. Cannon Street, Dover by Dover District Council Architects Department.

d. The Children's Bookshop, Oxford by The Oxford Architects Partnership.

e. Corpus Christi, Cheltenham by Bayleys.

A solution for one place is not necessarily an option for another, but becoming familiar with good examples is a positive approach to any new shopfront task.

The Shops of Great Yarmouth (English Heritage, 1999).

The fieldwork and desk research done by Kathryn Morrison and Katherine d'Este Hoare covers Great Yarmouth's general historical background, shopping in the town and a rapid survey of historic shops from Broad Row, George Street, Hall Quay, Howard Street South, King Street, Market Place, Market Row, Regent Street and Regent Road. The document is a positive start for a better understanding of the shops in Great Yarmouth.

4. CLASSICAL ARCHITECTURE

Familiarity and understanding of classical architecture are essential preparation for surveying existing shopfronts or designing new shopfronts in a historic area. Classical architecture begins in Antiquity and has always been bound with harmony, proportion, and balance.

An architectural order consists of specific tectonic and decorative forms, proportions, and elements. The most basic of these are the column (base, shaft and capital) and entablature (architrave, frieze and cornice).

The classical architecture of Ancient Greece uses Doric, Ionic and Corinthian orders. The Romans developed their own version of the Doric, used the Tuscan, and invented the Composite order. Mannerist and Baroque tendencies since Roman times deviated from the canonical use of the classical orders of architecture long before the Victorians.

In the design of shopfronts, the full and elaborate use of classical orders was not always present. In some cases, astylar or simplified classicism was applied. Later on, loose variations of classical themes were established, and dominated in the second half of the 19th century.

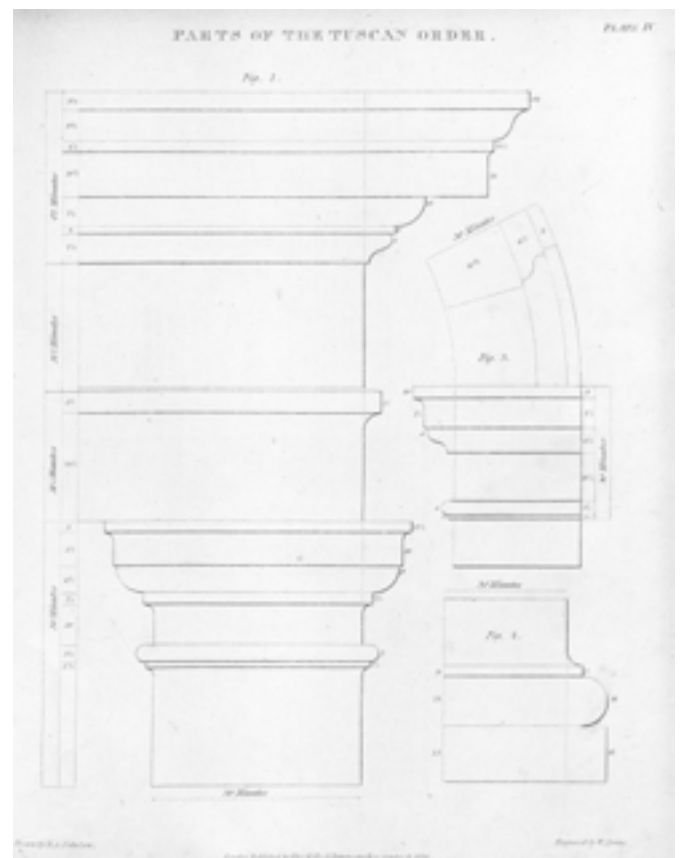


Fig. 008 Parts of the Tuscan Order

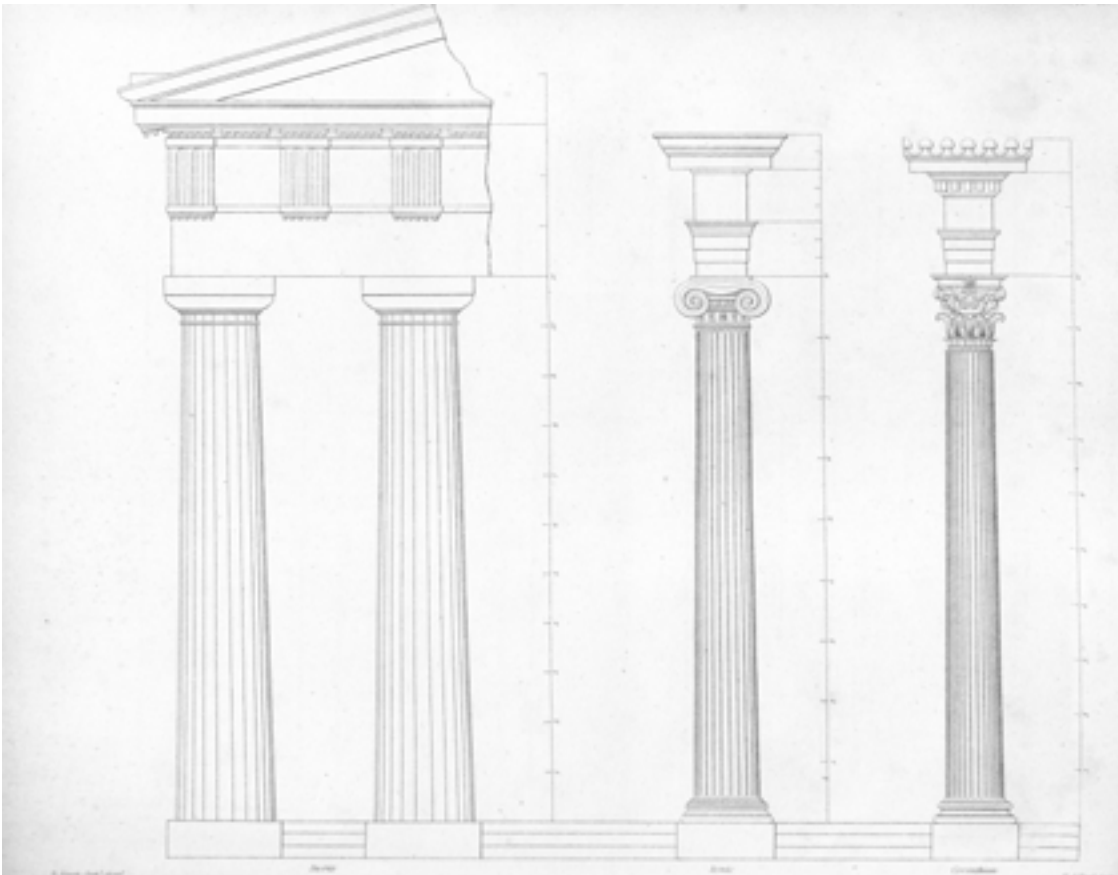


Fig. 009 Architectural Orders of Ancient Greece

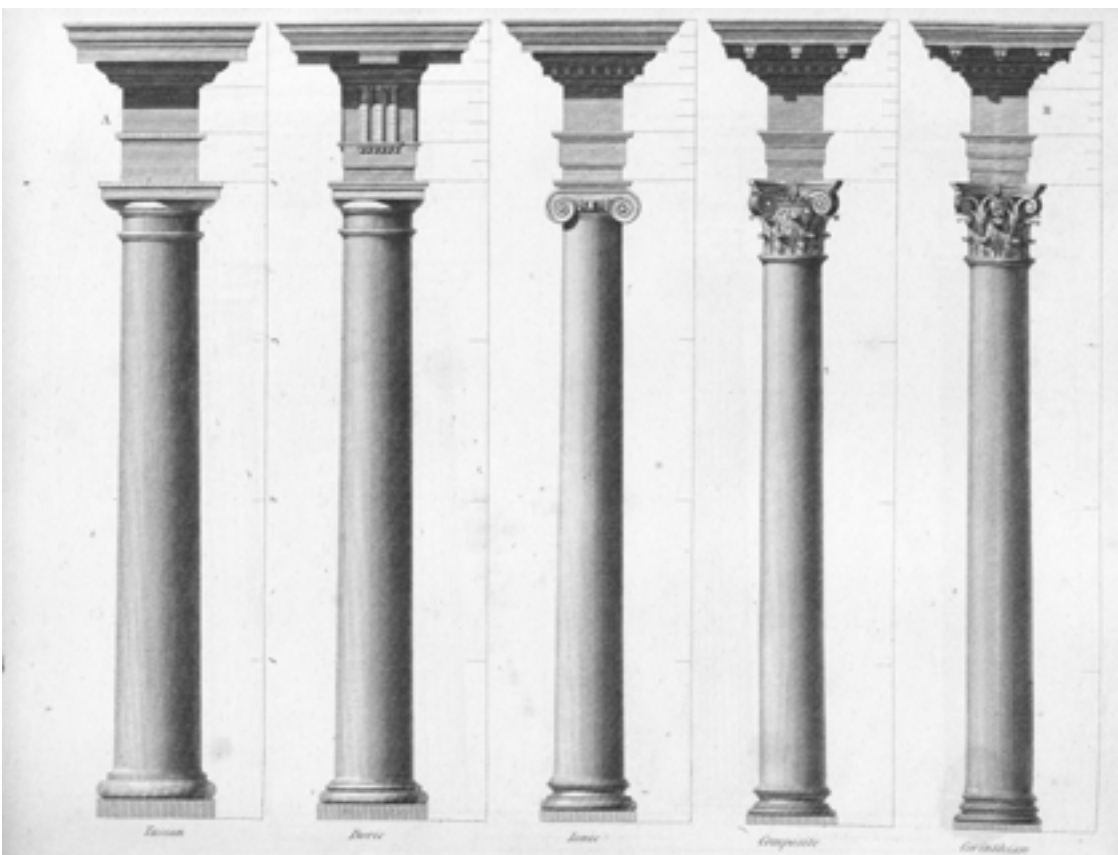


Fig. 010 Architectural Orders of Ancient Rome and Italian Renaissance after Vignola

5. SHORT HISTORY OF SHOPFRONT DESIGN

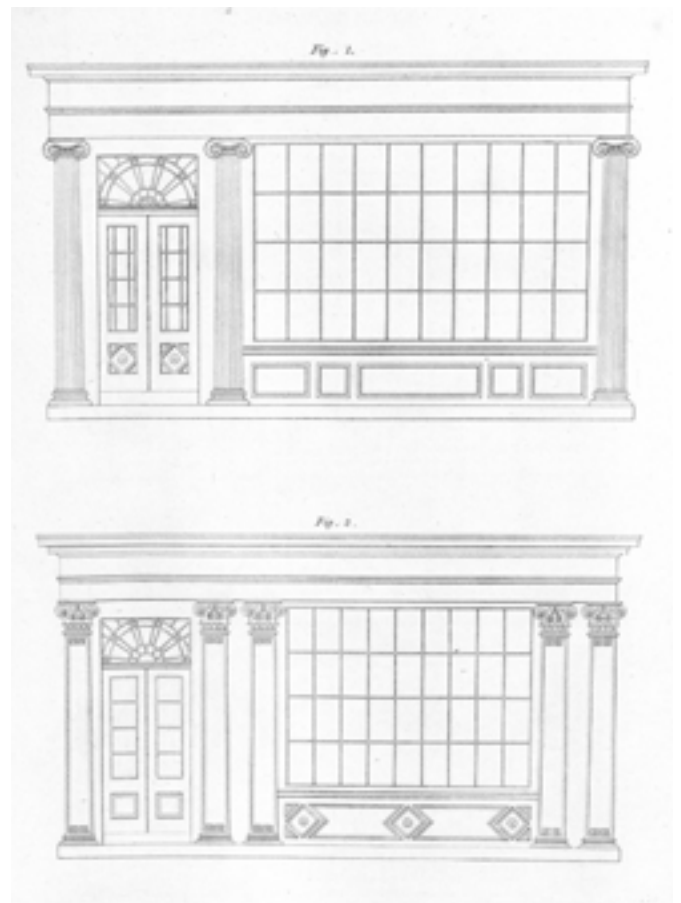
It is important to understand the overall historical development of shopfront design. In theory, we could distinguish between use and appearance, and utilitarian and decorative elements. More often than not, however, they present a form of unity.

In a shopfront design, we may distinguish the utilitarian elements established very early on:

“A shop front consists of a door and a window, and the earliest examples were little more than that, the window having shutters which formed a counter and a canopy, so that the wares could be laid out in the light, and transactions made through the window.” [Alan Powers. *Shop Fronts*, 1989, p. 1].

A traditional shopfront presents a well-established balance between a set of elements. Vocabulary and grammar rely (sometimes loosely) on classical architectural principles that gained popularity in Georgian times and, more or less, have been present ever since. As Mark Girouard confirms:

Fig. 011 Ionic and Corinthian orders in use for a shopfront design (1820s)



“The basic form [of the shop-front] had been established in the mid-eighteenth century, as a result of a creative use of the language of classicism.”

[Mark Girouard. *The English Town*, 1990, p. 225]

A utilitarian or formal approach might dominate in different preserved examples:

“[T]he usual eighteen-century [shop’s] arrangement was to have a couple of bow-windows with a door in the centre, the whole with an entablature, and with a door at the side giving access to the rooms above [...]. When the Neo-Classical taste dictated greater simplicity, shop-fronts became flat, divided by means of pilasters or columns, with a fascia over”. [James Stevens Curl. *Georgian Architecture*. 1993, p. 144]

The present-day shopfront fascia developed from the classical frieze. This again demonstrates the matter of understanding, scale and proportion:

“Later in the eighteenth century, the frieze of shop entablatures began to be inscribed with the name of the shopkeeper. The columns, following the taste of the time, became spindly and elegant, dwindled to pilaster strips, or disappeared altogether; delicate fanlights appeared above the doors, and sometimes above the windows. Occasionally the formula was translated into Georgian Gothic”. [Alan Powers. *Shop Fronts*, 1989, p. 5].

The early 19th century relates again to the rise of stricter Neoclassicism:

“Around 1830, taste changed again, and substantial columns and heavier detail came back into fashion.” [Mark Girouard. *The English Town*, 1990, pp. 224-225].

Fig. 012 Tuscan and Doric orders in use for the shop-front design (1820s)

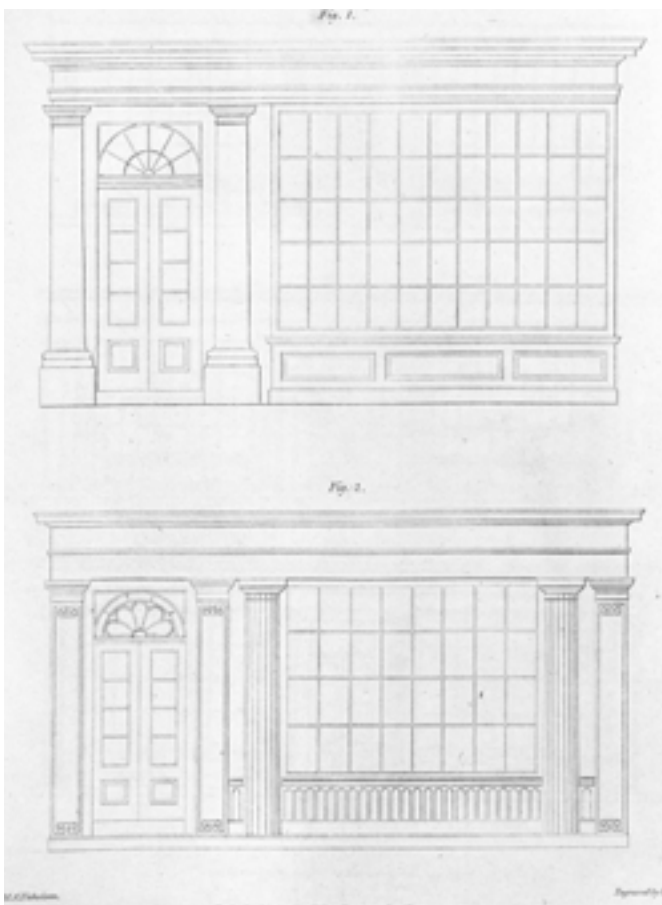
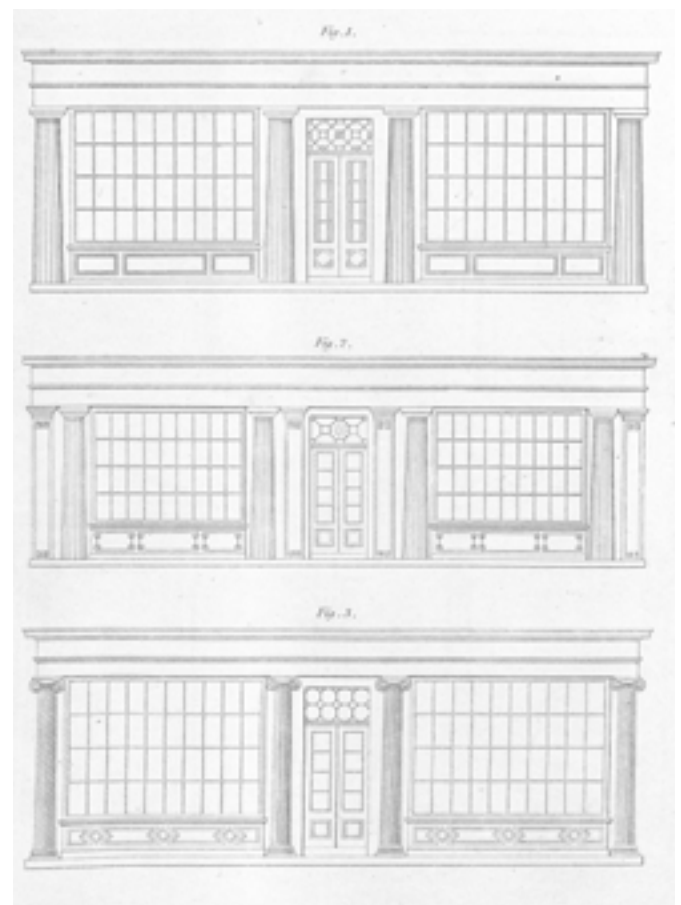


Fig. 013 Variations of Doric and Ionic orders, larger shopfronts with a central entrance (1820s)



During the mid- and late-19th century and the Victorian age, more Mannerist variations of classical shopfronts were established:

“Thin pilaster strips, surmounted by consoles, and a vigorously modelled cornice acted as a frame to the glass. The cornice was finished off by a palisade of cast-iron ornament. Curving glass, consoles, and cast-iron trim were to become favourite elements of Victorian shopfronts.” [Mark Girouard. *The English Town*, 1990, p. 227].

In the interwar period, shopfronts were dominated by modern materials and aesthetics:

“Favoured materials were Vitrolite, a self-coloured glass, usually black, pale green or orange, and chrome metalwork and lettering. Stall risers were often of mottled Aberdeen Granite, high-

ly polished. Other stone and marble veneers were also popular. The shop front was intended to shine by day and night, with the assistance of back-lit letters or internally illuminated facias.” [Alan Powers. *Shop Fronts*, 1989, p. 31].

After the Second World War, some of the earlier tendencies and materials were still present, but generally shopfront designs were further simplified. During the 1970s, aluminium shopfronts and plastic box signs become standard, interfering with much of the town’s historic character.

Fig. 014 Late Victorian console brackets on King Street, Great Yarmouth



6. CLASSICAL TRADITION, SHOPFRONT DESIGN AND ELEMENTS

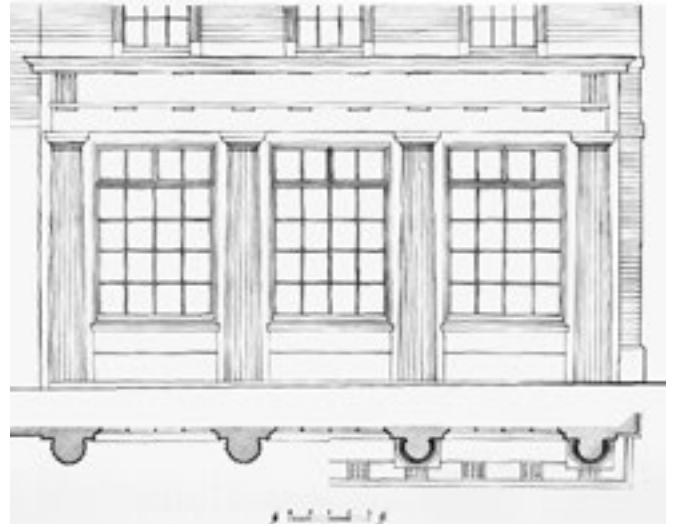


Fig. 015 37 Soho Square, London

In shopfront design, the use of the classical orders of architecture varies. During some periods it is strict, in others we find looser interpretations. More recently, orders and elements of classical design may be avoided altogether or even interpreted in a post-modern manner. These facts are of high importance. Any shopfront design, existing in itself, newly designed in its context, should be understood in depth. This could not be achieved without at least a basic understanding of classical architecture. For example, when we analyse a specific piece of architecture, we should be able to suggest if what we see is an original intention, later interpretation, poor restoration attempt, a lapse of fabric or something else that may have occurred over time. We could look at a few examples and try to analyse them.

At 37 Soho Square, London (c. 1820) we see the classical Greek Doric order accommodated to suit the needs of a shopfront. As we see with other classical examples, the frieze becomes the shopfront fascia. Using the Doric order, this is hard to accomplish, as the frieze contains a series of triglyphs and metopes. In this example we see the triglyphs omitted, but all related elements from the architrave and cornice are kept in place. If we are to analyse such an example, we could ask if it was designed as built or whether it was adapted at a later (still historic) date.

If we look at the early 19th century Doric porch of 20 South Quay, Great Yarmouth (Customs House, Grade II listed building) we see a deviation from the classical ideal. Triglyphs are omitted from the frieze and guttae are applied



Fig. 016 20 South Quay, Custom House, Great Yarmouth

regularly at the top end of the architrave. For any of these deviations, we could ask why they are present. One possibility is the accommodation of a building name, currently, “Great Yarmouth Port Authority”.

Other uses of the Doric order could be altogether simplified with clear architrave and frieze, as is the example of 8-10 George Street, Great Yarmouth.

If we compare these examples with 7 Church Plain, Great Yarmouth (Grade II listed building) [Fig. 00] we find the classical articulation of the Doric, and an actual shopfront fascia is absent. That is a specific line of the character and therefore preserved. We should ask if there is a reason for this. Research shows us the ground level of this building used to be a public house. Naturally, in any conversion or adaptive re-use, box signs over classical or other decorative elements should be avoided, as they affect the character and significance of the building.

If we ask the questions “what it is”, “what it was”,

“what it was supposed to be”, we might not necessarily find answers or achieve a reasonable level of certainty for restoration of a specific detail, for example. But questions should always prevent us from interference with historic fabric and significance if we lack understanding.

Fig. 017 8-10 George Street, Great Yarmouth





Fig. 018 7 Church Plain, Great Yarmouth

The single-unit retail shopfront is the most common element of the high street, although department stores, public houses, purpose-built restaurants and banks might all relate to the same architectural form. Some examples derive from the same design logic and are close enough to be included in a study or further research .

Both uniformity and diversity are important in a conservation area and historic environment. As separate elements, they could be discussed at length from a historical or aesthetic perspective. In practice, they should be studied in context and

balanced. Regarding shopfronts and their traditional development, James Curl points out:

“Uniform groups of shop-fronts [...] were unusual, because the tendency has always been to allow the Nation of Shopkeepers to do what it likes at the expense of architectural order. At Regent Street [in London] there was a brave try at the imposition of such order, but it gradually gave way to a free-for-all [...] frightful mayhem has replaced the order intended by the original designers.” [James Stevens Curl. *Georgian Architecture*. 1993, p. 144]

Alterations to shopfronts sometimes result in the disjointed appearance of a building or lost cohesion across a group of buildings in the street scene. Focusing only on the ground floor shopfront should be avoided and consistency of architectural lines and design features of the building itself (including upper stories) and any adjacent buildings should be considered. Historic analysis, a proposed design, scale, proportions and materials should be carefully reviewed to achieve good results. A few key design principles are set out below, to incorporate the main design issues.

Fig. 019 Lloyds Bank Limited, Hall Quay, Great Yarmouth



7. DESIGN PRINCIPLES AND GOOD PRACTICE

The design principles noted in this guidance aim to provide general advice.

The retail units throughout the borough of Great Yarmouth have a diverse character which is derived from their specific locations, historic function, layouts, design traits and development. Historic shopfronts along King Street, for example, significantly differ from the character and appearance of historic retail units along the Seafront. The individual identity of each building should be protected and further enhanced.

A standardised and utilitarian shopfront design approach can result in a poor built environment and the loss of local distinctiveness. The traditional shopping streets where retail and leisure activities have been taking place for decades and even centuries are usually protected by Conservation area designations. Each Conservation area has a distinctive character and appearance which should be considered whenever a development is being planned.

Even if the building is not listed or is not located in a Conservation area, its distinctive character should be considered both individually and as part of the specific location, history and environment.

Historic buildings and associated shopfronts should be researched to provide a clear starting point for designing and justifying new interventions.

Any proposed work should aim to preserve the historic character and enhance the appearance of heritage assets and their surrounds. This approach would achieve an individual solution based on appropriate design principles and existing context. Adopting a pastiche approach based on simple copying of historical shopfront elements should be avoided.

The style of the shopfront should consider the age and character of the building as a whole. According to some conservation professionals, the shopfront and fascia should correspond to the character of the building (proportions, dimensions, style).

Fig. 020 4 Greyfriars Way, Great Yarmouth





Fig. 021 155-156 High Street, Gorleston

In some cases, this might be understood as “close to the original” period, in others, “no earlier than” the specific building period.

Historically, shops, shopfronts and fasciae (along with other elements) may be an original element of a building. In other cases, they are introduced later, and the streetscape becomes a picturesque mixture of architectural styles. This could result in a distinctive street character and may be considered as an element of significance.

High quality materials should be used to support the overall character. The use of unsympathetic materials such as uPVC, acrylic sheets and other plastics, perspex, laminates should be avoided.

If a traditional shopfront has been replaced by an inappropriate and unsympathetic one, the Council encourages improvements of the design to ensure enhancement and preservation of the building’s character and its surroundings.

If there is no evidence of the former traditional shopfront design, or the building is modern, a contemporary design that is sympathetic, distinct to its time and well integrated within the existing context would be supported. Appropriate use of traditional and sustainable materials in a contemporary style is encouraged.

Complete reinstatement of a historic shopfront would be supported if there is sound historical analysis and contextual evidence.



Fig. 022 Grade II listed buildings, Church Plain, Great Yarmouth

Sewell House (in the centre) sympathetically converted into a tea room.



Fig. 023 170 High Street, Gorleston

All elements are relevant to each other. A shopfront to the building, the building to the street. A stallriser to a window display, a pilaster to the console and fascia. Even if they provide diversity, they should speak to the specific historic character.

Buildings on the street establish an architectural pattern or a grid. Shopfronts should obey that rhythm and correspond to size and dimensions. Even if multiple shops are merged into one, shopfronts should preserve the historic architectural pattern and fabric. It is recommended that neighbouring properties are included on

Fig. 024 Street rhythm. Broad Row, Great Yarmouth



elevation drawings so the impact of the proposed development can be assessed.

The scale and proportion of the shopfront should be relevant to the rest of the building.

Existing shopfronts that contribute to the character and appearance of a building or an area should be retained and conserved, repaired or refurbished, rather than replaced.

Any original features which have been removed or are in a state of disrepair should be restored in a like-for-like manner to enhance the appearance of the shopfront.

Illumination of shop signs, if used or introduced, should be carefully designed, and give consideration to the overall design and the surrounding area. Transparency between the street and the interior of the shop should be promoted.

Modern construction techniques could present us with historically unachievable states and outlooks. If change is considered, a question could be asked if such an intervention would have been possible historically, and therefore whether the outcome would preserve the building's historic character. For example, the insertion of steel or concrete beams could result in less visual support and a more modern character. Suspended ceilings could relate to oversized fascia and signage.

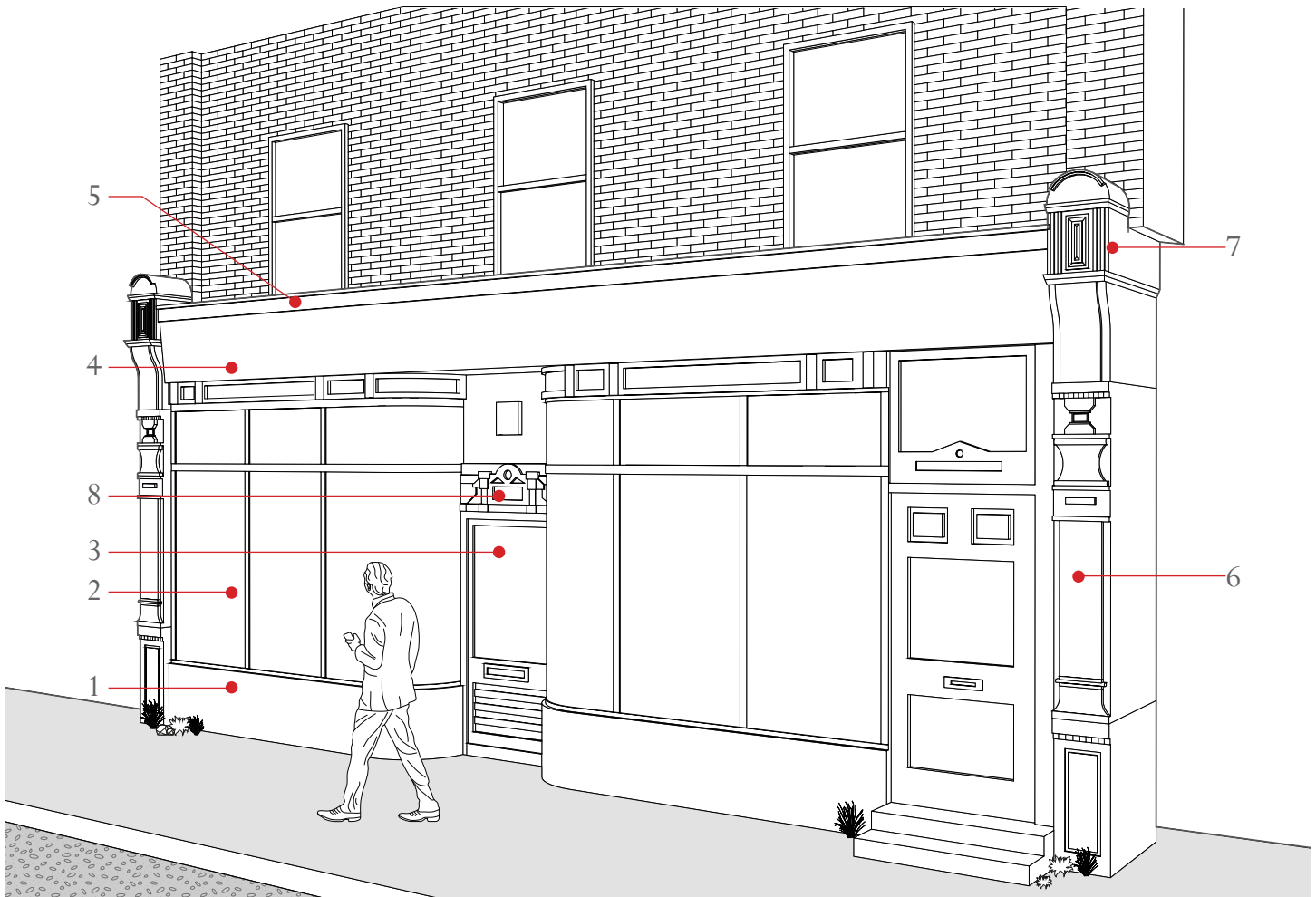
New developments should aim to improve accessibility for everyone and comply with the Equality Act 2010. Any chosen approach or specific design proposal should be backed by sound architectural, conservation and character arguments.

8. ELEMENTS AND CHARACTER

KEY:

- | | |
|-------------------------------|---------------------|
| 1. STALLRISER | 5. CORNICE |
| 2. WINDOWS AND WINDOW DISPLAY | 6. PILASTERS |
| 3. DOORS AND ACCESS | 7. CONSOLE BRACKETS |
| 4. FASCIA | 8. FANLIGHT |

Fig. 025 Shopfront elements visual glossary



STALLRISER

From ground level towards the street, in most Victorian and Georgian cases, a stallriser is used as a base or pedestal for the window. It could serve a number of purposes: protection from damage at a low level; raising the stallboard to a higher level, closer to viewers; concealment of ventilation lattices.

Fig. 026 Timber panelled stallriser



Fig. 027 Timber panelled stallriser



Traditional and contemporary materials could vary; however, an effort should be made to correspond to the overall historic character of the street. For example, rendered or timber panels could be acceptable. Stretcher brick bond or cladding should be avoided.

Fig. 028 Ornamented stallriser, Broad Row



WINDOWS AND WINDOW DISPLAY

The windows and window display are the most important elements, as they serve the purpose of the overall shop and shopfront. They visually connect the street and pavement to the interior of the shop. Through the window, we see the goods and identify what we need or like and are enticed to walk in. Shopfront windows must be transparent to ensure that the historic character of the street and traditional use of the building are conserved.

Bright and large scale window posters can result in a cluttered and unwelcoming appearance. Excessive amounts of posters

and notices usually weaken the message and negatively affect the appearance of the shop.

The general guidance is that advertisements, window transfers and posters should not obscure more than 20% of the overall shop window and display, but this figure may vary in different cases. It is recommended to avoid or reduce the scale and visual impact of any window stickers as far as is practicable.

Other attributes of the shopfront window are the grid and the size of the glass. The overall size of the glass varies through historical periods and this should be considered.

*Fig. 029 Shopfront with transom lights.
Victoria Arcade, Great Yarmouth*



Glazing bars, mullions (vertical members) and transoms (horizontal members), may have a specific profile relevant to a historic period. They could subdivide the window into smaller elements that could resonate better with the overall building, street character and specific shopfront. Historical horizontal emphasis is rare and does not characterise architectural development before the 20th century. Size, shape, and proportions should be carefully considered and augmented.



*Fig. 030 Colonnette mullions with spandrels.
Gorleston*

Transom lights sometimes obscure false shop ceilings, and should be preferred to an oversized fascia. Horizontal elements of the shopfront are the stallriser panels or lattices, but any of these are secondary to the generally vertical window divisions.

*Fig. 031 Bow fronted shopfront.
High Street, Gorleston*



ACCESS, DOORS, TRANSOMS AND FANLIGHTS

Historically, doors matched the overall design and division of the shopfront. The lower panel follows the stallriser, and a transom or fanlight above the door corresponds to the transom lights of the display window. All elements are bound by an appropriate style, relevant to the overall historic character and appearance.

Authentic details should be preserved, including decorative mosaic or marble entrances.



Fig. 033 Entrance lobby mosaic



Fig. 034 Tiled entrance lobby.

Fig.032 Entrance lobby tiled in chequerboard pattern.



METALWORK

When a design for a new shopfront is considered, steps should be avoided where possible. All proposed schemes must comply with the Equality Act 2010, Building Regulations and associated guidance and standards.

Fig. 035 Shopfront entrance - recessed doors with fan-light in line with the transom lights.



Existing metal fittings preserving historic character (including handles, door plates, letter boxes etc.) should be retained. Any new fixtures and fittings should aim to match the style of the existing shopfront.

Fig. 036 Hanging signs along Victoria Arcade, structural and decorative metal elements.





*Fig. 037 Skipplings Gallery 133 King St,
Great Yarmouth*

FASCIA

The fascia is used to display the name of the shop. It corresponds to the logic of the frieze in the classical orders of architecture. The fascia should not be confused with the architrave divided in fasciae.

The fascia is a separate element, as is the overall shopfront within the building façade. The design should provide enough space between the elements of the elevation. For example, between fascia and first-floor sills.

Traditionally the fascia is not too large, well balanced and proportional to all other elements. It is an element of the overall shopfront and usually should not exceed 400mm, but this figure may vary on a case-by-case basis. Sometimes, when a modern fascia is extra-large it conceals a false ceiling. This should be avoided. The design proposal should explore transom lights in such a case.

The traditional fascia is not a box-like element projecting over the street. It is a flat surface, vertical or tilted outwards (post-1840s) with the top edge projecting over the street. Traditionally, it is found between shopfront windows, with transom lights underneath and a cornice above.

Internally illuminated box fascias should be avoided. In some cases standardized branding, corporate fascias and logos may not be appropriate and amendments to scale and appearance might be necessary to complement the character of the shopfront, the building and the area.

CORNICE

The cornice is the moulded projection along the top of the fascia. The cornice has historical precedents in classical architecture (above the architrave, and often, the frieze) and serves a utilitarian purpose to protect the rest of the building or shopfront from the elements. A traditional shopfront cornice is topped with lead flashing, which should also be used in modern interventions. A cornice is an element of most shopfront designs.

Fig. 038 Hand painted lettering onto the fascia board is the most appropriate form of fascia signage.



Fig. 039 Fascia angled towards the street - a traditional approach.



Fig. 040 Cornice





Fig. 041 Edwardian pilaster



Fig. 042 Victorian console brackets

above the end pilasters of the shopfront. In some cases, these axes correspond to the overall building width.

PILASTERS

The pilaster is a flatter variation of a classical column or pier. Traditionally consisting of a base, shaft and capital. During 19th-century shopfront development, looser interpretations could be seen. They may relate to structural members or may be purely decorative. They could visually support the fascia or the consoles aside from it.

CONSOLE BRACKETS

In Victorian shopfront design, consoles normally frame the fascia and are found

MATERIALS

Many historic shopfronts in Great Yarmouth use timber. Some use brick and some have metal frontages. In a small number of cases, stone is used for more elaborate designs or as major elements of new buildings.

Glossy or reflective materials should be used sparingly, if at all.

COLOUR

The colours of shopfronts are important for the shops, the buildings and the overall historic streetscape. This topic should be approached with caution. If a historic shopfront has been surveyed and would be conserved and repaired, an analysis should be made of the existing colours, normally visible as different layers. These should be documented and could serve as arguments for a specific colour or nuance.

In general, particularly bright colours or a selection with too high contrast should

be avoided. In general, fluorescent, overly bright and harsh colours or a selection with too high contrast should be avoided. The use of corporate branding colour schemes regardless of the location can sometimes result in erosion of historic character. In such cases minor variations or the use of smaller proportions of corporate colours may be necessary.

Rich colours in darker and muted tones are usually preferable for most historic contexts, but this should be approached on a case-by-case basis. It is recommended that the chosen colour is based on historic analysis, is harmonious with the building's surroundings and is appropriate to the design and period of the building.

Fig. 043 Traditional timber shopfront with curved glass window. High Street, Gorleston





Fig. 044 Hanging sign



Fig. 045 Hanging sign

SIGNAGE

The fascia's purpose is to bear the name of the shop. Traditional hand-painted lettering should be used.

If a fascia is not present, individual letters forming the shop name could be applied directly on to the wall.

A hanging sign in a traditional manner and restricted scale could be installed on, or beneath, fascia level. The display of advertisements should be avoided.

A matt or satin finish is encouraged. Glossy paints should be avoided.

ILLUMINATION

Traditionally, lighting is contained within the shop windows.

Internally illuminated box signs should be avoided. If illumination is required, high-quality, subtle lighting should be installed.

Fig.046 Hand-painted lettering





Fig. 047 An example of integrated lighting, which is sympathetic to the fascia and doesn't dominate visually

SECURITY AND SHUTTERS

Before the introduction of roller shutters in the 1840s, the traditional solution was wooden shutters. Today, wooden shutters are among the limited reasonable options to enclose the shopfront windows from the outside.

Historic purpose-made grilles should be preserved. New "open" type grilles could be explored as a security option.

External steel shutters and grilles should be avoided. Regardless of the quality of their design, they have a negative effect on the appearance of the street and undermine the traditional character of the shop-

front and the overall building. External shutter boxes also add to the visual clutter.

Where security requires intervention, toughened glass should be used. Depending on the case, rolling type transparent metal grilles may be acceptable, if they are located on the inside of the shop windows and allow clear visibility into the shop.

Any security alarm fittings should be carefully located to avoid obscuring decorative details or architectural features.

Fig. 048 Internal open lattice grilles.



BLINDS AND CANOPIES

If blinds or canopies are considered, these should be integral to the design of the shopfront, preferably retractable, of good quality materials and appropriate for the architectural style of the building and area. Traditionally, the blinds should be of straight awning type. When not in use, these are concealed in a blind box designed carefully as part of the fascia. For historic shopfronts and listed buildings, a decision should be made on a case-by-case basis.

The bottom of new awnings projecting over the pavement should be at least 2.40 m above pavement level.

Dutch-style nonretractable canopies should be avoided. These are usually made of metal frames and canvas and cannot be concealed in a blind box. They often hide architectural details and can interrupt the elevation of a building. They introduce a prominent shape out of character with the



Fig. 049 Integrated blind box with a sprung roller housing a retractable canvas awning. Metal arms allow the blind to extend out and storm chains prevent movement.

traditional qualities and appearance of the area.

The use of plastic 'wet-look' stretch fabric should be avoided.

Fig. 050 Traditional awning.



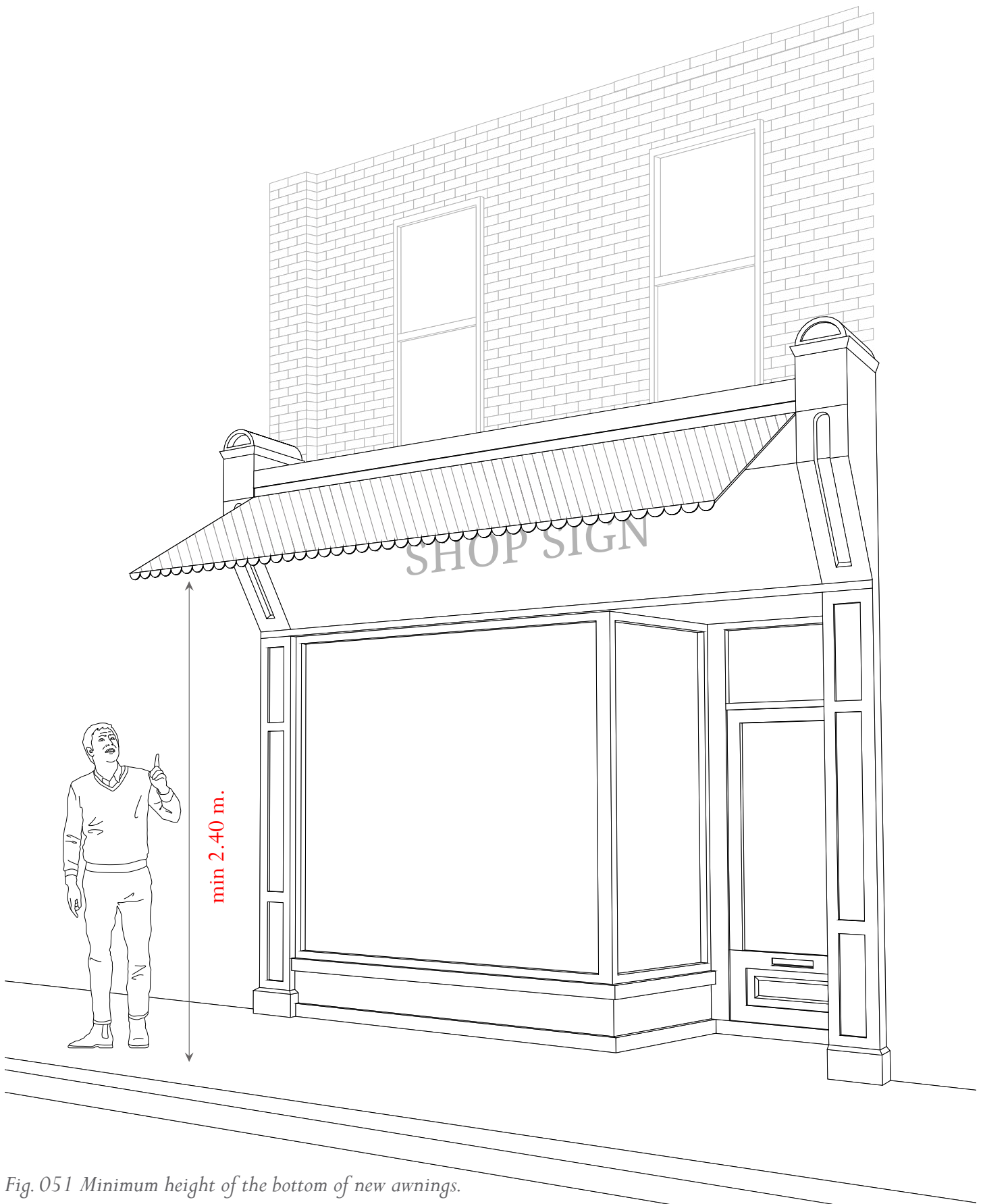


Fig. 051 Minimum height of the bottom of new awnings.

CASH MACHINES/ AUTO-MATED TELLER MACHINES (ATMS)

The installation of an ATM should be justified by the shop's use – bank, building society etc.

Cash machines integrated into shops should be located in places where they will not disturb the architectural integrity of the facade or interrupt pedestrian passage. In some cases, ATMs are a significant visual obstruction to the external appearance of the shopfront. The placement of ATMs should be carefully considered, following the basic principles of proportion, scale, and materials.

ATMs could be installed in an internal lobby.

If cash machines have to be located on the main facade, their design should be simple - excessive advertising or bright signage should be avoided.

Fig. 052 An example of an ATM, poorly integrated in the shopfront. King Street, Great Yarmouth





CONTEMPORARY DESIGNS

Fig. 053 12 Hall Quay, Great Yarmouth

Any period in history could produce shopfronts worthy of preservation, contributing to the character and cultural significance of the street. Existing and contemporary shopfronts of interest should be preserved.

A good, simple, contemporary design that reflects and blends in with the historic environment can help enhance the historic character of the building. In some cases, a contemporary interpretation and a new intervention is encouraged in place of imitation or reproduction of a historic period. New materials can be used in moderation, following the principle of contrast. Any new intervention should, however, be carefully considered in terms of its relationship with the host building and the surrounding streetscape. A minimalist approach to materials, colour and design should be taken when considering new interventions.



Fig. 054 Contemporary shopfront to a historic building, Norwich.

9. CASE STUDIES

CASE STUDY 1

SIGNAGE AND ADVERTISEMENTS

Fig. 055 Unsympathetic alterations to a historic building

A Georgian building with a later shopfront which has been unsympathetically altered. There is a passageway (Row) next to the shop.

Harmful interventions include:

- Automated Teller Machine (ATM) is installed to the window glass at the right
- Excessive lettering and signage result in visual clutter
- Additional signage and advertising material installed to windows resulting in poor appearance
- Fluorescent tube lights are installed to the fascia contributing further to the visual clutter



To improve the appearance of the heritage asset and the effect of the shopfront on the surrounding Conservation area, it would be recommended to restrain the amount of advertisements and eliminate any additional elements which detract from the character and appearance of the building.

- ATMs should ideally be located in internal lobbies or in the least obtrusive location.

- A hand-painted fascia sign of appropriate scale is optimal. Signage should appear as an integral part of the shopfront design. As an alternative to hand-painted signage, individual lettering could be mounted onto the fascia. In this example, there is a single sign displaying the name of the business and the fascia is not overloaded with additional information.

- Lighting units are discrete and well-integrated to prevent interference with the appearance of the building.

- If window graphics are needed to provide additional information, these should not cover large areas of the glazing and be proportional to the windows, the shopfront and the building as a whole. Obtrusive designs are recommended to be avoided.

Fig. 056 Proposed improvements



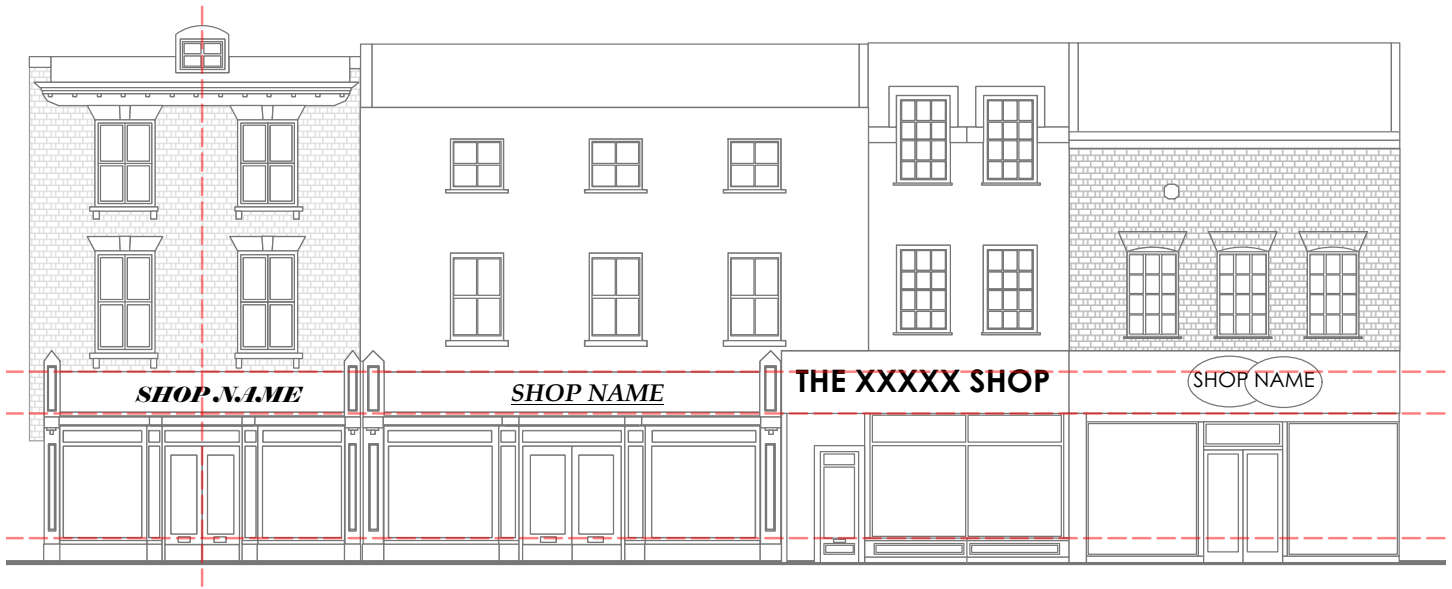


Fig. 057 Poor shopfront alterations

CASE STUDY 2

STREET SCENE

This case study looks at common issues along historic shopping streets where there is an established visual rhythm.

The image above displays a street scene with:

- Continuous fascias across several buildings, resulting in loss of visual rhythm.
- Oversized signage which has a negative impact on the character and appearance of the historic area.
- Inconsistency with the established vertical rhythm on the first and second floors of existing historic buildings.



Fig. 058 Proposed improvements

Some of these issues are resolved in the above image.

- Shopfronts visually relate to the building, to the existing streetscape and the area. Their design and layout is not considered in isolation but as a part of the entire elevation of the building, its appearance and the wider rhythm and architecture of the street.

- Subdivision of individual shopfronts reinstates the vertical rhythm of the buildings and street.

- Size of signage is proportional to the scale of the fascia.



Fig. 059 Poor shopfront design

CASE STUDY 3

Listed buildings with 20th century shop-fronts to ground floor and accommodation above:

- Shopfront to the left (20th century) with additional metal grilles resulting in visual clutter.
- Shopfront in the middle (later 20th century)
- Shopfront to the right (early 20th century) with window graphics to entire glazing covering up mullions and transoms; visually intrusive signage to fascia.



Fig. 060 Proposed improvements

To improve the street scene:

- External security grilles are removed and positioned internally or toughened glass is installed.
- Signage is of appropriate size proportional to the existing fascia
- Window graphics are removed or kept to a minimum. Existing glazing bars are revealed and original features enhanced.

10.

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11. LIST OF FIGURES AND SOURCES

Figures 001, 003, 007, 014, 016-024,
026-050, 052-054 [Azalia Sargsyan, Lenko
Grigorov, GYPT]

Figures 004-006 [Great Yarmouth Local
History and Archaeological Society]

Figures 008-013 [Nicholson, The New
Practical Builder and Workman's Compan-
ion, 1823]

Figure 015 [british-history.ac.uk]

Figures 002, 025, 051, 055-060 [Antonina
Tritakova]

APPENDIX A

LEGISLATIVE REQUIREMENTS

Listed Building Consent is needed whenever you wish to alter anything to the exterior or interior of a listed building. Alterations to buildings that are adjacent to or adjoin listed buildings also require Listed Building Consent.

Planning Permission is required for any alterations or changes which would materially affect the character and appearance of a commercial building in a conservation area.

Like-for-like repairs and restoration may not require Listed Building Consent or Planning Permission. Any alterations should be discussed at the earliest stage with Development Control, Great Yarmouth Borough Council. Accurate working drawings of the proposed work should be submitted for inspection and assessment.

The display of advertisements is subject to a separate advertisement consent process within the planning system. There are a number of classes of advertisement that have either deemed or express consent under The Town and Country Planning (Control of Advertisements) (England) Regulations 2007 No 783 (for example, advertisements which are incorporated into the fabric of a building for which planning permission was obtained, or an

advertisement relating to a local government election).

Any advertisements not falling within these classes will require advertisement consent. Advertisements are controlled with reference to their effect on amenity and public safety only, so the regime is a lighter touch than the system for obtaining Planning Permission or Listed Building Consent for development.

The full list of Planning Application Forms, Guidance Notes and Validation Check Lists are published on the Council's website:

<https://www.great-yarmouth.gov.uk/article/2439/Planning-forms>

More information on Advertising boards and display of goods on the highway in Great Yarmouth can be found following the link below:

<https://www.great-yarmouth.gov.uk/guide-to-advertising-boards-and-highway-displays>

A summary on Advertisement Consent and Heritage has been published by Historic England: <https://historicengland.org.uk/advice/hpg/consent/advertisementconsent/>

Guidance on advertisements has been published by the Ministry of Housing, Communities and Local Government:

<https://www.gov.uk/guidance/advertisements#requirements-for-consent>

To check if your building is Listed, you can search the National Heritage List for England (NHLE). The following link will

direct you to Historic England's online search: <https://historicengland.org.uk/listing/the-list/>

To check if your building is in a conservation area, you can visit Great Yarmouth Borough Council's website or search the interactive map.

A link to the GYBC conservation areas webpage:

<https://www.great-yarmouth.gov.uk/conservation-areas>

A link to the GYBC conservation areas interactive map:

<https://gybc.maps.arcgis.com/apps/InformationLookup/index.html?appid=d8814b-16f530420892bd45b860723f09>

To check if you need advertisement consent, please contact the Council's Development Control team.

If you have doubts about whether your property is a designated or non-designated heritage asset, whether it is adjacent to, or affects historic settings, whether it is located within the Heritage Action Zone, or if you have any other questions, please contact the Council's Conservation Team.

APPENDIX B

USEFUL CONTACTS

Development Control Team

For enquiries relating to planning permission, please contact the Development Control Team:

plan@great-yarmouth.gov.uk

Phone: 01493 846662, 01493 846695,
01493 846169

Conservation Team

To obtain advice on Conservation issues, please contact the Conservation Team:

conservation@great-yarmouth.gov.uk

Phone: 01493 846761

Heritage Action Zone Project Manager

To obtain advice for grants, please contact the HAZ Project Manager:

Lou Robson

lou.robson@great-yarmouth.gov.uk

Phone: 07425621842

Building Control Team

For advice relating to Building Regulations, please contact the Building Control Team:

buildingcontrol@great-yarmouth.gov.uk

Phone: 01493 846650, 01493 846396

APPENDIX C

POLICY FRAMEWORK

The relevant policies from the Great Yarmouth Local Plan are as follows:

Policy CS1 - Focusing on a sustainable future

Policy CS2 – Achieving sustainable growth

Policy CS6 – Supporting the local economy

Policy CS7 – Strengthening our centres

Policy CS8 – Promoting tourism, leisure and culture

Policy CS9 – Encouraging well-designed, distinctive places

Policy CS10 – Safeguarding local heritage assets

Policy CS15 – Providing and protecting community assets and green infrastructure

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