Shopfront & Advertisement Design
Supplementary Planning Document
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1. Introduction

1.1. This Supplementary Planning Document (SPD) has been prepared by Burnley Council as part of its planning policy framework. It supplements the policies of the Burnley’s Local Plan 2012-2032. The text of the relevant policies can be seen in Appendix A.

1.2. SPDs elaborate upon the policy and proposals in Local Plans but do not have their formal statutory ‘Development Plan’ status. They are however, material considerations in the consideration of relevant development proposals.

1.3. This SPD was adopted by the Council on (to be added).

2. Purpose of the Guidance

2.1. The borough has a wealth and variety of shops and shopping streets most of which are located in the borough’s two largest towns; the Victorian industrial town of Burnley and the market town of Padiham, parts of which are designated as Conservation Areas. Many of the main roads in the borough are lined with shops, and elsewhere there are many important concentrations/groups of shops and shopping parades.

2.2. It is recognised that towns with attractive, locally distinctive and well-maintained shopping centres have a better prospect of retaining, or even improving, their economic well-being. The quality of shopfronts has therefore a significant role to play in attracting inward investment to our towns and is a major contributor to an area’s distinctive identity and character. Poorly designed and maintained shop frontages tend to create a run-down appearance of not just the individual buildings, but of whole streets and areas and this can have a negative effect on the visiting public’s perception of an area’s economic health. It is not difficult to understand why commercial activity performs poorly in such areas.

2.3. This SPD sets out detailed planning and design guidelines for the design of shopfronts and signage on commercial buildings, primarily retail outlets, though elements of the guidance will also be relevant to other businesses which occupy street level frontages such as restaurants, pubs, offices and financial services. Although applying principally to the town centres of Burnley and Padiham, there are a small number of shops in the Borough’s villages and in District Centres and the guidance will also be applicable here.

2.4. It is intended to encourage good practice and thoughtful design for new shopfronts, and repairs and improvements to existing ones. It is intended that by encouraging positive design practices, it will be possible to achieve a manageable balance between the requirements of modern commercial properties and the sensitivities of the borough’s town centres, Conservation Areas and wider townscape.

2.5. This guidance will support and aid development control officers and other council officers whose work relates to the issues within the document; shopkeepers; shop fitters and sign makers. The intention is to encourage high quality design which will be more likely to obtain consent. National policy recognises that the creation of high quality buildings and places is fundamental to what the planning and development process should achieve and that good design is a key aspect of sustainable development and supports the production of SPDs setting out design expectations.
3. **Policy Context**

3.1. National planning policy exists in the form of the National Planning Policy Framework (NPPF) and a small number of other policy documents and written ministerial statements; supported by online planning practice guidance. It also exists in the provisions of the relevant Act of Parliaments, key sections of which are also reproduced in Appendix A.

3.2. Local Plans must be written to be consistent with national policy. Burnley’s current Local Plan was adopted by the Council on 31st July 2018.

3.3. This SPD provides detailed guidance on the application of the local plan policies in respect of development proposals for shopfronts and associated commercial signage. A Shopfront Design Guide was prepared for Padiham in 2017 to support the Padiham Townscape Heritage Scheme and proposals seeking grant assistance under the scheme. This borough-wide guidance SPD will incorporate and replace that guidance.

3.4. A number of buildings within the borough’s town centres are ‘listed’ as buildings of special architectural or historic interest, and works of alteration are likely to require listed building consent in addition to any planning permission or advertisement consent required. Applications for listed building consent must also be judged against the provisions and duties of the Planning (Listed Buildings and Conservation Areas) Act 1990.

![Figure 1: Burnley Planning Policy Framework](image-url)
4. **Works Requiring Consent**

4.1. Works of alteration, even minor works, may require one or more forms of consent. Consent is not normally required for repainting, repair works or minor like-for-like replacements (in matching materials and details) but when proposing alterations to the fabric or the use of a shop premises it is always advisable to check, particularly in the case of Listed Buildings where unauthorised works constitute an offence. If you are in any doubt, please contact the Council’s Development Control Team.

4.2. Shops that are not Listed Buildings can usually be redecorated and have non-illuminated signage changed without the need for **Planning Permission**. Planning Permission will however be required for new shopfronts including all premises within Use Classes A1- A5. Replacement shopfronts or alterations to existing shopfronts that involve a ‘material’ change in the external appearance will also require planning permission.

4.3. Typical examples of works which will normally require **Planning Permission** include:

- Replacing the whole shopfront on a non-like for like basis
- New fascias or alterations to the size, depth or bulk of the fascia;
- The replacement or alteration of architectural features of the shopfront such as window frames and doors, decorative cornices, corbel brackets or other mouldings;
- Enlarging or reducing the size of a shop window or changing its shape or materials such as removing or adding mullions or glazing bars;
- Altering the frontage line (i.e. installing or removing a bay window, closing or creating a recessed entrance);
- Moving the position of the entrance;
- Replacing the shop door(s) with one of a different design or in different materials;
- Installing reflective or obscure glass;
- Applying stone, artificial stone, timber, plastic or tile cladding to pilasters, stallrisers etc;
- Installing external security shutters
- Installing a plain canopy, blind or awning (those with letters or graphics will be treated as an advertisement)

4.4. **Planning Permission** will also be required for external alterations to upper floors of commercial buildings, including shops, whether these upper floors are in commercial, storage or residential use. This includes e.g. materially altering the design or construction materials of windows.

4.5. **Listed Building Consent** is not required for like for like repairs (in matching materials, methods and details) and general maintenance, but will be required for any works which affect a building’s character or appearance. For example, in addition to the items requiring Planning Permission mentioned above, the following works are likely to also require Listed Building Consent:

- Any new signage (illuminated or not)
- The removal, addition or alteration of entrance floor tiles
- The installation of an extractor fan outlet
- Painting any previously unpainted areas of the shopfront (eg. stone, tiles or brick)
- In some circumstances, repainting in a markedly different colour/pattern
- In some circumstances, altering a shop interior

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1 ‘Material’ in this context relates to the visual significance of the change e.g. is it noticeable from the street?
4.6. **Advertisement Consent** may be needed for the new or replacement signs (dependent upon their size and type). Advertisement Consent will be required for most illuminated signs; flags, banners and pole signs; and canopies, awnings or blinds with signage. It will also be required for signs any part of which are above 4.6m from the ground. The law in relation to the display of advertisements is very complicated, The DCLG’s booklet “Outdoor Advertisements and Signs - A Guide for Advertisers” provides guidance on advertisement control in England and is available from [http://www.communities.gov.uk/documents/planningandbuilding/pdf/326679.pdf](http://www.communities.gov.uk/documents/planningandbuilding/pdf/326679.pdf)

4.7. **Building Regulations Approval** will most likely be required for new or replacement shopfronts and other structural alterations. For further information see the Pennine Lancashire Building Control website [https://blackburn.gov.uk/Pages/Building-control.aspx](https://blackburn.gov.uk/Pages/Building-control.aspx)

4.8. A **Section 177/178 licence** will be required from Lancashire Highways for any object, for example a projecting sign, canopy or external light, which projects over the public highway\(^2\). Contact Lancashire County Council Highways for further information.

**Applications for Consent**

4.9. Separate applications will be required for Planning Permission, Listed Building Consent, Advertisement Consent and Building Regulation Approval, as appropriate. It is advisable to submit applications for planning permission, listed building consent and advertisement consent at the same time.

4.10. Submissions should be clear, accurate and contain sufficient information to allow a proper assessment of the proposals and should include existing and proposed shopfront and details of the materials and colours to be used.\(^3\)

**Enforcement**

4.11. Where expedient, the Council will take enforcement action against works that have been carried out without necessary consent(s).

4.12. The Council has the power to serve an Enforcement Notice requiring that a building is restored to its condition before unauthorised work was carried out. If such a notice is not complied with or successfully appealed against, the failure to comply with the Notice becomes an offence which could be prosecuted in the courts.

4.13. Unauthorised works to a listed building and the unauthorised display of advertisements which are automatically criminal offences.

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\(^2\) The term ‘public highway’ includes roads, pavements and verges maintained by Lancashire County Council

\(^3\) Further guidance is available in the validation checklist [https://www.burnley.gov.uk/sites/default/files/2017%20Planning%20Application%20Validation%20Checklist%201st%20November%202017_0.pdf](https://www.burnley.gov.uk/sites/default/files/2017%20Planning%20Application%20Validation%20Checklist%201st%20November%202017_0.pdf)
5. Shopfronts and their Design

The Purpose of Shopfronts

5.1. The term ‘shopfront’ is used as a short-hand for the complete assembly of entrance display window(s), frame and signage that we are all familiar with. In this guide, a ‘shopfront’ is a general term that includes all street level premises with a fascia sign and/or display window and can include commercial uses other than shops.

5.2. Shopfronts are an integral part of the frontage of a building providing natural light into the shop, an area for display and a visual and physical support for upper storeys. Shopfronts serve a number of purposes - to provide an attractive welcome and a frame for the display of goods and services; to advertise the presence of the shop; and to project an image for the business inside.

5.3. Shopfronts are a highly visible part of an area’s physical fabric and their outward appearance plays a key role in our perception of a street or wider area. A high standard of shopfront, whether traditional or modern, gives a favourable first impression of both the business behind the shopfront and the area the shop is located in. For the business, the shopfront and its signage give potential customers an indication of the quality of the goods and services on offer. If it is well-proportioned, well-designed and respectful to its surroundings, the shopfront and associated signage are more likely to make a positive first impression. This can also reflect on street or shopping area as a whole making an area attractive to visitors which in turn leads to increased footfall and enhances the overall trading strength of the area.

5.4. Retailing is a dynamic activity with premises subject to frequent changes to respond to corporate concepts of branding and image with some premises often subject to regular refurbishment to accommodate changes of tenant.

5.5. Though commercial competition has always been a key part of trading, this pressure results in retailers often feeling the need to ‘shout’ to advertise their presence, often with little consideration given to the wider visual impact. Garish colours, attention seeking oversized or over-illuminated signage, excessive advertising or shops hidden behind solid shutters most of the time can result in unattractive and uninviting shops and streets, which do not encourage shoppers or other businesses to invest, and thus by their actions, businesses are inadvertently undoing what they are trying to achieve.

5.6. As district and town centre shops face competition from out-of-town shopping, and increasingly online shopping and home delivery, it has become even more important for shopping areas to be attractive and pleasant places.

Shopfronts in Burnley

5.7. Although many of the Borough’s traditional shopfronts have been lost, there are still some good examples surviving both in Burnley and Padiham and a greater number partly surviving, buried beneath later additions or large modern signs or security shutters.

5.8. In some parts of the borough, the cumulative impact of poor quality shopfronts gives a strong impression that the wider town or neighbourhood is not a pleasant or successful place to live or trade. More generally, the widespread use of poor quality materials, the standardisation of shopfront design and ill-conceived alterations are continuing to erode the character and distinctiveness of the borough’s historical shopping streets and conservation areas.
Understanding Shopfront Design

Whether modern or traditional, a shopfront with a poor design can be the consequence of cheap materials, poor workmanship and lack of thought but, more often than not poor design is due to a lack of understanding of the value and importance of the basic design elements that make the shopfronts a cohesive part of the building as a whole and the wider streetscape. When considering works to a shopfront, whether modern or traditional, a good starting point is to understand the history of shopfronts and the general design principles arising.
The History of Shopfront Design

5.10. Historically, retail trade was dominated by town markets. The earliest shops within buildings were generally simple variations of the market stall and did not have shopfronts as we would recognize them today.

Georgian and Regency Shopfronts (1780-1840)

5.11. By the mid-eighteenth century, the purpose built shopfront as we know it today had emerged as shop windows began to appear on the ground floor of traders’ houses, facilitated by the wider availability of glass. Early Georgian shop windows had numerous small panes of glass divided by glazing bars and some would have had bowed oriel windows, often seen in pairs either side of a doorway. None of these are known to survive unaltered in the Borough (these are a relatively rare survival nationally).

5.12. Late eighteenth century shopfronts were modelled on the classical (Greek) tradition of architectural order used to harmonise the appearance of the shopfront with the rest of the building. The base was formed by the stallriser; sides formed by pilasters; and a top formed by several horizontal elements (cornice and architrave) disguising the beam that supported the façade above. Together these elements gave a frame to the display window and balance to the building as a whole.

5.13. Common shopfront designs of the late Georgian period included full or oriel bays above stallrisers. Classical pilasters and scrolled corbel brackets were introduced to give visual support. The shop windows still often had small panes of glass with timber glazing bars.

5.14. It is believed that shopfronts were often painted in greys, creams and beige/fawn colours, as well as being painted to imitate expensive dark woods such as mahogany. No shopfronts of this period are known to survive intact in the Borough but the example at Kirby Lonsdale below has a typical late Georgian shopfront showing the transition from the early Georgian to later Regency and Victorian styles.

Figure 3: Left - A late Georgian shopfront with earlier styled bowed oriel windows, Kirby Lonsdale. Right: Ornate canted oriel window (oriel windows project from the plane of the building but don’t touch the floor like full bay windows do.
5.15. Although largely still on classical, albeit less delicate lines, Victorian shopfronts showed greater variations. A greater degree of ornamentation was introduced to relieve the appearance of the larger shopfront openings facilitated by the introduction of plate glass in the 1820s. From the 1840s, taller window panes unbroken by horizontal glazing bars (transoms) began to appear in larger numbers. Shopfronts were increased in height thereby increasing the natural internal light. Victorian shopfronts often have thicker mullions, required to hold the larger and heavier sheets of glass, sometimes expressed as thin colonettes or terminating in arched heads (see Figure 17). Windows were divided into two, three or four lights and at the base of the window the timber frame included a deep cill with a low stallriser beneath. Unlike domestic windows, shop windows traditionally had the mouldings of the glazing bars to the external face and the putty fixing on the inside for greater security.

5.16. The display area was framed with pilasters (often decorative) and a prominent fascia displaying the shop’s name, often tilted forwards to accommodate the blind box and give prominence to the name, with sizeable console brackets at the end. Shop doors were usually four panelled with a fanlight above with the upper two door panels glazed, or the whole of the upper portion was a single glazed panel. Panelling of the door and stall-riser was usually raised and fielded. Decoration was applied to many of the details and it became progressively more exuberant in later decades and a variety of materials introduced such as, brass and cast iron.

5.17. Shopfronts were generally painted in dark colours which were both cheap and practical.

5.18. Many of the borough’s early and mid-Victorian shopfronts have also been lost, although some have simply been re-glazed without their original mullions or transoms. A small number of mid to late Victorian shopfront survive virtually intact in the Borough and a number have been restored with Victorian styled shopfronts under previous heritage grant schemes such as those in Figure 5.
5.19. In the late nineteenth century a major part in the development of shopfronts was played by developers and landowners who sought to impose a greater order by constructing parades and terraces with the design of the individual unit fitted into the architecture of the whole.

Edwardian (1900-1920) and Early Twentieth Century Shopfronts

5.20. In the Edwardian period and up to the 1920’s, taller shopfronts were common with lower stall risers. Shopfronts remained sympathetic to the classical tradition though the proportions were less strictly observed and elements became more decorative than structural. These often featured thinner pilasters, curved glass, leaded transom lights and deeply recessed doorways with decorative tiling. Mullions tended to disappear and larger shop windows with a reduced vertical emphasis resulted. Many Edwardian shop doors were almost totally glazed, with only a small stall riser at the bottom. Examples of Edwardian shopfronts survive in the Borough.
Figure 7 – Late Edwardian shopfront (now lost) 15-17 Manchester Road, of particular note are the deeply recessed doorways and tall undivided windows (Figure courtesy of Lancashire Libraries)

Figure 8: Well preserved surviving early Edwardian shopfront in Padiham. Note the slender mullions and transoms, leaded and stained glass detailing to the transom lights, curved glazing to recessed doorway with mosaic tile threshold.

5.21. The 1920s and 1930s saw a reduction in ornate detailing and embellishment. Nevertheless, a deliberate and thoughtful style emerged with the use of quality materials most notably polished and smooth materials such as bronze, vitrolite, marble and chrome. The desire for smoothness extended across the whole design, fascias, pilasters and consoles were often swept away in favour of flush surrounds.

Figure 9: Attractive 1930s recessed shopfront at the Empire Buildings, No. 127 St James Street. Note the deeply recessed and tiled lobbies, curved glass, etched fanlights, shallow stallriser, decorative vents and marble pilasters.
Late Twentieth Century Shopfronts

5.22. In the twentieth century the availability of large float glass sheets, frameless jointing techniques and air curtain technology made many of the structural elements which influenced early shopfront design unnecessary.

5.23. New materials such as anodised aluminium, ceramic tiles and sheet plastic were also introduced and in the latter part of the twentieth century, many traditional shopfronts and shop buildings were replaced with ones which can be said to have little quality or merit, and the pride in the outward appearance of shops seemed to diminish; with some notable exceptions. Plain, poorly proportioned shopfronts with clutters of cheap advertising, or poor quality imitation ‘mock’ traditional shopfronts became all too common, as, unfortunately, did security shutters and grilles.

5.24. The facades of other commercial buildings such as banks, solicitor’s offices, pubs and hotels, generally survive much better (with a greater proportion being listed buildings) and are more immune to changes in fashion. These also show a greater variety of styles and detailing.

5.25. In the last decade or so, however, shopfront design in town centres across the Country has improved generally and quality is once again recognized as a trading asset. Shopping has become as much a leisure activity as an exercise in buying essentials, and the retail sector has expanded and competition is fierce. There has been a rising awareness of design issues nationally and the growth of the conservation movement of the last two decades of the twentieth century as reaction to the losses and poor quality development of the earlier two decades, particularly the designation of conservation areas and the associated grant schemes, has been fundamental in changing attitudes.
6. **General Principles of Good Design**

6.1. In the design of all shopfronts, whether traditional or modern, the first consideration must be the building as a whole and the wider streetscape:

6.2. **The Building as a whole** - A shopfront and building must be considered as a whole entity to ensure they are seen together rather than separate elements. Key considerations include:

- What is the style of the existing shopfront and its features, detailing and condition?
- What is the date or period of the building and its architectural style?
- What are the proportions and the main vertical divisions established in the elevation above?
- What materials and details, such as mouldings, patterns of glazing and colours, are used?
- How well does the existing shopfront fit with the rest of the building?

6.3. The aim is to achieve some continuum in the design from ground to roof in order to harmonise the shopfront with the whole building facade. It is also necessary to take into consideration the design of adjoining facades, especially where the shop property in question is part of a terrace or a group of identifiable character. The majority of shops and commercial premises in the borough’s towns are in terraces of narrow fronted and tall (two storeys or more) properties that have a strong vertical emphasis. Shopfronts should continue the strong vertical proportions and the symmetry of upper storeys, for example by spacing vertical divisions (such as mullions) to correspond with strong vertical elements above (areas of structural masonry between windows), unless a strong horizontal emphasis exists to allow a different pattern.

6.4. **The Streetscene** - It is important to consider the effect of the design on the rest of the street (the streetscene). Key considerations include:

- What is the rhythm of the street elevation in which the shopfront will be located?
- Is there a consistent pattern to the shopfronts of adjoining buildings?
- What are the common materials and colours used in the local buildings?

6.5. Designs should respect consistent patterns of shopfronts to adjoining buildings such as the repeated arrangement of pilasters or windows, or the continuous line of cornices. Proportions, materials and details should not seek attention or dominate other shopfronts unnecessarily, for example through the excessive use of lighting, over-large signs or garish colours. In the case of uniform parades, shopfronts should be designed to achieve a similar degree of uniformity. Where streets have a variation in scale and proportion, there is often a “hierarchy” to the component buildings with key buildings having prominence in the street. This hierarchy should be respected. Where the existing streetscene is poor, new shopfronts should seek to enhance the character and appearance of the area.

6.6. The information and understanding obtained from a simple assessment of the building as a whole and its wider streetscape will be essential to the application of the following general principles of good design:

- Shopfronts should complement the design of the building as a whole, adjoining buildings and the wider street taking into account the age; history; scale and proportion; symmetry and rhythm; architectural style; and materials.
- Good quality and relatively unaltered historic/traditional shopfronts or features should be repaired rather than replaced.
• Shopfronts should be designed to incorporate the basic features of a shopfront - pilasters, fascia, stallriser, doorway and window. These key elements should be proportionately in relation to each other and provide a vertical or horizontal emphasis consistent with the building as a whole.

• Materials and detailing should be high quality; durable; and appropriate to the building and its context. Glossy surfaces, aluminium or uPVC are not normally appropriate for historic buildings, particularly within conservation areas.

• The colours of a shopfront should have a coherent and co-ordinated appearance. Overly strong contrasting colours should be avoided as should large areas of primary colours and garish shades.

• The number of elements introduced should be carefully considered – too many details, signs and features can be difficult to look at and detract from functional efficiency; or if well done can add interest and vitality. As a general rule, a restrained approach generally leads to a higher quality design.

• Make the best use of transparency: views of activity within shops stimulate business.

• Signs, blinds, lighting, and security measures should be designed as an integral part of any new or altered shopfront proposal.

• Standard corporate ‘house styles’ should be adapted and modified to complement the character of the building and the wider area as appropriate

• The design of the shopfront should consider access for all ideally through the main entrance by creating a clearly defined, unobstructed and level approach.

Figure 10: (Left) Example of a context assessment in Padiham Conservation Area. (Right) Corner shopfronts are visually important and can draw the attention of pedestrians on both streets.
Figure 11: (Left) This shop extends across three units, but the fascia sign is appropriately broken into sections rather than extending across the whole shopfront. (Right) A continuous shopfront which extends across more than one property with wide horizontal format shop windows and disrupts the sense of verticality along the street. The blocking up of first floor windows further detracts from the visual qualities of the host building and the traditional terrace.

Figure 12: This parade of shops in the Padiham Conservation Area were refurbished in a unified design, bringing a great improvement to the streetscene.
7. Design Approach - Whether to Repair or Replace?

7.1. The decision over whether to repair or replace the existing shopfront will depend on the building, and the age, quality and condition of the shopfront.

7.2. In the case of listed buildings; conservation areas; and buildings and streets that are predominantly traditional, the Council will generally encourage the:

- Retention and repair of existing historic/traditional shopfronts in their entirety where they are capable of practical repair. If this is not possible;
- Retention and repair of the traditional architectural frame (pilasters and fascia) of the shopfront where this is capable of practical repair and include a new insert. If this is not appropriate;
- Like-for-like replacement or where appropriate the introduction of a carefully proportioned, well resolved and high quality design that meets the relevant guidance in this SPD.

7.3. The different approaches for repair or the insertion of new and replacement shopfronts is described below. The flow chart in Appendix B sets out the early questions that should be asked in order to choose the most appropriate response to its context. In some cases more than one approach may be considered acceptable in principle. Once the approach has been selected, then detailed design issues can be addressed using the guidance as set out in the document.

Retention and Repair

7.4. If the existing shopfront is appropriate to the building or is of architectural or historic interest, then its retention and repair/refurbishment will be the preferred option, particularly for Listed Buildings; buildings in Conservation Areas; and buildings and streets that are predominantly traditional and with timber shopfronts.

7.5. Repair work may well be less expensive than replacement. Repairs should generally be undertaken on a like-for-like basis, matching the design and materials of the original features to be repaired. In cases where a whole shopfront is not considered to be worthy of retention or capable of repair; elements of it may be, typically where the traditional architectural framework (pilasters and fascia) survive with a modern window/door insert. In such circumstances the replacement shopfront should be designed appropriately to incorporate these retained features.

7.6. Unnecessary destruction of historic and irreplaceable fabric and decorative detailing is not acceptable or sustainable. Surviving historic shopfronts are a diminishing resource. Changing fashions can be expressed through window displays, paint colours and signage. Contemporary retail operations can happily coexist with traditional shopfronts.

7.7. As part of the overall design, it is the little details that can make traditional shopfronts individual and interesting and often provide an insight into the shop’s historic uses. Many of these details, such as door handles, leaded lights, or traditional branding/advertising such as tiled thresholds and sign writing, may be original and an important part of the historic value and as such should be retained and incorporated into the proposed design.

Local Plan Policies SP5, TC8, HE2, HE3 (See Appendix A)
New and Replacement

7.8. If the existing shopfront is unattractive or inappropriate to the building or to the locality then a replacement with a more appropriate design will generally be supported. Planning Permission will normally be required to replace or remodel an existing shopfront and for listed buildings, Listed Building Consent will also be required (see section 4).

Like-for-Like Replacement

7.9. Replacing the shopfront on a like-for-like basis will be the preferred option if the existing shopfront is appropriate to the building or is of architectural or historic interest, but is beyond repair. This will be essential for listed buildings. Like-for-like means accurate replicas of the original design in style, detail (e.g. glazing bar profiles) and materials, and re-using any historic fabric such as stained glass.

Local Plan Policies SP5, TC8, HE2, HE3 (See Appendix A)

Reinstatement/Reproduction of an original shopfront

7.10. Where the existing shopfront is unattractive or of lesser quality than the building in which it sits, the Council would encourage the reinstatement of the historic/traditional shopfront where evidence of the design of a former shopfront exists. This is a particularly suitable approach for Listed Buildings, locally listed buildings and Conservation Areas.

7.11. Parts of original shopfronts are sometimes found hidden beneath modern fascias, otherwise, historic photographs and plans can provide valuable evidence of previous frontages. When reproduction shopfronts are proposed, the design and detailing should have a high degree of authenticity and the work should be executed to a high standard of craftsmanship. The impressive results of this approach can be seen at Numbers 4-8 Burnley Road, Padiham (see Figure 12).

Local Plan Policies SP5, TC8, HE2, HE3 (See Appendix A)

Insertion of a traditionally styled shopfront

7.12. Where the existing shopfront is unattractive or of lesser quality than the building in which it sits, but a faithful reproduction of an original shopfront is not possible or required, the Council would encourage the insertion of a style of shopfront more appropriate to the age and character of the building or to match the other traditional shopfronts in the street, although care must be taken over inserting past details which never existed at a particular property.

7.13. This approach is appropriate for traditional buildings in Conservation Areas and in streets with a prevalence of traditional shopfronts. This approach may also be appropriate in areas where the street character has a mix of traditional and modern buildings and where the host building has a strong traditional character.

7.14. In many cases the appropriate approach to a new shopfront where the host building has a strong traditional character or for streets with a prevalence of traditional shopfronts, will be a traditional timber shopfront of a style that reflects the architecture of the building above and the particular character of the street.

7.15. Whenever new traditionally styled shopfronts are proposed, authentic design and detailing and a high standard of craftsmanship will be required. A traditionally designed shopfront will normally consist of pilasters, with architectural details such as capital and plinth, a corbel/console bracket, fascia
and cornice. The entrance is usually recessed and the shop window will typically include vertical mullions and transoms at door head level with opening windows above. It will usually be made of timber with a paint finish and joinery detailing should reflect patterns and profiles traditional to that area.

Figure 13: Traditional shopfront design incorporating elements such as transom windows, decorative pilasters and corbels. Features such as these give traditional shopfronts a strong sense of character as a result of these being more decorative and detailed than modern approaches. These are not an original shopfronts, but are attractive, and well-constructed traditionallystyled shopfronts appropriate to the style and character of the buildings.

Figure 14: How modern shopfronts on a traditional buildings might be improved using appropriate traditional and contemporary detailing

Local Plan Policies SP5, TC8, HE2, HE3 Local Plan (See Appendix A)
Modern interpretation of a traditional shopfront

7.16. In some instances the character of the host building or the street will provide opportunities to provide a more modern interpretation of the traditional shopfront using a design that has generally less ornamental detailing than traditional shopfronts but has similar characteristics and proportions that have a level of depth and detailing to add interest.

7.17. The incorporation of the main elements of a shopfront, as set out in Section 8, in a simpler more modern manner should provide the basis for shopfront designs that are both distinct and contemporary and that do not detract from the character or appearance of the building or the streetscape.

7.18. This approach is appropriate for traditional buildings in streets with a mixed character and modern buildings in a conservation area or a traditional street.

Figure 15: Left: A modern interpretation shopfront used effectively in a traditional building (Skipton). Right: the overall scale and proportions of this modern interpretation shopfront on a modern building in Burnley Town Centre Conservation Area responds positively to the building and the wider area.

Figure 16: Examples of attractive and well-presented modern interpretation of traditional shopfronts (Cumbria). Left: A more traditional and elaborate timber detailing to this modern shopfront. Right: A predominantly timber shopfront with modern frameless glazing but with profiling to the timberwork adding dimension, and sitting within the building’s brick piers which provide framing, separation and solidity.

Local Plan Policies SP5, TC8, HE2, HE3 Local Plan (See Appendix A)
Modern shopfronts

7.19. The Council is keen to encourage good quality contemporary design in modern (post-1945) unlisted buildings and new build units in streets with a mixed or predominantly modern character. Successful modern shopfronts will employ careful proportioning and good quality materials, and will be designed to respect surrounding buildings and local character.

7.20. Whilst the basic principles of good design should be followed, there will be a greater range of appropriate solutions to provide a shopfront which breaks away from the traditional approach.

7.21. In a predominantly modern context, this could be achieved by altering the form of shopfront elements and providing cladding, different materials or bold painting schemes which break up the shopfront or whole building façade. The key to success here will be in the proportions, quality of construction, finish and in developing a coherent style that respects the streetscape, locality and building in which it sits.

Figure 17: (Left) Modern shopfront on a modern building in Burnley Town Centre. A traditionally styled shopfront would not necessary in this context. (Right) Modern frameless glazed shopfront in Cumbria

7.22. There may also be circumstances where a proposal is innovative or idiosyncratic but is of such integrity, quality and artistic merit that planning permission may be granted as an exceptional scheme. There has not yet been an instance where a shopfront or sign of this category has been installed within the borough but this does not preclude the possibility of one coming forward in the future.

Local Plan Policies SP5, TC8 (See Appendix A)
8. Detailed Design Guidance

The Main Elements of Traditional Shopfront Design

8.1. A traditional shopfront is composed of a number of distinctive, well established and functional elements. These elements are equally relevant to traditional and modern shopfront design and the different treatment of each and choice of materials offers scope for the great variety of shopfront design whether traditional or modern in style.

8.2. Regardless of age or style, the key to achieving a good shopfront design is proportion. If the basic features of a shopfront (described below) are out of proportion with each other or with the upper floors of the building, the overall composition will never be successful, even if care is given to the details and materials. The shopfront should make visibly clear that there are a means of support to the building above; it should make full use of the original ground floor height; and should have a vertical or horizontal emphasis consistent with the building as a whole. A vertical emphasis will normally be the appropriate approach where the building is Victorian or Edwardian.

8.3. Good proportion will be achieved by careful consideration of the inter-relationship between the main elements of a shopfront:

- **Pilasters** provide a frame and vertical separation between units and an opportunity for colour.
- **Fascia and cornice** to hide the structural support beams and provide advertising space.
- **Stallriser** to provide internal and external protection and a solid base at ground level.
- **Doorway** is often recessed to provide visual relief and to extend the display space.
- **Window** for the purposes of display and internal light and often vertically emphasised.

![Figure 18: This illustration shows an early Edwardian shopfront with the basic shopfront elements alongside other functional and decorative elements of traditional design.](image)
Shopfront Modelling - Depth and Shadow

8.4. A shopfront can look very bland and flat if the windows, door, stallriser, fascia, and pilasters are all flush with each other. A simple design will instantly look more interesting by recessing or projecting some of the main component parts. For example, traditional shopfronts have recessed doors and windows, projecting pilasters and window cills and cornices that provide ‘depth’ to the façade. This ‘modelling’ of the shopfront allows a play of light and shadow that enlivens the building and the street. Shopfronts with stuck-on glazing bars and with features that are flush or near flush can result in a flat, insubstantial appearance.

8.5. Slightly projecting pilasters and a projecting shop window cill have the additional benefit of protecting the doors and windows from knocks. Similarly a projecting cornice will provide weather protection to the fascia.

Figure 19: (Left) Flat shopfront insert and undivided glazing detracts from the existing traditional frame and the character and appearance of the host building. (Middle and Right) Recessed doorway and projecting cornice and corbels project light and shadow over shopfronts.

Access for All

8.6. Consideration of how the design fulfils the functional requirements of the shop or business premises must include the ease of access for all users.

8.7. In addition to Local Plan Policy SP5 5)b) and TC8 1)d) (see Appendix A), the Equality Act 2010 requires service providers to make ‘reasonable adjustments’ in relation to the physical features of their premises to better enable disabled people to access goods, facilities and services.

8.8. Guidance on the Equality Act is available from equality and human rights commission or Citizens Advice.4

8.9. Volume 2 of Part M of The Building Regulations 2010 - Access to and Use of Buildings – Building other than dwellings, gives requirements when extensions and alterations are carried out to commercial and office buildings. The aim of Part M is to foster a more inclusive design to accommodate the needs of all people, and help to ensure that reasonable provision has been made.\(^5\)

8.10. To achieve these requirements, wherever practicable, the design of the shopfront should ensure access for all through the main entrance by creating a clearly defined, well lit, unobstructed and level or appropriately graded approach. Where this is not possible, a secondary accessible entrance should be considered.

8.11. The interior design and the shop service is also important to consider, making the layout easy to navigate and providing assistance for people with hearing, visual physical or mental impairments.

**Main Architectural Components**

**Pilasters**

8.12. Pilasters are the vertical columns at each end of the shopfront forming physical separations between adjoining shopfronts, providing vertical definition and reflecting the pattern of buildings within the streetscape. They also provide visual support to the upper floors/building above. In some cases a third pilaster may be used to frame a separate entrance to accommodation above the shop and on larger shopfronts there may be a pair of pilasters framing the shop entrance. The width of pilasters vary between shopfronts, but are generally 250mm to 350mm wide, but on larger scale buildings they can be as much as 600mm wide.

8.13. Traditional pilasters extend the full height to the cornice and can be divided into three parts: a plinth that projects slightly forward and is no taller than the stall riser; a ‘shaft’ that runs from the window cill to the head of the window often panelled, beaded or fluted; and a decorated capital that connects the pilaster to the corbel/console bracket at the top. In most cases traditional pilasters and capitals are timber with a paint finish or stone.

8.14. Pilasters should always be incorporated into the design of a traditional shopfront. Where traditional pilasters exist they should not be removed or clad, and damaged pilasters should be repaired or reinstated where missing.

8.15. Traditionally styled pilasters may not be appropriate to a modern style of shopfront, but the principle of providing a clear division between shopfronts and visual support for the upper facade through the provision of appropriately located solid uprights still applies. An appropriate means of achieving this would be to incorporate or retain flanking masonry piers and treat them as an aesthetic (as well as functional) part of the design.

Corbel/Console Bracket

8.16. The corbel or console brackets sit on top of the pilasters and are shaped brackets that offer support to the cornice above and project well forward of the fascia. They line up with the pilasters along the left and right hand edges of the shopfront and are roughly the same width as the pilaster. Late Victorian brackets became very substantial features and were often decorated with scrolls or leaf carvings and capped by a small, often pitched, pediment.

8.17. Traditional corbels/console brackets should not be altered or removed. Where they are missing or partially missing they should be reinstated. The corbel brackets should project well forward of the fascia. Original corbels are varied in design and it is important to match typical local types. These are generally in painted timber or natural stone.

Fascia

8.18. The fascia is the most noticeable element of a shopfront and is the element with perhaps the most potential for causing visual harm if overly dominant. For this reason special care should be taken over its treatment and it should be designed as an integral part of the shopfront. Buildings where traditional shopfronts have been replaced by modern interventions generally have fascias that are unsympathetic due to over scaling, use of unsatisfactory modern materials, and by concealing original shopfront features. In some cases the original fascia may still remain below later over-boarding and in such cases opportunity should be taken to restore the original fascia.

8.19. Whether designing a traditional or modern shopfront, the following points in relation to size and siting of the fascia should be observed:

- The depth of the fascia should be in proportion to the width of the pilasters. It should be contained within the width formed by the pilasters or corbel brackets and the depth formed by the cornice above, so that it is not too dominant. As a rule of thumb, the depth of the fascia should not exceed 20% of the overall height of the shopfront.

- An excessively deep fascia should not be used to conceal a suspended ceiling. If an internal false ceiling would appear below the window head it should either be angled upwards to meet the frame head or, alternatively, a transom rail should be inserted into the window with opaque glass to obscure the false ceiling.

- Where there is a single occupier of two or more adjacent shop units, the fascia should not span uninterrupted across the units. Each shopfront should have a separate fascia, divided by corbel brackets or similar device. The identity of multiple units can be retained through a unified approach to colour and signage.

- The fascia should not encroach upon the window cills of the floor above or upon any of the shop window below. Where insufficient space exists for the use of a fascia, individual lettering applied directly to the wall will usually be appropriate.

- The use of deeply projecting fascias or the addition of bulky box signs into existing fascias should be avoided as they are often unsympathetic to their surroundings in terms of bulk, size and materials.
Cornice

8.20. The cornice defines the top of the shopfront providing division between the shopfront and upper floors and completes the overall frame. It is therefore critical from a visual point of view. Cornices project further out than the wall above and provide weather protection to the fascia and the shopfront as a whole. Depending on the architecture of the building, the profile of a cornice can be square, simply moulded or richly moulded forming a highly decorative feature. Existing traditional cornices should be retained or reinstated where missing.

Figure 22: A reproduction of a traditional style fascia and cornice

Stallriser

8.21. Stallrisers form a solid visual base for the building so that it does not appear to float, and also provides the shopfront with balanced proportions, protects the window from kicks and knocks and provide a raised area for window display. Traditional stallrisers are topped with a moulded projecting cill; and finished with stone or timber. Where a shop is located on a slope the stall riser height usually responds by stepping up or down.

8.22. Traditional stallrisers should be retained where possible and where they have been removed their replacement is encouraged. New or replacement shopfronts of traditional design should incorporate an appropriately proportioned stallriser. The style and height of the stallriser will be influenced by the overall shopfront design, particularly the depth of the fascia. Stallrisers should be constructed from substantial materials that are compatible with the shopfront and building. If a timber stallriser includes decorative panels they should be part of the joinery and should not be formed by tacked-on mouldings.

8.23. Whilst it is desirable for modern shopfronts to incorporate a form of stallriser, some contemporary designs deliberately omit the stall riser to maximise the impact of the display area and/or for simplicity of form. In some cases this can produce a very stylish effect, but its visual success is heavily dependent on a design that respects the shopfront frame and proportions of the building; and uses high quality external materials and detailing.

Doorway/Entrance

8.24. The doorway should be located with regard to the design and proportions of the building above, the layout of the shop itself, the need for easy access and the design of adjoining shop units. In most cases the entrance should either be located centrally within the shopfront or at one end. If there is a separate door to the upper floors it should be retained to allow independent and continued use. New doorways to upper floors should be in keeping with the materials and proportions of the shopfront. Doors should include glazing that is in proportion with the windows of the shopfront. Doors without glazing are rarely acceptable.

8.25. The entrance should ideally be recessed from the shop window; this not only gives visual relief to the frontage and breaks down its scale but extends the display space, allows easier access for all and invites customers in. Traditional doorways are characterised by a recess of around 800mm; fixed or
openable fanlight above to provide natural ventilation to the shop; and thresholds decorated with mosaics or tiles.

8.26. Recessed doorways and decorative thresholds should be retained where these exist or reinstated where appropriate. They should be adequately lit, and in some locations may need gates or grilles for safety and security reasons. A recessed doorway in a modern shopfront can also be attractive, adding interest to what might otherwise be a rather ‘flat’ and stark appearance.

8.27. Shopfronts which comprise a full width of folding doors, which enable the entire frontage to be open in fine weather, would not normally be supported in listed buildings and historic buildings within conservation areas. Their proportions can result in too much vertical sub-division and their heavy frames are also generally inappropriate in a historic context. Their use may be appropriate where the property is set back from the pavement with a substantial private forecourt. However, it may be acceptable instead to propose folding windows or horizontally sliding windows which sit upon a solid stallriser.

![Image](image.png)

Figure 23: (Left) Traditional doors were glazed with a kick plate at the bottom typically at the same height as the adjoining stallriser, and with a window above the door frame called a fanlight (Middle) recessed doorway with flanking windows and tiled threshold (Right) Leaded fan-light

Display Windows

8.28. Traditional shop windows were often subdivided by slender vertical timber mullions or sometimes decorative cast iron colonettes. Tall display windows, particular on Edwardian shopfronts were sometimes subdivided with horizontal transoms, to create a row of shallow windows (transom or clerestory lights) in line with the top of the doorframe. These often incorporated decorative panes of leaded glass and sometimes bottom hinged inward opening hopper lights for ventilation.

8.29. Whilst the use of large expanses of undivided glazing can be successful in modern shopfronts, it would not normally be an acceptable approach for shopfronts on most traditional buildings.

8.30. Unless the architecture of the building or the overall design approach indicates otherwise, the window should be divided vertically with mullions to achieve the necessary vertical emphasis reflecting the ‘bays’ and proportions of the building above. This will provide rhythm to the frontage; visual support for the floors above; and a solid structural element below. A horizontal transom rail may also be appropriate, particularly on taller shop frontages. Thick, bulky mullions and transoms should be avoided except on some large scale frontages or where the style and ornateness dictates. They should instead be eye-catching features with careful attention paid to detail.
8.31. The window should normally have a substantial cill overhanging the stall riser below to provide good weathering protection as well as visual interest.

**Embellishments/Decorative Details**

8.32. A successfully designed shopfront depends not only on the assembly of the main architectural elements but the smaller embellishments and decorative details. Where these are high quality and part of a coherent approach, they can add interest and vitality.

8.33. Traditionally, design elements were normally structural rather than applied, for example raised and fielded panels of pilasters and stall risers, and were constructed with quality materials and to high standards of craftsmanship.

8.34. Though modern buildings have less need to rely on classical decoration, for traditional buildings, additional design elements and embellishments may be present. These bring identity and character to shopfronts and should not be removed, damaged or obscured. Where necessary, they should be repaired and retained as part of any proposed alteration. Even small historic details that survive are worth retaining and incorporating into a new shopfront.

**Materials and Colour**

**Materials**

8.35. Once the appropriate style is chosen, the design should be considered in its entirety and in three dimensional terms and all such details, materials and finishes should be shown accordingly on any applications/plans. The materials and finishes used for individual shopfronts should be high quality and fit for purpose.

8.36. Timber is the most sustainable (subject to sourcing) timeless and versatile material, with an infinite ability to create and repair architectural detailing and redecoration. Poor quality, fast grown softwood will quickly soak up rain water, warp or crack, giving the shopfront an untidy appearance and requiring more maintenance or complete renewal. In most instances traditional shopfronts are made of timber (hardwood or slow grown softwood) and as such this should be a common starting point for all traditional (pre-1945) shopfronts. The use of MDF and chip-board is not encouraged as it can easily become saturated when used outdoors.

8.37. Other traditional materials of good quality, such as sandstone, coloured glass and metalwork can offer a wide variety of profiles, textures and finishes which maintain their appearance better than many man-made material and would be acceptable materials (as appropriate to the particular age and character of the building and its shopfront design). Glossy surfaces, acrylic or Perspex sheeting, uPVC shopfronts are generally not acceptable in traditional buildings, Conservation Areas or Listed Buildings.

8.38. UPVC rarely produces high quality design. UPVC frames cannot be made as thin as aluminium, steel or timber and therefore result in a less refined, more chunky, appearance. It is also difficult to manufacture uPVC into convincing and elegant mouldings/sections for glazing bars, cornices and panelling to doors, stallrisers etc. Additionally, uPVC and other plastics are prone to fading and discolouring and cannot be repaired and are more difficult and expensive to paint. Where uPVC may be allowed (e.g. on an appropriate modern buildings or to replace an existing poor quality shopfront) it will only normally be appropriate for the windows frames themselves. The fascia and the stallriser should not be in uPVC. UPVC ‘mock’ traditional doors should always be avoided.
8.39. Aluminium is a modern material that now comes in a variety of powder-coated finishes which may be acceptable as an alternative to steel or brass where a modern shopfront design is appropriate. Although aluminium was commonly from the 1960s in replacement shopfronts on many traditional buildings, because of its mass-produced nature it was often used in a manner that did not respect the host building and rarely gives a high quality or attractive appearance or finish as it is more difficult to mould than timber. Darker shades of suitably profiled powder coated aluminium may be acceptable for modern buildings and occasionally for traditional buildings depending on the overall quality of the design and existing shopfront.

8.40. There will be greater scope to use modern materials such as aluminium and steel on post-1945 buildings or modern retail parades where they are used as part of a well-considered design approach that meets the principles of good shopfront design as set on in this SPD.

![Figure 24: Traditional timber, ashlar stone, polished granite and glazed tile stallrisers have a more elegant and substantial appearance](image)

Local Plan Policies SP5, TC8, HE2, HE3 (See Appendix A)

Colour

8.41. The colours of a shopfront should have a coherent, co-ordinated appearance. In most cases dark or muted colours are more traditional and appropriate (e.g. black, navy, dark red, maroon, and dark green). However, the use of dark colours can make the detailed design features disappear and streetscapes dull. Where dark colours are used, particularly black, consideration should be given to picking out key details in lighter colours. Dark staining has a similar effect and should normally be avoided. Brighter and warmer shades such as white, off white, cream, and muted tones will normally be acceptable as they can add vibrancy and warmth. Overly strong contrasting colours should be avoided as should large areas of primary colours and garish shades. In some cases varnish or artificial graining may be appropriate.

8.42. The choice of colours will depend on the design of the shopfront, its size, the amounts of each colour to be used and the construction materials of the building and its neighbours. Co-ordination with the colour scheme of upper storeys will normally be expected. The colours used on the signage should match or harmonise with those used on the shopfront.

8.43. Where a corporate identity is required and the standard corporate colour scheme is not considered appropriate, the colour scheme should be adjusted, or reversed, to reduce the amount of the garish colours e.g. restricting it to the signage/fascia only.
Local Plan Policies TC8, HE2, HE3 (See Appendix A)

Figure 25: Left: A high quality Victorian shopfront, but the traditional detailing is somewhat lost by the single dark colour used and the quality diluted by the acrylic fascia sign extending over what may have originally been transom lights. Right: The contemporary colour scheme, signage and styling of this shopfront in Cumbria shows how a modern business can successfully utilise a traditional shopfront

Summary

8.44. The Council recognises that financial considerations will dictate that it may not be possible at a particular time to restore a historic shopfront or replace with a new improved design in line with the recommended approach and design guidelines, particularly where the current shopfront is still in good condition.

8.45. Poor quality shopfronts tend to last a decade or so rather than a century or two, and when these inevitably reach the point of requiring replacement, the opportunity to improve the appearance and quality of shopfronts in line with the guidance in the SPD should be taken and will be supported. Where shopfronts are to be replaced, the guidance in the SPD will be expected to be followed in addition to adherence to the policies of Burnley’s Local Plan.

8.46. The replacement of signage, lighting and security measures will present opportunities to enhance the overall appearance of a shopfront and these also need to be designed in line with the guidance in the following sections. Seizing these opportunities would help bring about a significant improvement in the environment and quality of the Borough’s town centres which is essential in order to attract and retain customers and other high quality retailers to the area, increase footfall and enhance the overall trading strength of the area. An improvement in the overall quality and appearance of the town’s shopfronts and signage is essential to complement the recently completed high quality public realm enhancement works in Burnley and those proposed for Padiham town centre.
9. Signs

Number, Positioning and Size

9.1. Signs and advertisements should be considered and designed as an integral part of the overall shopfront and have a co-ordinated appearance. Historically, sign writing and manufacture was a craft or art form and a creative approach to new signage will be encouraged.

9.2. Shopfront signage should be simple and restrained. It should respect the age and character of the shopfront and host building in its size, materials and detailing. This can allow for quality modern signage reflecting the image of the current retail operation. Signs should not look overly ‘busy’ due to the use of lots of colours, text, logos or graphics.

9.3. The number of signs should normally be kept to a minimum as a proliferation of shopfront signage can create a cluttered and confused appearance that detracts from the appearance of the building and is unlikely to be effective in attracting customers. It may also lead to an escalation in signage with competing traders demanding larger, brighter and more garish signs to make their shopfront more prominent.

9.4. Signs should be in proportion to and not visually overpower the building and shopfront they are to be attached to. In most cases signage should be limited to the fascia, and where acceptable to shop windows and hanging signs; and in most cases should not be located above fascia level or on the sides of buildings;

9.5. Surviving historic signage should normally be retained, even when no longer relevant to the current occupier of the building, unless it is within the fascia where it would interfere with the current retail operation. Where historic signs are encountered, advice should be sought on whether and how these should be retained; in situ, stored elsewhere on site, or altered to the requirements of the new occupier.

Fascia Signs and Lettering

9.6. Fascia signs can be flat boards or individual letters fixed within the existing fascia, or where there is no fascia, individual letters may be applied directly to the façade of the building or small flat sign boards fixed. The fascia sign should respond to the scale of the shopfront and fascia and nature of the host building, use a sympathetic colour palette and avoid excessive colour and texture contrasts.

9.7. Fascia signs should sit comfortably within the fascia and not overlap or conceal framing/architectural detail. Boldly projecting box-like fascia signs and pre-formed signage boards of uPVC or metal, such as aluminium fixed onto an existing fascia with studs are obvious and incongruous additions and should not be used in Conservation Areas and on Listed Buildings.

9.8. Glossy vinyl, acrylic plastic or aluminium signs would not normally be supported on Listed Buildings or in Conservation Areas. These fascia signs will usually only be acceptable on modern buildings, provided they can be appropriately integrated.

9.9. Fascia signs constructed from timber with hand-painted lettering are particularly appropriate for traditional shopfronts. The use of individually mounted letters attached to a facia is also acceptable

9.10. Filling the fascia sign with large lettering and logos can create visual clutter and fascia signs should include only the name and/or trade of the premises and street number.
9.11. The style of lettering is likely to be dictated by the nature of the business and/or character of the building and shopfront. Lettering should be clear, appropriate in scale to the size of the fascia and leave a comfortable blank ‘breathing space’ within the perimeter of the fascia. Serif and non-cursive fonts such as Garamond, Bookman Old Style and Times New Roman, convey a traditional image whilst fonts without serifs, such as Century Gothic, Gadugi and Tahoma project a more modern image.

9.12. In sensitive locations, especially Conservation Areas and Listed Buildings, standard corporate ‘house styles’ should be adapted and modified to complement the character of the building and the wider area as appropriate.

Figure 26: A well-constructed modern interpretation of a traditional shopfront, but the quality of the shopfront and the street is somewhat degraded by the ‘house style’ colour scheme and advertisements.

Hanging and Projecting Signs

9.13. A well designed hanging sign carefully placed to avoid obscuring architectural details and matching the colour and typography of the fascia signage will normally be acceptable in addition to, or in place of a fascia sign.

9.14. Any object projecting over the public highway will require a licence from Lancashire County Council and need a minimum height of 2.6 metres from the pavement to the underside and 1 metre minimum in width from the outer side to the kerb line.6

9.15. Hanging signs should generally be positioned between the fascia and the bottom of the window cill of the first floor or level with the fascia where space allows and there should not normally be more than one hanging sign per shopfront.

9.16. Signs should be of modest size and well-designed proportions and should not compete with or obscure neighbouring projecting signs in respect of scale or location. As a general guide they should project no more than 450mm from the shopfront elevation and should not exceed 500mm in any dimension with each sign considered on its merits. Timber hand-painted signs are particularly

appropriate but sometimes metal can be acceptable. Hanging symbols depicting the nature of the trade can add interest and variety to the streetscene.

9.17. Simple wrought iron brackets can look attractive, but depending upon location, decorative or carefully crafted contemporary brackets could add interest to the streetscene. Existing hanging sign brackets should be reused if they are of complementary design and in a suitable location. If this is not the case, they should be removed and the fixing points made good.

9.18. Projecting box signs, whether illuminated or not, are bulky and unattractive and would not normally be supported on Listed Buildings or in Conservation Areas. If a contemporary box sign is to be used on a modern building, it should be designed to have a minimum impact on the overall shopfront. The size; depth and appropriate lighting technology should relate to the character and context of the building.

9.19. There is a developing pressure for banner signs to be fixed to buildings as an alternative to traditional hanging signs. These can be very dominant and overbearing and should be avoided, particularly in Conservation Areas and on Listed Buildings.

Figure 27: Raised lettering adds depth to the fascia signage and can be used in different ways to suit the style of the shop; traditional shopfronts can be enhanced through the use of hand painted signs; and hanging signs add interest and variety.

Window Signs and Stickers

9.20. Where a shopfront lacks a fascia or little opportunity for the attachment of external signs, or for businesses operating solely on upper floors the glass of the shop windows or doors can provide space for signage. The restrained use of painted or etched lettering and associated graphics onto the internal
surface of the glazing can be effective and stylish. Etching historic glass with signs will not normally be acceptable. The use of carefully designed frosted window stickers with signage incorporated, vinyl letters and graphics can be a suitable alternative.

9.21. The majority of the glass should be kept clear to preserve the inter-visibility between the inside of the shop and the street as such the use of large panels of signage which cover the whole or the majority of a shop window should be avoided, as should the cluttering of windows with posters and graphics.

Figure 28: (Left) The use of carefully designed etched window stickers sensitively applied to the window can improve the appearance of a shopfront whilst also maintaining views inside. (Right) The shopfront window is completely obscured by signage creating an oppressive and unwelcoming shopfront.

Figure 29: Examples of the visual clutter caused by an overbearing fascia, poorly designed and poorly located signage, posters and window graphics.

Illumination of Signs

9.22. Appropriate lighting can contribute colour, interest and vitality and make an area more welcoming in the evening. There are three ways of illuminating shopfronts. Internal illumination of the fascia and other signs; externally by means of spotlighting or strip-lighting; and through internal shop window lighting. Generally, the most effective lighting is achieved through lighting of the display window or giving subtle lighting to fascia lettering.

9.23. Illumination of fascias and hanging signs is not essential for all shops, especially for those that do not trade at night. In order to protect visual amenity, vehicular and pedestrian safety and to reduce and minimize light pollution and energy consumption, the unnecessary illumination of signs will not normally be supported.
9.24. Where illumination is considered to be acceptable it should be discreet and minimal. Static external illumination is normally preferred by means of halo lighting, carefully designed trough lighting concealed within the fascia’s cornice, or carefully positioned and correctly spaced small LED lighting.

9.25. Large, prominent externally mounted spotlights or swan necks/cowls/fluorescent tubes are generally not acceptable as they are visually intrusive, can create excessive lighting and can obscure the sign itself and clutter the elevation.

9.26. Internally illuminated box fascias and signs; and individually lit letters will not normally be acceptable. Full internal illumination of fascia and projecting signs is particularly inappropriate on traditional shopfronts and historic buildings because it is out of character.

Figure 30: Left: Highly reflective acrylic fascia sign and letters using a garish colour scheme. Right: Halo lighting with simple clear matt finished stand-off lettering.

Policies SP5, TC8, HE2, HE3 Local Plan (See Appendix A)

Shop Window Displays

9.27. A shop window that has an attractive and eye-catching display is the easiest and most obvious way to attract the attention of potential customers. 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.

Figure 31: Subtle internal display window lighting promotes vitality in the street and aid security, especially at night time. Note the shop occupies two traditional units but has retained the original doorway to each which maintains balance across the façade and allows the units to be returned to individual shops with minimal intervention.
10. Blinds (Canopies and Awnings)

10.1. The purpose of blinds should be to afford weather protection, not to act as a permanent and prominent substitute for a fascia or projecting sign. If designed with care and consideration, blinds and canopies can add interest and vitality to a shopping street. However, their scale, design, material and/or fixings can be inappropriate to the building or area.

10.2. Blinds should be positioned neatly between the pilasters and housing boxes should be integrated within the shopfront. They should not normally be installed over doors alone or upper storey windows.

10.3. Blinds that project over the public highway may require a highway licence (contact Lancashire County Council Highways for further information) and should conform to Lancashire County Council recommendations for clearance heights. Blinds should not be erected in such a way that would cause obstruction, annoyance or danger to passers-by and should not interfere with visibility of traffic signs or signals.

Fixed Blinds/Canopies

10.4. Fixed blinds are those where the material covers a frame, usually quadrant, semi-circular or triangular in profile and covered with either canvas or vinyl. Although they appear retractable, these blinds not designed to be retracted conveniently on a daily basis. Common examples include Dutch Blinds and Balloon Canopies. These canopies introduce a prominent shape which is out of character with traditional buildings and streetscape and, unlike the traditional retractable awning, are not fully hidden when not in use.

10.5. Fixed blinds are difficult to incorporate into a well-designed shopfront and will not normally be appropriate on Listed Buildings or traditional shopfronts in Conservation Areas.

Retractable Blinds

10.6. Retractable blinds are ones that are capable of being retracted easily on a daily basis, either manually or electrically, into a recessed area at the head or the base of the fascia. Roller blinds (also known as ‘apron’ blinds) are flat canvas awnings that retract into a timber ‘blind box’ which sits flush with the fascia and were traditionally widely used. This will normally be the most appropriate solution for Listed Buildings and Conservation Areas, particularly on traditional shop fronts.
10.7. It is essential that the ‘blind box’ into which the blind retracts is incorporated into the shopfront design and not simply applied. The traditional solution was either to incorporate it within the projecting fascia cornice or architrave between the fascia and the display window. Where blind boxes still exist it is usually possible to restore the blind to working use by renovating the mechanism and installing a new blind cloth and motor operation if desired.

10.8. Modern folding ‘fan’ blinds are difficult to recess in an acceptable manner are rarely appropriate in Listed buildings and on traditional shop fronts in Conservation Areas.

**Figure 33:** Left: A traditional retractable canvas blind, metal arms extend out and storm chains prevent excessive movement. Centre: An attractive & well-maintained traditional shopfront with fully-retractable canvas blind with the blind box located below within the cornice. Right: Cantilevered glass canopy to a modern shopfront in Burnley Town Centre.

**Glass Canopies**

Glass canopies are an attractive approach to modern shopfronts and parades. They do not necessarily obscure architectural detailing and allow the existing character of the building to dominate, while offering protection to shoppers from the elements.

**Material and Colour**

10.9. Glossy plastic materials are inappropriate, particularly in Conservation Areas and on Listed Buildings and should be avoided. Canvas or similar non-reflective material is preferred and colours should match or tone with the fascia and shopfront colour. Garish colour schemes should be avoided. Any lettering or logos should be kept to a minimum and should not dominate the canopy. The style of lettering should co-ordinate with the shopfront, especially the fascia sign.

**The Need for Permission**

10.10. Retractable and fixed blinds and glass canopies will require Planning Permission. If the shop is part of a Listed Building then Listed Building Consent will also be required. Blinds with lettering on them may require Advertisement Consent in some cases.

**Policies SP5, TC8, HE2, HE3 Local Plan (See Appendix A)**
11. Shopfront Security

11.1. The Council is aware that the need to protect shop premises from vandalism and theft is of upmost importance to businesses within the borough and is keen to ensure that the most appropriate solution is sought which balances the need to address the security needs of businesses and the impact of security measures on the character and appearance of existing shopfronts and townscape quality, particularly the night-time character of town and district centres.

11.2. Security measures should always be carefully considered at the design stage of a new shopfront. Where an existing shop front requires additional security this should be limited to the minimum measures necessary; should as far as possible be integral to the shopfront; and whilst addressing security considerations, should be chosen on the basis of aesthetics, the need to retain a visible display, long-term durability and the ease of maintenance.

External solid or almost solid (i.e. perforated) roller shutters

11.3. Solid roller shutters are manufactured in steel or aluminium and consist of narrow horizontal laths, solid or perforated with pin holes, which roll up into a coil protected by a box. Together with their very bulky housing boxes and guide rails they can often disfigure or obscure otherwise attractive shopfronts and harm the vitality of shopping streets. Solid security shutters can create an unattractive and hostile ambience when lowered, particularly where there is a concentration of properties with similar shutters, and are often a target for graffiti and fly posting which magnifies the problem. They also reduce natural surveillance and increase the fear of crime, particularly in the evenings when most shutters are down, and ultimately reduce trade. It is for all these reasons that the Council will not normally support proposals for installing external solid roller shutters.

External open lattice/open grille roller shutters

11.4. This type of shutter includes those that have a high (at least 50%) proportion of ‘open’ lattice to solid shutter and those consisting of a series of interlocking rods that form a brick-bond pattern. These shutters are generally manufactured in steel and aluminium and also roll into a coil protected by a box. The open lattice design does however allow the shopfront and window display to remain visible when closed.

11.5. External shutters require Planning Permission and may require Listed Building Consent if the shop forms part of a Listed Building. External shutters will not normally be acceptable in Conservation Areas or on Listed Buildings.
11.6. External open grille shutters will be allowed in some circumstances, for example where there is a demonstrable high security risk specific to the building, business or area, and no other preferred solution would be practicable; or where there is no need to retain a visible shopfront outside opening hours. Open lattice shutter will always be preferred to solid shutters.

11.7. Open lattice roller shutters or grilles do have bulky box housings which should be concealed behind the fascia or if this is not possible, set back beneath it and painted to match. The guide channels should be discretely hidden in the design of the shopfront and the shutters and all associated components should be colour finished to match the colour of the shopfront. Existing architectural features of the shopfront should not be obscured or interrupted by the box housing or guide channels and when down, shutters and grilles must not cover pilasters. Avoiding single shutters across the shopfront (i.e. having separate ones for recessed doors) can help reduce the adverse effects.

11.8. Businesses that open in the evenings are encouraged to open their external shutters between the hours of 9am and 5pm in order to enhance visual amenity and encourage more active streets.

![Figure 35: Separate external doorway shutter predominantly of the punched grille type but a slimmer profile giving greater transparency](image)

![Figure 36: Highly transparent and attractive external decorative lattice-type shutter](image)

11.9. There are a number of alternatives ways of making shops secure that can also make streets feel safer and look more attractive. These alternative security measures can be considered either independently or combined as follows:

**Security glass**

11.10. A number of different types of strengthened glass are available, with laminated glass having the most security potential. It is much harder to penetrate than conventional glass as on impact the glass breaks, but pieces remain adhered to a plastic membrane. Laminated glass also has the advantage of absorbing a high proportion of ultra-violet rays, which can damage goods on display. Other options are toughened glass or architectural perspex. Whilst planning permission is not normally required to replace glass, if the building retains its historic glass it is desirable to keep this and the removal of historic glass in a Listed Building may require consent.

**Internally fitted shutters and grilles**

11.11. Internally fitted shutters and grilles have less impact on the exterior of the shop and can provide a high level of security to the interior of the shop with the added advantage that the space between the shutter and the shop window can contain an illuminated display that adds life to the street even when the shop is closed, making the street feel safer. Where positioned directly inside the window the grille or
shutter should be highly perforated or an open link type so that there is a clear view into the shop from the street. Where shutters require a housing box, this should always be concealed behind the fascia above the window level, so nothing is visible when the grille is retracted.

11.12. The use of internally fitted shutters and grilles does not require planning permission, and where they are carefully designed and positioned, are generally one of the most favoured security measures. Listed Building Consent may however be required if the shop forms part of a Listed Building.

Figure 37: Left: This internal shutter coupled with good internal lighting allows for a window display to be maintained, adds life to the street and allows window shopping outside of opening hours. Right: Retractable internal lattice gate type shutters also allows view into the (lit) shop

Removable external shutters and grilles

11.13. These shutters generally consist of steel mesh construction in a square grid or lattice pattern, set in a steel frame, which allow the shop front and display to remain visible when in place. As no bulky box housings are required, removable grilles are generally an acceptable alternative to roller shutters provided that the fittings are concealed and do not damage architectural features or moulding. Grilles should be colour finished to match the shop front and must be placed out of sight when not in use. Bespoke or artist designed grilles are a welcome alternative to standard products.

Reinforced Shopfront

11.14. Using elements of a traditional shopfront design, it is relatively easy to introduce concealed strengthening. Stallrisers can be fixed in front of a concrete block, whilst steel can be introduced behind transoms and mullions and within pilasters to provide additional strengthening. In addition to protection, this approach also reduces the likely area of glass to be replaced in the event of an attack.

Alarms

11.15. Burglar and fire alarms whilst visible should be sited as unobtrusively as possible. Suitable locations will depend upon the individual buildings, however just below eaves level is often the easiest and least prominent position. They should never be located on architectural features such as brackets or pilasters

Illuminated display windows and doorways

11.16. Improved lighting to display windows and doorways can complement other security measures to deter theft and vandalism and can be achieved with little initial and running costs. Moreover, illuminating a display can attract window shoppers and so increase trade and natural surveillance.
**Gated doorways**

**11.17.** Where shops have a recessed doorway, additional protection can be provided by providing gates that fold out of the way when the shop is open. The gates can be timber or metal and can be attractively designed as well as being robust.

*Figure 38: Metal gated door recess on a traditional shopfront*

**Policies SP5, TC8, HE2, HE3 Local Plan (See Appendix A)**
Appendix A: National, Regional & Local Policies

Acts

Planning (Listed Buildings and Conservation Areas) Act 1990:

S16(2) In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

66(1) In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

72(1) In the exercise, with respect to any buildings or other land in a conservation area, of any powers under any of the provisions mentioned in subsection (2), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.

Advertisement Regulations

The Council’s level of control for over adverts is limited to their effect on amenity and public safety and not all adverts need consent advertisement controls are set out in The Town and Country Planning (Control of Advertisements) (England) Regulations, 2007

National Planning Guidance

National planning policy exists in the form of the NPPF and a small number of other policy documents and written ministerial statements, supported by an online practice guidance covering a series of themes – See ministry of Housing, Communities and Local Government website: https://www.gov.uk/government/collections/planning-practice-guidance

Local Policy

Burnley’s Local Plan 2018

Policy TC8: Shopfront & Advertisement Design

1) The design of new or alterations to existing shopfronts and advertisements should satisfy the following criteria:

a) The design is appropriate to the character of the existing building and streetscene in terms of its size, detailing and use of materials;

b) Traditional materials such as timber or cast metal will be favoured. uPVC or other plastics will not be permitted on listed buildings or traditional building within conservation areas in accordance with Policy HE2;

c) Blinds and canopies, where acceptable in principle, must be appropriate to the character of the shopfront and its setting. Only fully retractable canvas or wooden blinds will be supported on listed buildings and traditional building within conservation areas in accordance with Policy HE2;

d) Wherever practicable, shopfronts must be designed to ensure equal access for all users;

e) Inset entrances should be glazed and well-lit to contribute to the attractiveness, safety and vitality of
the area and avoid blank frontages to the street;

f) Security matters should be considered from the earliest design stages. Security shutters and grilles should be internal where possible and external solid security shutters will not normally be permitted;

g) The size, design, positioning, materials and degree of illumination of advertisements does not have an unacceptable adverse impact on the amenity of the areas in which they are displayed and there is no adverse effect on public safety; in particular:

i) Fascias should not cut across or obscure first floor windows and advertisements and on shopfronts should normally be positioned within the fascia. Additional or alternative wall-mounted or hanging signs at or above fascia level are only acceptable if they are of high quality, are not overbearing and can be satisfactorily accommodated without obscuring key architectural features. Imaginative and craft signwork will be supported and encouraged; and

ii) Any illumination of shopfront or advertisements where agreed to be acceptable must be sited and designed so as not to cause excessive light pollution or visual intrusion into adjoining or nearby residential properties. Flashing internal or external signs will not be permitted.

Policy SP5: Development Quality and Sustainability

1) The Council will seek high standards of design, construction and sustainability in all types of development. Proposals will be expected to address the following minimum requirements, as appropriate to their nature and scale:

1) Energy Efficiency
   a) Incorporate measures to minimise energy and water consumption;
   b) A BREEAM Assessment must be carried out for all non-residential development with a floor space above 1,000 m² and a rating of ‘Very Good’ or better will be expected;
   c) Seek opportunities for on-site energy supply from renewable and low carbon energy sources; and
   d) Seek opportunities to contribute to local and community-led renewable and low carbon energy initiatives;

2) Design and Layout
   a) Respect existing, or locally characteristic street layouts, scale and massing;
   b) Contribute positively to the public realm and avoiding unnecessary street clutter;
   c) Maximise the benefits of any waterfront locations;
   d) Provide for new open space and landscaping which enhances and/or provides mitigation against loss of biodiversity and assists with the physical and visual integration of new development;
   e) Have respect for their townscape setting and where appropriate, landscape setting;
   f) Be orientated to make good use of daylight and solar gain;
   g) Ensure there is no unacceptable adverse impact on the amenity of neighbouring occupants or adjacent land users, including by reason of overlooking;
   h) Not result in unacceptable conditions for future users and occupiers of the development; and
   i) Provide adequate and carefully designed storage for bins and recycling containers. These should be located or designed in a way which is both convenient and safe for occupants and supports the quality of the street scene.

3) Key Gateways
   a) Where development is at or highly visible from a Key Gateway identified on the Policies Map, it should address in its design, orientation and layout, the Key Gateway and its particular nature/location and include where appropriate:
      i) a landmark building;
      ii) landmark tree planting;
      iii) public art (can be incorporated into the public realm); or
iv) a carefully designed gentle transition from countryside to town.

4) Materials
a) Use a palette of high quality materials which are appropriate to the local context in all respects including: type, colour, texture, element size and laying pattern and avoid unnecessary and excessive patterning;

b) Where contemporary materials are appropriate, use these in manner which respects the established character of the locality; and

c) Wherever practical, use low embodied energy materials, including materials that are sourced locally or involve the appropriate reuse of existing resources through the conversion of existing buildings or reuse of demolished structures.

5) Accessibility
a) Seek to incorporate and promote sustainable methods of transport, including cycle routes, walking routes and good links to public transport;

b) Be inclusive and accessible to all and promote permeability by creating places that connect with each other and with existing services and are easy to move through; and

6) Security
a) Be designed with the safety and security of occupants and passers-by in mind, helping to reduce crime and the fear of crime including through increasing the opportunity for natural surveillance.

Policy HE2: Designated Heritage Assets: Listed Buildings; Conservation Areas; and Registered Parks and Gardens

1) Proposals affecting designated heritage assets and/or their settings will be assessed having regard to the desirability of sustaining and enhancing the significance of the asset and, where appropriate, securing a viable use most consistent with its conservation. All levels of harm should be avoided.

Less than Substantial Harm (i.e. Harm)

2) Where proposals would lead to less than substantial harm to the significance of a designated heritage asset, the harm will be weighed against the public benefit of the proposal, including securing its optimum viable use.

3) In order to avoid harm to significance, proposals for works of alterations and extensions to a listed building or within a conservation area or historic park and garden will be expected to:

a) Conserve, and where appropriate repair or reinstate, those elements that contribute to the significance of the heritage asset including its design, character, architectural features of interest, appearance, structure and principal components;

b) Use traditional, local materials and respect local building techniques and details;

c) Respect existing hard and soft landscape features including open space, trees, boundary treatments (railings and gates) and surfacing;

d) Respect layout and historic patterns of development including street patterns, characteristics of grain, plot boundaries and frontage widths.

4) In order to avoid harm to significance, development affecting the setting of a designated heritage asset will be expected to:

---

7 The degree to which an area’s pattern of blocks and plot subdivisions is respectively small and frequent (fine grain) or large and infrequent (coarse grain).
a) Maintain the aspects of the setting which contribute to its significance, including views into and out of it and the general relationship between the asset and the character of the surrounding landscape or townscape; and

b) Respect the character of existing architecture by having due regard to positioning and grouping of buildings, roofscape and skylines, form, scale, enclosure, architectural styles, detailing, and use traditional or complimentary materials.

Substantial Harm or Loss

5) Consent will not be granted for proposals that lead to substantial harm to or the total loss of the significance of a designated heritage asset, unless robust evidence can demonstrate that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

a) The nature of the heritage asset is preventing all reasonable uses of the site;

b) No viable use of the heritage asset that can be found in the medium term through appropriate marketing that will enable its conservation;

c) Conservation by grant funding or charitable or public ownership of the asset is demonstrably not possible; and

d) The harm or loss is outweighed by the benefits of bringing the site back into use.

Recording

6) Where the loss of the whole or a significant part of a designated heritage asset, including a building or element that makes a positive contribution to the significance of a conservation area is determined to be acceptable, conditions or agreements will be put in place to ensure that:

a) Assets are recorded, analysed and reported where appropriate; and

b) No loss takes place without all reasonable steps being taken to ensure that any new development will proceed after the loss has occurred.

Policy HE3: Non-Designated Heritage Assets

1) The Council will maintain a local list and will seek to help ensure the retention, good maintenance and continued use of non-designated heritage assets.

2) Where a non-designated heritage asset or its setting, including where identified through the planning process, is affected by development proposals (directly or indirectly) there will be a presumption in favour of its retention.

3) Proposals affecting non-designated heritage assets should relate appropriately in terms of siting, style, scale, massing, height and materials.

4) Development proposals affecting the setting of a non-designated heritage asset will be required to give due consideration to its significance and ensure that this is protected or enhanced where possible.

5) Where the loss of the whole or significant part of a non-designated heritage asset is determined to be acceptable, the applicant will be expected to secure recording to the appropriate level, the results of which should be deposited with the Council.
Appendix B: Design Approach Diagram
## Appendix C: Do I need Permission? Frequently Asked Questions

<table>
<thead>
<tr>
<th>Type of work</th>
<th>Planning Permission</th>
<th>Listed Building Consent (This applies only where the building is listed)</th>
<th>Advertisement Consent</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am carrying out minor repairs to a shopfront using the same materials,</td>
<td>Not required</td>
<td>Not required</td>
<td>Not required</td>
</tr>
<tr>
<td>methods and details</td>
<td></td>
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</tr>
<tr>
<td>I am restoring a shopfront and changing it back to how it used to look</td>
<td>Required</td>
<td>Required</td>
<td>Not required</td>
</tr>
<tr>
<td>I am installing a new shopfront.</td>
<td>Required</td>
<td>Required</td>
<td>Not required</td>
</tr>
<tr>
<td>I am altering an existing shopfront so it looks different to how it does now</td>
<td>Required</td>
<td>Required</td>
<td>Not required</td>
</tr>
<tr>
<td>I am adding a security shutter/grille to the outside of the shop</td>
<td>Required</td>
<td>Required</td>
<td>Not required</td>
</tr>
<tr>
<td>I am installing a security shutter/grille to the inside of the shop</td>
<td>Not normally</td>
<td>May be required</td>
<td>Not required</td>
</tr>
<tr>
<td>I am re-painting a shop in a different colour(s)</td>
<td>Not required</td>
<td>May be required if the painting materially affects the character and appearance of the building as a listed building. Painting over stone, tiles or brick will need listed building consent.</td>
<td>Not required</td>
</tr>
<tr>
<td>I am adding a canopy/blind without letters or graphics</td>
<td>Required</td>
<td>Required</td>
<td>Not required</td>
</tr>
<tr>
<td>I am adding a canopy/blind with letters and/or graphics</td>
<td>Not required</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>I am replacing existing signs with new ones that are bigger</td>
<td>May be required</td>
<td>Required</td>
<td>May be required</td>
</tr>
<tr>
<td>I am replacing non-illuminated signs with new non-illuminated signs that</td>
<td>Not required</td>
<td>May be required in cases where the existing signs are regarded as part of the listed building’s historic fabric</td>
<td>Not required</td>
</tr>
<tr>
<td>are the same size as the existing signs or are smaller. The new signs are</td>
<td></td>
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<td></td>
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<tr>
<td>generally similar appearance to the existing.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am putting up new signs where there aren’t any now</td>
<td>May be required</td>
<td>Required</td>
<td>May be required</td>
</tr>
<tr>
<td>I am going to light up an existing sign or put up a new illuminated sign</td>
<td>May be required</td>
<td>Required</td>
<td>May be required</td>
</tr>
<tr>
<td>I am putting up a hanging sign</td>
<td>Not required</td>
<td>Required</td>
<td>May be required</td>
</tr>
<tr>
<td>I am putting a temporary advertising banner on my shopfront</td>
<td>Not required</td>
<td>May be required</td>
<td>Required</td>
</tr>
<tr>
<td>I am replacing the windows in floors above my shopfront with ones of a different design and/or materials or method of opening</td>
<td>May be required highly likely to require planning permission</td>
<td>Required</td>
<td>Not Required</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>I am putting vinyl adverts (ie. with logo’s and or lettering) inside my shop window. It will not be illuminated.</td>
<td>May be required</td>
<td>Required</td>
<td>Not Required</td>
</tr>
</tbody>
</table>
### Appendix D: Glossary & Abbreviations

#### Architectural Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awnings</td>
<td>Awnings (or canopies or blinds) were designed to protect goods on display in shop windows from the sunlight, and to protect shoppers. Awnings are retractable into a blind box with a sprung roller which can be hidden by selective and sensitive placement either above or below the fascia.</td>
</tr>
<tr>
<td>Bay Window</td>
<td>A window extension which projects from the plane of the building façade, square, curved, or canted (at an angle)</td>
</tr>
<tr>
<td>Bow Window</td>
<td>A curved bay window</td>
</tr>
<tr>
<td>Capital</td>
<td>The top part of a column or pilaster, usually of a classical order – in shopfronts it is often same as a corbel or console</td>
</tr>
<tr>
<td>Cill</td>
<td>The cill forms the base of the shop window and is designed to throw water away from the stall riser which it sits atop.</td>
</tr>
<tr>
<td>Clerestory Light</td>
<td>In this context, small upper panes of a shop window (see also transom lights)</td>
</tr>
<tr>
<td>Colonette</td>
<td>A small column</td>
</tr>
<tr>
<td>Console</td>
<td>Curved ornamental bracket often supporting a cornice</td>
</tr>
<tr>
<td>Corbel</td>
<td>A projection which supports a beam or structure</td>
</tr>
<tr>
<td>Cornice</td>
<td>The uppermost part of an entablature – in this context the uppermost part of the fascia. The cornice is usually moulded, lead topped and provides a cap to the upper limit of the shopfront above the fascia and gives weather protection by throwing water clear of the shopfront and preventing rot.</td>
</tr>
<tr>
<td>Dutch Canopies</td>
<td>Dutch Canopies or blinds became popular in the mid-20th century, and there are current examples in the Padiham townscape. These are not traditional, and also not fully hidden when not in use, instead folding back against the shopfront. It is rare for a Dutch Canopy to be appropriate within the context of a historic shopfront.</td>
</tr>
<tr>
<td>Edwardian</td>
<td>Opulent style of architecture during the reign of Edward VII 1901-1910</td>
</tr>
<tr>
<td>Entablature</td>
<td>In this context the upper part of the shopfront comprising the cornice and fascia</td>
</tr>
<tr>
<td>Fanlight</td>
<td>Fixed window above a door – originally semi-circular in shape in Georgian architecture but now can be any shape</td>
</tr>
<tr>
<td>Fascia</td>
<td>Unadorned horizontal band in the entablature - in the case of shopfronts, usually used for advertising. The term can be used for the principal flat space, but also any detailing, including mouldings and cornices, where applicable.</td>
</tr>
<tr>
<td>Georgian</td>
<td>The style of classically inspired architecture prevalent in the period 1714-1830</td>
</tr>
<tr>
<td>Glazing Bars</td>
<td>The timber, metal or plastic moulded pieces holding in the individual panes of glass in a window</td>
</tr>
<tr>
<td>Light</td>
<td>The space between the mullions of a window sometimes comprised of a number of panes</td>
</tr>
<tr>
<td>Mullion</td>
<td>Vertical element of timber, stone or metal which divided a window into separate lights. Traditional mullions were always profiled and not simply square or rectangular as often seen in modern shopfronts.</td>
</tr>
<tr>
<td>Oriel Window</td>
<td>A window which projects from the plane on the building’s façade but does not touch the ground</td>
</tr>
<tr>
<td><strong>Pilaster</strong></td>
<td>A rectangular pier or column projecting from a wall. These form a frame and support for the shopfront structure. They come in timber and sometimes in stone</td>
</tr>
<tr>
<td><strong>Regency</strong></td>
<td>The style of classically inspired architecture which flourished during the regency and reign of George IV (1811–30) in the late Georgian period</td>
</tr>
<tr>
<td><strong>Stallriser</strong></td>
<td>Lower part of a shopfront below the window, either of masonry or timber</td>
</tr>
<tr>
<td><strong>Transom</strong></td>
<td>Horizontal element of timber, stone or metal which divided a window into separate lights. Traditional transoms were always profiled and not simply square or rectangular as often seen in modern shopfronts</td>
</tr>
<tr>
<td><strong>Transom Lights</strong></td>
<td>Transom lights became a feature of the late Victorian and Edwardian period when window displays were becoming internally lit, as opposed to the large hanging external gas lamps. The transom light, usually leaded with stained glass, conveniently hid the lights from view when looking into the shop.</td>
</tr>
<tr>
<td><strong>Victorian</strong></td>
<td>The architecture of the period during the reign of Queen Victoria 1837–1901</td>
</tr>
</tbody>
</table>
Appendix E: Contacts & Further Information

**Planning and other Applications:**
For further advice on the need for consent or to obtain application forms, please contact:

Development Control Section, Burnley Borough Council, Town Hall, Burnley, BB11 9SA
e-mail: planningservices@burnley.gov.uk
Tel: 01282 425011

**Planning Policy Documents:**
For advice on planning policy generally (non site-specific) or queries on this SPD or any other planning policy publication, please contact:

Policy & Environment Section, Burnley Borough Council, Town Hall, Burnley, BB11 9SA
e-mail: localplan@burnley.gov.uk
Tel: 01282 425011

**Grant Assistance:**
For advice on the Padiham TH scheme, please contact: Suzanne Pickering 01282 425011 x3309

**Building Control, Access for All and Other Guidance**

- Pennine Lancashire Building Control [https://blackburn.gov.uk/Pages/Building-control.aspx](https://blackburn.gov.uk/Pages/Building-control.aspx)

**Other Useful Addresses**

- Lancashire County Council [https://www.lancashire.gov.uk/](https://www.lancashire.gov.uk/)
  email: enquiries@lancashire.gov.uk
  Tel: 0300 123 6701

- Historic England (Manchester Office) [https://historicengland.org.uk/advice/](https://historicengland.org.uk/advice/)
  Tel. 0161 242 1416

**The following organisations publish guidance for historic properties:**

- The Society for the Protection of Ancient Buildings
  37 Spital Square, London, E1 6DY
  [www.spab.org.uk](http://www.spab.org.uk)

- The Georgian Group
  6 Fitzroy Square, London W1T 5DX
  [www.georgiangroup.org.uk](http://www.georgiangroup.org.uk)

- The Victorian Society
  1 Priory Gardens, Bedford Park, London, W4 1TT
  [www.victoriansociety.org.uk](http://www.victoriansociety.org.uk)