



Shopfront Design Guide

Supplementary Planning Document



TEST VALLEY
BOROUGH COUNCIL

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1. Introduction

- 1.1** This shopfront design guide has been produced to assist owners, tenants, developers and architects in considering alterations to or the renewal of shopfronts to retail and commercial premises within the borough.
- 1.2** This supplementary planning document will be used by the Council when considering proposals relating to shopfront design.
- 1.3** The guide includes; general advice on what permissions are needed; historic shopfronts, elements of a shopfront, canopies and blinds, security, contact details, further reading and useful links.
- 1.4** The Council understands that shopkeepers and businesses have a commercial need to promote their premises by updating their shopfronts. This design guide is not intended to be prescriptive nor suppress architectural innovation in shopfront design. Instead it is anticipated that it will encourage good design and provide a context that will encourage respect both for the architectural integrity of a building and its setting.
- 1.5** A well designed shopfront is an effective way of drawing attention to retail premises and of enhancing the quality of the shopping area. Conversely a poorly designed shopfront, or a shopfront which has unsympathetic additions, can be highly intrusive in the street scene and can harm the appearance and character of the shopping centre, particularly those within conservation areas.



2. The Need for Permission

- 2.1** Planning Permission, Advertisement Consent, Listed Building Consent and Building Regulation Consent may be required if you propose changes to an existing shopfront.
- 2.2** Details of which department should be contacted for the relevant permissions and where to download the application forms are set out in Appendix II. Application forms can also be collected from the Council Offices.

Planning Permission

- 2.3** Planning permission will be required for any alterations that materially affect the external appearance of a shop front. For example you may need permission for:

- Replacing the whole shop front or frame
- A new fascia, which includes in some instances, changing the colour
- Enlarging the size of a fascia
- External security shutter and grills
- Removing the stall riser
- Installing awnings and canopies

- 2.4** In assessing planning applications for a new shop front, or alterations to an existing shop front, the Planning Authority will expect the proposed works to achieve a positive contribution to the street scene. The building's surroundings and the wider visual environment should be considered to ensure a solution which enhances and complements its setting.

Advertisement Consent

- 2.5** A separate application may be required for signage. Advertisement Consent will generally be required for most illuminated signs, hanging signs (depending on its size and height), or signs on a different wall from the shop front. Consent will also be required for flags, banners and pole signs. In order to establish if consent is required refer to the Town and Country Planning (Control of Advertisements) (England) Regulations 2007 and the Department for Communities and Local Government's Outdoor Advertisements and Signs: A Guide for Advertisers. Links to these documents are set out in Appendix III.



Listed Building Consent

- 2.6** Listed Building Consent is required for any alteration or extension to a listed building which would affect its character as a building of special architectural or historic interest. Listed building consent will only be granted where the proposed works either preserve or enhance the listed building. This includes alterations to a shopfront as it forms part of the building. This can include re-painting a shop front in a different colour, installing a security alarm or extractor fan or installing blinds and shutters. If you require advice about the need for Listed Building Consent please contact the Design and Conservation Team of the Planning and Transport Service.

Building Regulations

- 2.7** A Building Regulations application will be required for the installation or alteration of a shop front. Consideration will need to be given to access, issues of structural support, means of escape and the choice of glazing.
- 2.8** The Disability Discrimination Act 1995 contains duties to make reasonable provisions and adjustments to premises to enable access and use for all. Some of the Act's powers are implemented through Part M of The Building Regulations, which sets out statutory provision for minimum standards relating to entrances to public and commercial buildings. The document provides very specific guidance details for level, ramped or stepped access as well as dimensions, layout of doorways and material finishes to be used. These standards apply to all new buildings, extension and building works to and about entrances, this also includes listed buildings providing it does not affect the building's special character.



3. Assessing an Application

- 3.1** When assessing an application any proposals will be considered against the policies contained in the Test Valley Borough Local Plan 2006, Planning Policy Guidance notes 15: Planning and the Historic Environment, Planning Policy Guidance Note 19: Outdoor Advertisement Control and the advice contained in this Design Guide. The Council will require a high standard of design and applicants will need to demonstrate that their proposals relate well to the building itself and the surrounding buildings

4. Historic Shop Fronts

- 4.1** Within the borough there are examples of shopfronts which date from the 18th, 19th and 20th centuries.
- 4.2** Historically shopping streets largely contained an attractive mix of shops which would have had their own identity and signage. Historic photographs clearly demonstrate this variety, and when contemplating changes to an existing shopfront, or proposing a new shopfront, in some instances it may be useful to undertake some research, for example if the building is listed. Inspiration may be gained from looking at historic images which may provide evidence of the original shopfront or show alternative local examples (Appendix IV). Sources which may be useful are listed in the Further Reading section within Appendix III.

Georgian Shopfronts

- 4.3** There are a few examples of Georgian shopfronts, with distinctive characteristics within the borough. These include 7, Market Place Romsey, 21 Winchester Road Wherwell and 21 Market Place, Romsey.



Fig. 1: Elegant gothic tracery in late 18th century/ early 19th century shopfront, 21 Market Place Romsey

4.4 Typical features of Georgian shopfronts include fascias that extend the full width of the shop, glazing that is divided into small panes, pilasters with capitals below the fascia, bow windows often supported by struts or brackets and fanlights over the door. Early 19th century shopfronts are easily identifiable, often by their distinctive tracery. Although these details were first used by the Georgians, elements of their shopfront design were also used by the Victorians.

Victorian Shopfronts

4.5 Many of the best known features now associated with traditional shopfront design were initially established by the Victorians. These features include the use of pilasters, corbels, fascias and large sheets of plate glass. It is these features which help to identify Victorian shopfronts. The Victorians were experts at effective advertising and often made use of their entire building rather than just the façade to advertise their wares.

4.6 Good examples of Victorian shopfronts within the borough are 1-3 Bridge Street Andover, Bergman and Brown on the High Street Stockbridge, 92 High Street Andover, 7 and 9 Church Street Romsey and 25 Bell Street Romsey.



Figs. 2-3: Examples of 19th century shopfronts.

Left: 7 and 9 Church Street, Romsey. Right: 1-3 Bridge Street, Andover.

Twentieth Century Shopfronts

Pre-War Shopfronts

- 4.7** The twentieth century, especially from the 1920s, saw an increase in the variety of available materials and as a result options available to designers. Typical twentieth century shopfront construction materials include; chrome, steel, bronze, leaded glass, terrazzo and mosaic, which often gave shopfronts a smooth, shiny finish. This resulted in attractive shopfront designs which reflected the mood and style of the time. Shopfronts in the 1920s and 1930s often rejected the 18th and 19th century classically inspired shopfronts with fascias and pilasters, and had instead simple, flush surrounds without brackets and mouldings.
- 4.8** A good example of pre-war shopfronts within the borough is 1 to 5 Plaza Parade Romsey, which is likely to have been built in the 1930s. Although number 1 has been replaced by a late 20th century shopfront, the other four have retained their simple chrome shopfronts, which as a terrace is particularly attractive. The further loss of these shopfronts would have a detrimental impact on the overall character of this early 20th century parade of shops.



Fig 4-5: 1930s chrome shopfronts. The Plaza Parade, Winchester Road, Romsey

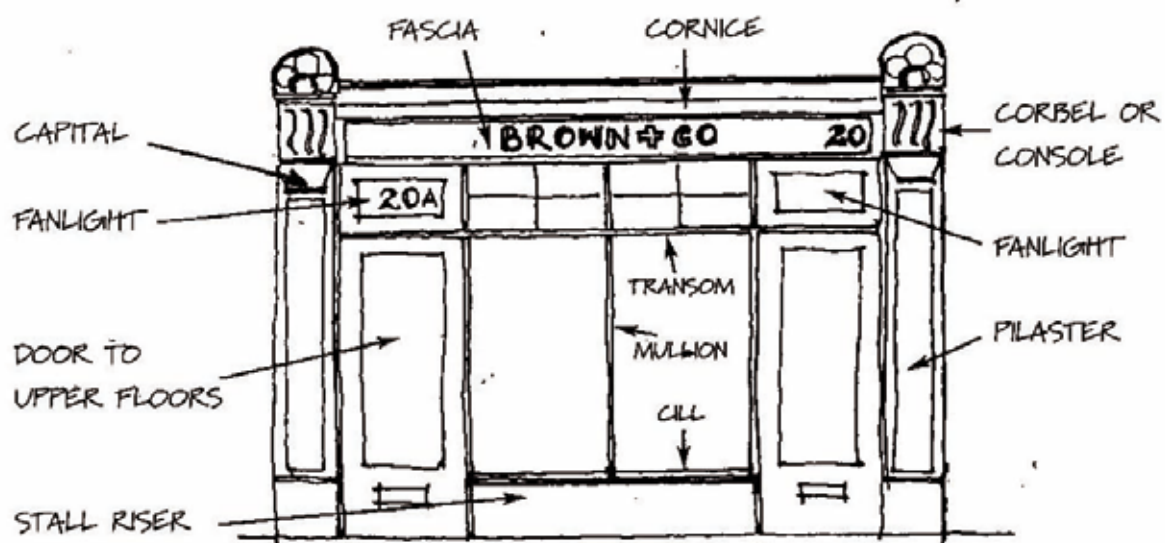


Post-War Shopfronts

- 4.9** The retail market, although always competitive, has become even more so over the last fifty years. The requirement for shops to stand out on a street has given rise to the need to maximise the display windows and the advertisement within a shopfront. This has often resulted in large glazed panels and heavily proportioned advertisements which sometimes do not relate to or respect the upper storeys of a building.
- 4.10** Until the 1970s shopfront design was driven by the desire for progress and modernity. However, in recent times, many shopfront designs have looked to the past and the Victorian era for inspiration, although in some instances pastiche designs are appropriate it should not stifle modern design providing it respects its surroundings.
- 4.11** Before deciding to remove a twentieth century shopfront, even one that may appear recent, it is worth evaluating its merit, as a well designed and constructed example can often contribute greatly to a retail area.

5. Elements of a Shopfront

5.1 A shopfront normally incorporates certain key elements within its design. Traditional shopfronts which include these general principles are particularly good in achieving a successful and sympathetic relationship between the shopfront and the building. It should be noted that these principles are not just restricted to shopfronts on historic buildings or within areas of historic interest.



BASIC ELEMENTS OF A TRADITIONAL SHOPFRONT DESIGN

Fig 6: Elements of a traditional shopfront

5.2 The general principles are outlined below:

Stall riser, Cill and Window

5.3 The stall riser acts as a means of protection from knocks at ground level and also gives a visual base to the shopfront. The materials for stall risers should respect the main building and shop front and are often panelled, rendered or of brick and provide a cill. Where stall risers have been removed in the past their re-instatement is encouraged. The cill needs to be strong enough to support the window and, like the stall riser, be able to throw off any knocks and water. Generally the cill should not project forward of any pilasters or the shopfront opening.

5.4 The size and proportions of the windows can make a real difference to the success of a shopfront and it is important that the glazing relates positively to the design of the building. Large areas of sheet glass are best avoided as they can often be out of proportion with regard the building. The visual appearance of the glazing can be greatly improved if it has a vertical emphasis, so that the panes of glass are taller than they are wide. For instance this could be achieved by dividing the window vertically with mullions. Further interest can be achieved by adding a transom rail (a horizontal member) to the upper part of the mullion.



Fig. 7: This contemporary shop front and stall riser with its use of sleek lines, colour and modern materials contrasts successfully with the 1960s Chantry Centre, Andover



Fig. 8: A contemporary stall riser with a distinctive design in a 21st century development. Latimer Walk, Romsey



Fig. 9: Traditional brick stall riser in 19th century shopfront. Church Street, Romsey

Doors and Doorways

- 5.5** Recessed doorways were often a feature on shopfronts until the 1950s. Doorways were recessed to afford shelter to shoppers and to allow for more window space for the shop to display and advertise their wares. In contrast, the use of a flush door on shop fronts in an older building often leads to an overly flat appearance. It is important therefore that the position, design and materials of the door respect the character of the building. The design of the door should echo the character and age of the shop front; a standard door in an un-sympathetic material such as uPVC is often not suitable.



Fig. 10: Recessed doorway in late 19th century/early 20th century shopfront. Old Winton Road, Andover



Figs. 11-13: Examples of 19th and 20th century mosaic tiles in doorways, Andover. These tiles help to contribute to the overall effect of the shopfront and its design

Pilasters and Console

- 5.6** The pilaster provides visual support for the fascia and cornice as well as the upper floors. Its appearance comes from the Classical column and helps to contribute to the verticality of a building. A pilaster is also useful for separating a shop from its neighbour, providing visual support to the cornice and enclosing the fascia. The pilaster usually stands on a slightly wider plinth and has a console (a curved bracket) at the top. The console defines the width of the fascia and is an important element in maintaining the vertical rhythm of a traditional street scene.



Figs 14-16: Examples of consoles in Andover, Stockbridge and Romsey

Cornice, Fascia and Architrave

- 5.7** The fascia was historically a board which was angled towards the street, located in-between the corbels at the top of the pilasters, and which contained the business's name. Traditional fascias would usually have a projecting moulded cornice above it, both for decorative and functional purposes, as it defines the top of a shopfront and gives protection by throwing rain water.
- 5.8** It is important that the fascia is in proportion with the whole of the shopfront and that it does not dominate or impinge upon the upper storeys. For guidance it may be helpful to look at the fascias of adjacent traditional shopfronts. The fascia beneath the cornice is the correct location for signage and can be used to create a distinctive and individual style. It is important to note that fascias which obscure windows, ignore party wall divisions or extend uninterrupted across a number of buildings will be looked upon unfavourably.



Fig. 17: A slender 19th century fascia. 90 High Street, Andover



Fig. 18: Traditional style fascia, Romsey



Fig. 19: Contemporary fascia, Romsey

6. Good Design Considerations

6.1 To aid good design in all shopfronts it is important to take into account the following:

The Streetscene

6.2 When considering a new shopfront it is important to take into account the potential impact of the design on the character of the street and the surrounding area. Each proposal should harmonise with and enhance the character of the street scene and the buildings.

6.3 A shopfront which is well designed will help to ensure a positive image for the business and the area. However a shopfront which is poorly designed or too prominent in the street, could have a negative impact by harming the visual appearance and harmony of the street, and may potentially impact upon the attractiveness of other businesses in the area. It is important therefore that the proportions, materials and details of a shopfront maintain the variation and hierarchy of the surrounding buildings and that it does not dominate.



Fig.20: Winchester Street, Andover. Streetscape showing successful and unsuccessful shopfronts which have an impact on the overall appearance of the street

6.4 It is good practice to look to neighbouring buildings to gain inspiration when gathering evidence or looking for guidance for a new shopfront. The special character of a shopping street, particularly those within historic areas, derives from either consistency in design and style, such as a uniform row, or a variety of styles which can produce individuality and interest.

- 6.5** Multi-national shops often have a strong corporate identity, however in traditional or historic shopping areas this identity may often need to be modified to respect the location and the building.

The Building as a Whole

- 6.6** It is of primary importance to consider the effect of the proposed shopfront design on the whole of the building into which it is to be installed. This will help to achieve a well designed shopfront which will enhance the character of the building. Consideration should also be given to any adjoining shopfronts and its relationship to the building.
- 6.7** If there is an existing shopfront which is sympathetic to the building, or is of historic interest but in a poor condition, it should be repaired and restored wherever possible. New shopfronts should be given careful consideration in terms of their design and appearance. Their design should be guided by the building, any surviving evidence, the style and proportion of the building, neighbouring or similar buildings and the location. It is good practice to carry out some research when dealing with historic buildings or areas by looking at old photographs or other buildings with sympathetic shopfronts in the vicinity.



Fig. 21: This 19th century shopfront which is part of 39, The Hundred Romsey, is successful because it respects the proportions and scale of the building it is part of and does not dominate it. This building is part of a terrace of three which have identical shopfronts and doors. The loss of one of these shopfronts would therefore have a negative impact on the character of the others.

- 6.8** The shopfront should be designed to respect and work with the building of which it is part, not in isolation from it. Thought should be given to the key elements which help to form a well designed shopfront and which were discussed in Section 4 Elements of a Shopfront. These elements principally constitute the stall riser, doorway, pilasters, fascia, glazing bars and cornice and should be considered as a whole and in architectural unity with the building; they should also be in proportion with each other.
- 6.9** In order to achieve a well designed shopfront, consideration should also be given to the building's proportions, scale and its detailing. To achieve a unity between the ground and upper floors the vertical emphasis of the building should be carried down to the ground via the shopfront through the window lines, bays and pilasters. Pilasters, or a pier of the main elevation material, should extend down to ground level at either side of the shopfront; this will help to provide an enclosure for the shopfront as well as a vertical emphasis. It is not often appropriate to use large areas of glass and deep fascias as they create a horizontal emphasis which is out of scale with traditional shopping areas. An acceptable gap should be maintained between the top of the shop front and the cills of the first floor windows as this will help reduce the appearance of the shopfront being divided horizontally in two.



Fig. 22: 7-9 The Hundred, Romsey. Pilasters frame the entrance of this early 21st century shopfront which helps to give a vertical emphasis to the elevation.

The Details

- 6.10** Attention to detail is important when designing a shopfront as it is the detailing and ornamentation which provides the visual interest.
- 6.11** The correct details for an older building may be determined from surviving evidence, neighbouring buildings, the style and proportions of the building, or old photographs.
- 6.12** Shopfronts were traditionally constructed from timber, and as with any new shopfronts, timber can be seen as a better quality and more sympathetic material which allows for intricate detailing, that it is not to say that in some instances there is not the potential for the use of other materials. Powder coated aluminium, for example, if used on a more modern building can be effective. The use of plastic for any element of a shopfront is seldom appropriate and will not be acceptable on a listed building.
- 6.13** The colour of the shopfront, if it is well chosen, can enhance the building as a whole and the street overall. The colour should be carefully considered and will need to reflect the area where the shop is positioned and work in harmony with the other shopfronts around; this is particularly the case if it is within a conservation area or if the building is listed. Shades of maroon, dark green, black, blue, brown and grey can be sympathetic and suitable, whilst lighter colours can sometimes seem intrusive and also quickly look dirty and therefore need frequent maintenance.



Fig.28: The dark green of number 4, Church Street Romsey successfully enhances the building and is in-keeping with the historic area



6.14 It is important to note that these guidelines can be equally applied to shop fronts in modern buildings and those of contemporary design. Essentially the shopfront still needs to be designed to work with the building and to incorporate the design principles as mentioned above. There is also the potential for good modern design within historic facades providing respect is paid to the character of the building and its setting. In these instances it would be advisable to contact the Planning and Building Service or the Design and Conservation team at an early stage.



7. Signs

- 7.1** Signage can help to establish the identity, individuality and function of a shop if designed well, it can also help to ensure successful retailing. Signage plays a crucial role in drawing attention to a shop and attracting shoppers. It is important that signs are considered as an integral element of the design of a shop front, and that the signage works with the building as a whole and its surroundings, as it can have a significant impact upon its character and appearance.

Fascia Signs

- 7.2** Traditionally shopfronts had timber fascias and lettering which was hand painted or individually applied. This style is often the most appropriate treatment for listed buildings and those shopfronts which are situated within a conservation area. To produce an individual effect shading, shadowing or blocking of letters can be used by sign writers to good effect. Letters which are gilded, or the use of strong colours on a dark background, will help to reflect light and improve their visibility at night. If a building is listed or situated within a conservation area individually mounted letters or symbols onto a fascia, or elevation, might be a more sympathetic solution. The addition of lettering or signs above the fascia level can look out of keeping and add visual clutter to the building and as a result will not be looked on favourably by the Council. The use of plastic fascia signs on listed buildings and buildings within a conservation area is not considered acceptable.



Figs 29-32: Examples of different types of lettering in Andover and Romsey



Illumination

- 7.3** Illumination of fascias needs to be given careful thought particularly with regards to listed buildings and buildings within a conservation area. Internally illuminated box and hanging signs will not be permitted on a listed building or on a building within a conservation area as they are a non-traditional and un-sympathetic means of lighting a shopfront. Internally illuminated box signs require advertisement consent and the potential visual impact of the sign needs careful consideration. A more sympathetic method of illuminating the fascia could perhaps be achieved by the use of small spot lights, halo lighting, or a compact strip light.



Fig. 33: Internally illuminated sign in Andover

Hanging and Projecting Signs

- 7.4** Traditional hanging signs can enhance the character and appearance of an area and are an established part of a historic street scene. Traditionally symbols often highlighted the trade of the shop and these are attractive features; these symbols included the distinctive pawnbroker's three balls, a barber's pole, a tea pot for a cafe or an animal for a butcher.

- 7.5** One hanging sign will usually be acceptable providing it is appropriate in terms of its visual impact and positioning. The sign should not be overly intrusive in size and should relate to other signs in the vicinity. The sign should be located with respect to the architecture of the building, usually level with the cills of the first floor windows, or between the architrave and cornice of the fascia. The sign should be a minimum of 2.6m above the footway. There may be occasions where the character of the building is such that any hanging sign is not appropriate and will not be acceptable.
- 7.6** Projecting internally illuminated signs are not usually acceptable as they can have a negative impact upon the character of the listed building and/or the conservation area. Where the signs are acceptable, they should relate to the building, and be located on the pilaster or within the fascia height.



Figs 34-38: Hanging signs (historic and modern) from Romsey, Andover and Stockbridge

8. Canopies and Blinds

- 8.1** The traditional purpose of the blind was to protect goods from sunlight, to keep the interior of the shop cool and to keep customers and windows protected from the elements. In the eighteenth century a traditional canvas roller blind was used, by the mid nineteenth century the blind became integrated into the shop front. The shop proprietor's name was sometimes identified in lettering. From the 1960s Dutch canopies became popular. These can be rigid or folding, and are usually plastic, and in a curved form. Dutch canopies are usually untraditional and inappropriate for historic buildings and historic areas because of their shape and material.
- 8.2** A blind or canopy will require planning permission, advertisement consent will also be required if it includes any advertising. Listed building consent will be required for any addition of a blind to a listed building. Dutch canopies are not likely to be acceptable on historic buildings or within conservation areas. Modern roller blinds or canopies may be acceptable providing they relate to the building and do not obscure any architectural detail. Any plastic or glossy materials should be avoided as they are not considered to be appropriate to the streetscape and any historic areas or buildings.
- 8.3** The height of blinds or canopies which project over the footway needs to have regard to the Highway Regulations. The regulation requires that the blind or canopy should be set back at least 0.5m from the edge of the carriageway and give a minimum clearance above the footway of 2.5m.



Fig 39: Traditional style canopy. High Street, Stockbridge



9. Security

- 9.1** The Council understands the requirements of retailers to provide a high level of security for their business. The Council is also keen to ensure that the borough's shopping areas are attractive, safe and welcoming places for people when the shops are not open. It is important therefore that shopping areas remain a pleasant environment, even outside of shopping hours, which will help create a positive image and encourage window shopping.

Security by Design

- 9.2** The comprehensive design of a shop front will be encouraged. Stall risers serve to not only improve the visual appearance of a shop front, but if they incorporate posts and beams behind, can also help to reinforce its construction. In order to help reinforce the glass, the shop front can be divided up with suitably designed vertical mullions. Railings or gates may be useful in protecting frontages, although their acceptability is dependent on the site and layout of the property.

Shutters

- 9.3** Inappropriate shutters on a shopfront can not only harm the character of the building but can also give an unsympathetic appearance to the shopping area. As such the use of solid external shutters, bare metal finishes and external roller shutter boxes, which obscure the shopfront on listed buildings and buildings within a conservation area, will not be acceptable as they can deaden the shopping street. To aid visibility, internal shutters of the lattice, trellis or brick bond type, which are located between the window display and the glass may be more acceptable. These allow the display function of the window to be maintained, the shopping area to remain open and sufficient protection given to the premises.



10. Policy

Relevant policies within the Test Valley Borough Local Plan 2006 are listed below:
The full text is available on the Council's website www.testvalley.gov.uk

Design

- DES 05:** Layout and Siting
- DES 06:** Scale, Height and Massing
- Des 07:** Appearance, Details and Materials
- DES 11:** Shop Fronts
- DES 12:** Signs
- DES 13:** Shutters

Conserving the Environment

- ENV 12: Demolition of Listed Buildings
- ENV 13: Alterations to and Change of Use of Listed Buildings
- ENV 14: Demolition in Conservation Areas
- ENV 15: Development in Conservation Areas
- ENV 17: Settings of Conservation Areas, Listed Buildings, Archaeological sites and Historic Parks and Gardens

For further advice refer to the Planning Act 1990, Planning (Listed Buildings and Conservation Areas) Act 1990 or Planning Policy Guidance 15 'Planning and the Historic Environment' (PPG15).



Appendix I

Glossary

See Section 5: Elements of a Shop Front for illustration.

Architrave:	the lowest part of an entablature, the lower framing edge of a fascia or frieze.
Cill:	the lowest horizontal member of a window frame.
Console bracket:	bracket supporting the upper members of a cornice.
Corbel:	a block of masonry or material such as brick or wood which projects from a wall and supports a beam or a feature. A corbel may be carved or moulded.
Cornice:	the upper projecting portion of an entablature.
Entablature:	the upper part of a Classical architectural order, which rests upon the columns. Consists of an architrave, frieze (or fascia) and cornice.
Fanlight:	the window above a door.
Fascia:	the flat surface above a shop window, on which the name of the shop or other sign may be displayed.
Frieze:	the band or flat strip of an entablature, between the cornice and architrave.
Glazing bar:	the metal or wooden members in a window which form the framework dividing individual panes of glass.
Mullion:	a vertical member or rail dividing the lights of a window.
Pilaster:	a rectangular column, projecting only slightly from a wall, usually forming a division between bays of a building or a stop to a shopfront or bay.
Plinth:	the projecting base or moulding to any structure, pilaster or column.
Shopfront:	a street-level frontage with a display window, usually serving a retail outlet but also restaurants, banks, building societies and other businesses in a shopping area.
Stall riser:	the area beneath the cill on a shopfront, providing protection to the structure as well as decoration. Clad in stone, tiles panelled timber or other finish.
Tracery:	the ribs which divide the top of a stone window and are formed into patterns.
Transom:	a main horizontal member dividing a window opening, or the upper part of a shop window.



Appendix II

Contact Details

Test Valley Borough Council
Council Offices
Duttons Road
Romsey
Hampshire
SO51 8XG

Test Valley Borough Council
Council Offices, Beech Hurst
Weyhill Road
Andover
Hampshire
SP10 3AJ

01794 527700

01264 368000

For Planning email:

planning@testvalley.gov.uk

For Building Control email:

buildingcontrol@testvalley.gov.uk

For Listed Buildings and Conservation Areas email:

planningpolicy@testvalley.gov.uk

The Council cannot recommend shop front specialists, however we do hold lists of firms and craftspeople that are known to have carried out good work within the borough. The firms are not in any order of preference and have been given without prejudice to Test Valley Borough Council. For further details please contact the Design and Conservation Team on 01794 527822.

Application Forms

Application forms for Planning Permission, Listed Building Consent, Conservation Area Consent, Advertisement Consent and Building Regulations can be downloaded from our website:

www.testvalley.gov.uk or collected from the Council Offices.



Appendix III

Further Reading and Useful Links

Books

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

Evans, B and Lawson. A, *A Nation of Shopkeepers* (London, 1986).

Genge, P, Spinney, J and Burbridge, B, *Romsey, Francis Frith's Town and City Memories*. (Salisbury, 2005)

Look at Romsey. *Romsey Town Design Statement, Area 8 Romsey Old Town* (TVBC, 2008).

Morrison, Kathryn, *English Shops and Shopping* (Yale, 2003).

Powers, Alan, *Shop Fronts* (London, 1989).

Tempero, Dereck, *Andover, A Pictorial History* (Phillimore, 1991).

Resources

English Heritage Online Resources: View Finder- A picture library of historic images from the National Monument Records Archive. www.english-heritage.org.uk

The National Monument Record: Houses the archive of England's Heritage.
www.english-heritage.org.uk/nmr

Francis Frith: Old photographs, maps and books of every town and village in the UK
www.francisfrith.com

Hampshire Records Office: Local and county studies library www.hants.gov.uk



Websites

Department of Communities and Local Government

www.communities.gov.uk/publications/planningandbuilding/outdooradvertisements

English Heritage www.english-heritage.org.uk

Georgian Group www.georgiangroup.org.uk

Hampshire County Council www.hants.gov.uk

Institute of Historic Building Conservation www.ihbc.org.uk

Romsey and District Society www.romseynet.org.uk

Royal Institute Chartered Surveyors www.rics.org.uk

Society for the Protection of Ancient Buildings www.spab.org.uk

Town and Country Planning (Control of Advertisements) (England) Regulations 2007

www.opsi.gov.uk/si/si2007/pdf/uksi_20070783_en.pdf

Test Valley Borough Council www.testvalley.gov.uk

Twentieth Century Society www.c20society.org.uk

Victorian Society www.victoriansociety.org.uk

Acknowledgements

Lower Test Valley Archaeological Study Group (LTVAS)

The Romsey and District Society Shopfront Assessments 2004-2005

Appendix IV

Past and Present Images of Romsey and Andover

Historic photographs and images are a useful source for when contemplating changes to an existing shopfront or proposing a new shopfront. Inspiration may be gained from looking at historic images which may provide evidence of the original shopfront or show alternative local examples. The historic and present day images as shown below are intended to demonstrate the usefulness of such research.

A)



Above: Mid 19th century image of The Hundred looking towards the Abbey in Romsey (image courtesy of LTVAS)

Below: The same view in 2010 with the late 18th/ early 19th century shopfront with elegant arched tracery in number 21A still a feature



B)



Above: Number 18, The Hundred, Romsey. Possibly dating from the inter-war period. (Image courtesy of LTVAS)

Below: The shop in 2010, very little altered





C)



Above: 38-40, The Hundred, Romsey. Photograph dating from the end of the 19th century which shows the shop selling pet food (image courtesy of LTVAS)

Below: The shop in 2010 with its modern shopfront.



D)



Above: 1-3 Bridge Street, Andover at the end of the 19th century (Image from Andover, A Pictorial History)

Below: Comparing the existing shopfront to that of the historic image it is evident that there have been some alterations to the shopfront. However, these alterations have been faithful to the original design of the shopfront taking into account the details at the top of the windows.





E)



Above: 9 High Street, Andover. An image from the end of the 19th century (Image from Andover, A Pictorial History)
Below: The same shop in 2010 with a shopfront dating from the late 20th century.



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