



**SHOPFRONT DESIGN GUIDE  
DRAFT ONLY: NOT FOR RELEASE**



**Published by Hoylake Village Life**  
**6 Market Street**  
**Hoylake**  
**Wirral CH47 2AE**

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**NOTE:** Unlike many councils in the UK, Wirral Council do not yet have a Shopfront Design Guide. However the Council's Unitary Development Plan (UDP) policies and planning, building control and other legislation and regulations referred to in this guide do cover some considerations and guidelines for shopfront design. These were current at the time of publication. As UDP policies and government legislation may have changed over time, it is recommended that you consult Wirral Council's current UDP before carrying out any work. This is available on the Council's website at:

[www.wirral.gov.uk/udp/oneudp1.asp?id=SH8](http://www.wirral.gov.uk/udp/oneudp1.asp?id=SH8) for policy revisions.

**Planning permission (and possibly building control) for shopfront replacements and, in some cases, shopfront improvements, must always be sought and approved before any work is undertaken.**

**Applying for retrospective planning permission is strongly discouraged.**

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Using data from Experian... Hoylake is underperforming by between £30-£45 million per annum. In other words, with some careful planning, we could double, triple or quadruple the business for retailers in Hoylake

# PREFACE

**This document has been produced by HVL** in response to the retail decline of Market Street, Hoylake. Our rationale, which is supported by empirical evidence, is that this decline is reversible, in particular if we adopt a creative, brand-led approach that is supported by local businesses and residents.

Through this, we aim to encourage local businesses, as well as Wirral Council, to place a greater emphasis on **suitable shopfront design, a review of existing policy, and the creation of new policies to support these guidelines.**

Whilst it is important to preserve the character of buildings and, where possible, reinstate **original features**, we recognise that there are many circumstances in which this cannot be achieved; for example, where original features have been partly removed or badly damaged and the costs of reinstatement are prohibitive. In these instances, contemporary design is appropriate, but only if well designed and well built, using high-quality materials. Indeed, high-quality contemporary design is much preferred to low-quality 'pastiche'; poor attempts at recreating 'original' features.

Unfortunately, Market Street is blighted with many examples of an equally unattractive scenario in this regard, where the 'design' is either amateur or there has been no design consideration whatsoever (the difference is often negligible). However, on closer inspection, it can be noted that many buildings along Market Street have original features that could be restored, highlighted, and incorporated into new shopfront designs. In addition, the use of Victorian 'box-lot' type awnings, for example, offers a way to blend traditional and contemporary styles.

**Colour** is also extremely important and we propose the use of a colour palette that, while not prescriptive, highlights the need to make considered colour choices.

**Signage** of all styles, sizes, materials and colours compete for attention in Hoylake. We understand why. Shopkeepers and businesses feel a need to grab people's attention to get them through the door. But therein lies a problem when we look at the bigger picture. Rather than being appealing, Hoylake as a whole drives people away. We are presenting a visual overload, known as visual clutter. Less is more....

**Retail branding** should be undertaken by a professional marketing and design agency. There are a number of local companies who can offer this service and there are also regional and national retail branding specialists. An obvious example of good quality shop rebranding is the Three Sisters grocery shop in Hoylake, which was the subject of the BBC TV programme 'Mary Portas: Queen of Shops' in 2009.

**Security** needs careful consideration. Whilst we believe attractive street frontage benefits trade and the local economy, we recognise the need for property owners to use appropriate security measures. We believe there are options commensurate with the low level of risk in Hoylake that would have a minimal effect on the street scene. The guidelines offered within this document supplement advice provided by the Historic Towns Forum ([www.historictownsforum.org](http://www.historictownsforum.org)).

**high-quality contemporary design is much preferred to low-quality 'pastiche'; poor attempts at recreating 'original' features**



An example of a high quality shopfront using simple design, clear branding, good typography and heritage colours

# 1. INTRODUCTION

**Hoylake's character stems from its location and its unique maritime, leisure and residential roots.** The fabric, shape and character of the settlement and the pattern of Victorian/ Edwardian buildings in a spacious setting has given Hoylake its special character.

Sadly, in recent years, the dignity and style of many of the buildings along the main thoroughfares have been eroded by incremental, unsympathetic change. Despite some positive aspects, there is a clear need for a framework of protection and restraint which can guide owners, landlords, tenants and businesses to make the most of the distinctive built environment whilst improving the appeal of their shops and businesses. By accepting clearly framed guidelines, the visual appeal of Hoylake's shopping areas can be markedly improved and decongested.

A co-ordinated effort, supported by local businesses, property owners, agents, the Council and the general public, could transform Market Street into a busy, vibrant street that attracts shoppers from across the region to visit a range of high-quality niche outlets, shops, restaurants, cafés, bars and galleries.

Anecdotal local research shows that most people would like Hoylake to develop as a 'home town', not a 'clone town'. Whilst a few national or regional chain stores would certainly help boost footfall, the preferred and perhaps more realistic option lies in a healthy mix. However, unless we first address the issue of co-ordinated design, we will find it very difficult to attract new businesses. Hoylake Village Life (HVL) have embarked on a comprehensive programme of marketing, contacting successful regional and national businesses and monitoring the reaction and rationale of those businesses that will not currently consider Hoylake.

We are also studying qualitative data sources such as Experian's GOAD Report for Hoylake, and will review this in the context of the results of the 2011 census, which we believe will show a significant improvement in the demographic balance of Hoylake over the last five years.

In the meantime, using data from Experian's GOAD Report for Hoylake and the Roger Tym Core Strategy Spatial Options Report, HVL have calculated that Hoylake has a current annual comparison trade turnover of £15-£30 million. On this basis, Hoylake is underperforming by between £30 and £45 million per annum. In other words, with careful planning we could double, triple or quadruple comparison retail trade in Hoylake. A similar outlook potential exists for other sectors.

Without intervention, Hoylake's decline could continue, with perhaps only the occasional golf tournament offering any respite. We must resist any temptation to rely on this as the lifeblood of the local economy... the peaks and troughs created by this opportunity will continue to do more harm than good unless we act now as a community.

This design guide is part of HVL's wider plan to build a more sustainable future for Hoylake and we urge Council officers, residents, businesses, landlords, and agents to support it.

We hope you find this helpful. We encourage you to discuss the concepts contained within with friends, family and colleagues. We need a groundswell of support for this initiative and, if you are able to help us develop these ideas further, please contact us on [info@hoylakevillage.org.uk](mailto:info@hoylakevillage.org.uk).

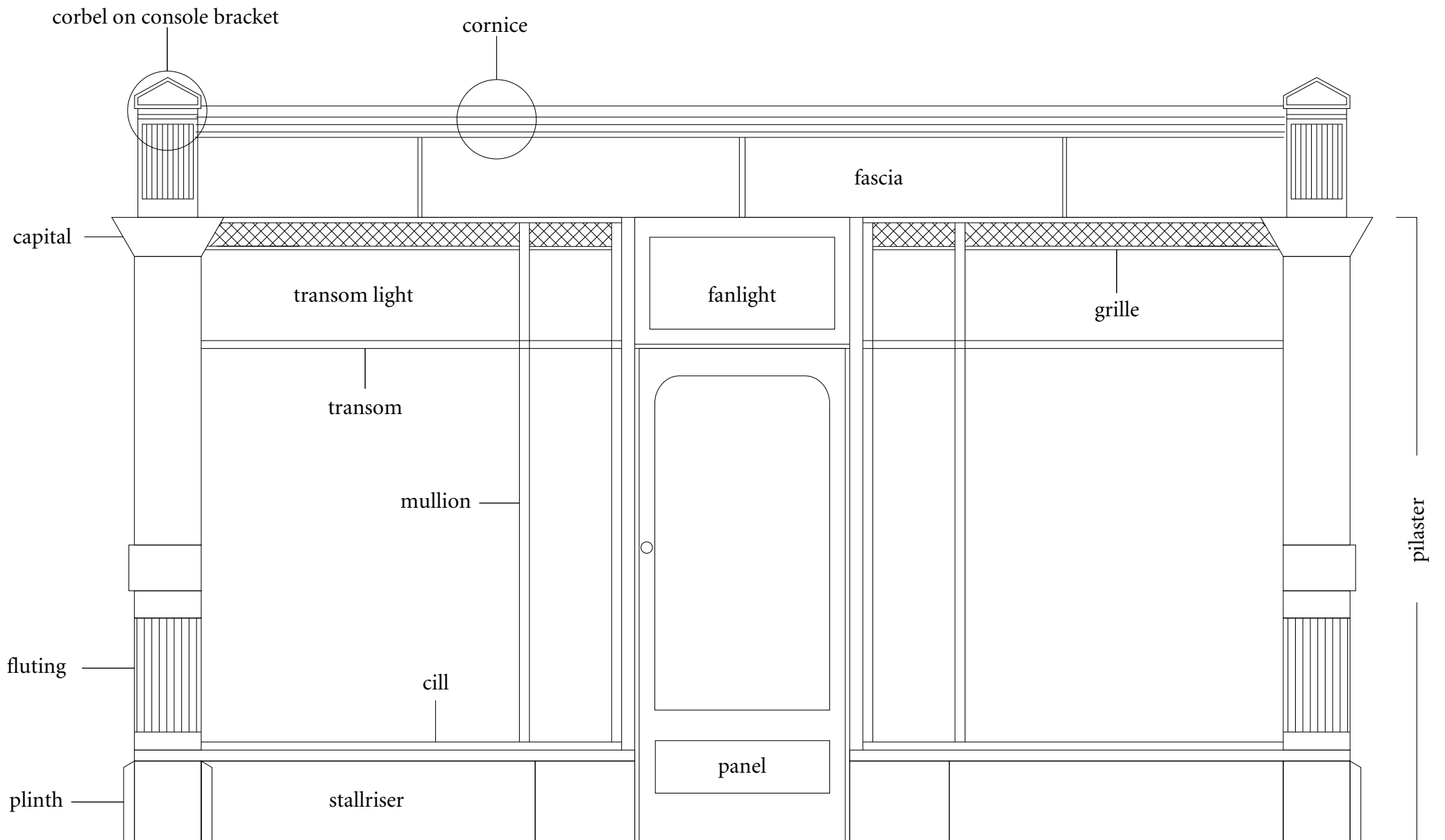


Figure 1: Component parts found most commonly on original shopfronts. Note the internal grille



## 2. SHOPFRONT ELEMENTS

### Retaining and reinstating original features

We are fortunate in Hoylake to enjoy a high-quality Victorian and Edwardian built heritage, whose potential impact is enhanced by our outstanding natural seaside environment, that could largely be restored and enhanced to its former glory. In that context, it is worth basing the principles of shopfront design on standards adopted at the time. These principles can still be applied to a contemporary shopfront; the key factor is quality.

While, in many cases, original shopfronts have been completely replaced, often using poor-quality design and materials (a practise that continues to the present day), it is both helpful and important to consider and emphasise the whole and adjacent buildings, including the upper floors, when designing a new ground floor shopfront. Traditional and original features on the upper floors, if preserved and enhanced, can enable a contemporary frontage on the ground floor to work well, but this must be done sensitively. Figure 1 shows an example of a traditional shopfront and the names ascribed to individual component parts.

It is essential to retain original features that are in good condition. Where the condition has deteriorated significantly owing to poor maintenance in the past, restoration options should always be explored first. These need not be prohibitively expensive; grants are available and HVL can offer support and advice in this regard. Original features should never be removed without first exploring all options to restore them.

Retention of original features does not preclude contemporary design. A high-quality contemporary design can incorporate

original features seamlessly, but it is essential to employ a designer or architect with experience in this field.

If you wish to recreate an original style shopfront from scratch, a good joiner will be able to build an attractive stallriser and cill, replacement panelled door, with attractive mullions (vertical), transoms (horizontal) and fascia. Figure 1 is offered as a suggested starting point; your joiner will be able to help advise on alternatives dependent upon your needs. A shopfront design company specialising in bespoke Edwardian- or Victorian- style traditional shopfronts will be expensive but the results will be of an extremely high quality.

### Heritage paints

Colour plays a pivotal role in the street scene. When we decorate our houses, we look at colour charts provided by paint manufacturers. We choose complementary colours within rooms and for adjacent rooms, testing them out on walls to see what 'works' and what 'clashes'. The same principle applies to a shopping street, but in this context it takes competing businesses to work together to achieve this.

If there is a lack of co-ordination between businesses we will inevitably find such clashes. Scarlet red next to green; bubblegum pink next to orange. Hoylake's Market Street buildings are principally Edwardian and Victorian. We are therefore suggesting that we adopt a heritage paint palette and encourage businesses to work together to consider this when they next redecorate.

**This need not be prohibitively expensive; grants are available and HVL can offer support and advice in this regard. Original features should never be removed without first exploring all options to restore them**

# HERITAGE

AUTHENTIC COLOURS IN A MODERN PAINT BY DULUX TRADE

BLUES AND GREYS GREENS AND EARTHS YELLOWS AND GOLDS REDS AND TERRACOTTAS CREAMS AND STONES DESIGNER RANGE

## GREENS AND EARTHS

Greens and earths are ultra fashionable when played off against deeper shades or soft greys, creating a look that is calm and relaxing but also chic and sophisticated.

Click on a colour swatch for more details.

[Product information](#)

[Order a colour card](#)

IVORY WHITE	ROMAN WHITE
PEARL COLOUR	INDIAN WHITE
PALE OLIVE	CORNFISH CLAY
GREEN OXIDE	GREEN LARTH
GREEN VEGETER	GREEN SLATE
MONTPELIER GREEN	QUARTZ GREY
SHADE GREEN	STONE GREEN
PELX COLOUR	SH DRINK
SHIMMER GREEN	SH BLAKE
SP BRONZE GREEN	VERSILE GREEN

Order a colour card Product information Legal notices Dulux Trade © AkzoNobel 2008

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## BLUES AND GREYS

Blues and greys look effortlessly elegant in both period and contemporary settings - try using in combination with coffees and cool beiges for a smart, timeless look.

Click on a colour swatch for more details.

[Product information](#)

[Order a colour card](#)

CUSTOMER'S BLUE	BRIDGES WHITE
LIGHT TEAL	ASH WHITE
SPY BLUE	CHILTERN WHITE
BLUE VEGETER	LEAD WHITE
BLUE RIBBON	LIGHT FRENCH GREY
FRANCIS BLUE	CRYSTAL GREY
LIGHT CORAL	UNDESIR GREY
SH HINDU	FRENCH GREY
DEEP ULTIMARINE	SEAGRAM GREY
SHIMMER BLUE	WINTER BLUE

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AUTHENTIC COLOURS IN A MODERN PAINT BY DULUX TRADE

BLUES AND GREYS GREENS AND EARTHS YELLOWS AND GOLDS REDS AND TERRACOTTAS CREAMS AND STONES DESIGNER RANGE

## YELLOWS AND GOLDS

Yellows and golds are an all time favourite due to their ability to bring a sense of warmth and comfort to the coldest of spaces - try using in conjunction with greys and cool neutrals for a classic look.

Click on a colour swatch for more details.

[Product information](#)

[Order a colour card](#)

OH WHITE	SH LARK COLOUR
GREEN CLAY	PALE AMBER
SHIMMER GOLD	SHIMMER STONE
CREAM	SH STONE
GOLDEN HOUR	SEVEN SAND
SHIMMER GOLDEN	SUNF
PALE CREAM	LIGHT SUFF
SH STONE	SH GOLD COLOUR
DEEP CREAM	GOLD COINS
YELLOW COINS	SHIMMER BRONZE

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BLUES AND GREYS GREENS AND EARTHS YELLOWS AND GOLDS REDS AND TERRACOTTAS CREAMS AND STONES DESIGNER RANGE

## REDS AND TERRACOTTAS

Reds and terracottas are historic colours of strength and character - use with pale warm beiges, stones and creams for a contemporary twist that is not so visually dramatic.

Click on a colour swatch for more details.

[Product information](#)

[Order a colour card](#)

POWDER COLOUR	SHIMMER PINK
POTTERS PINK	SHIMMER PINK
PALE ROMA	ROSE PINK
SH SALMON	SH BLOSSOM
SHIMMER RED	PINKISH RED
ROSE PINK	ROSE PINK
MAPLE RED	PURPLE RED
SH RED	SHIMMER
RED COINS	PURPLE PINK
SHIMMER	SHIMMER

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BLUES AND GREYS GREENS AND EARTHS YELLOWS AND GOLDS REDS AND TERRACOTTAS CREAMS AND STONES DESIGNER RANGE

## CREAMS AND STONES

Creams and stones are beloved through history and add a sense of light, space and warmth - use these flexible shades on their own or with dramatic feature walls and furnishings.

Click on a colour swatch for more details.

[Product information](#)

[Order a colour card](#)

LARK WHITE	WILLOW WHITE
WAXY WHITE	SHIMMER WHITE
PROVINCIAL WHITE	LINNET WHITE
LARKER WHITE	COBNE WHITE
CANDLE DRUM	SHIMMER MAEL
SHIMMER PEARL	YORK WHITE
PALE WALKER	PALE SEPA
SHIMMER BEIGE	SHIMMER BEIGE
PURPLE SHIMMER	DARK STONE
SHIMMER	SHIMMER

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BLUES AND GREYS GREENS AND EARTHS YELLOWS AND GOLDS REDS AND TERRACOTTAS CREAMS AND STONES DESIGNER RANGE

## DESIGNER RANGE

Whilst Dulux Trade is committed to ensuring that every colour within the Heritage range achieves the highest levels of authenticity, we also know that Design professionals require the maximum amount of creative space. Therefore our expert colour consultants have created the complimentary Heritage Designer Range. This exclusive collection of 30 ultra-fashionable colours are designed to work in harmony with the Heritage Collection, giving you the utmost flexibility. From the purest of neutral creams to sharp, sleeky purples, use this specialist range to be certain your design achieves its potential.

807Y FAJES	807Y 6186A	807Y 6066A	707A 42-104	807Y 6071	807Y 6067
807Y 7010	807Y 7016	807Y 6064A	807Y 6060	7062 6016	807Y 6011
807Y 6112	807Y 6076	807Y 48-106	807Y 6070	807Y 6063	807Y 6069
107Y 6010	807Y 6018	107Y 40-112	807Y 1100	807Y 6012	807Y 6014
207Y 4000	207Y 1106	807Y 6020	807Y 6014	807Y 1476	807Y 6021

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Figure 2: Dulux Heritage paint colours

Most paint manufacturers have heritage paint ranges (see Figure 2), with helpful aids such as colour wheels. For example, if one shop paints its frontage in a neutral 'old white' (Farrow and Ball No. 4), perhaps the adjacent shop will consider another complementary colour from the same range?

Using heritage paints should not be seen as an attempt to re-create an 'old-fashioned' environment. Indeed, many heritage colours can be very effective in a contemporary environment. The key issue is colour co-ordination. Colours that blend well are attractive, relaxing, enticing, welcoming. An attractive, co-ordinated colour scheme helps increase footfall, and in turn improves the economic prospects for local businesses.

## Materials

### Wood

Always take professional advice on the type of timber to use in a new or replacement shopfront. All wood should be sourced from responsibly managed sources certified by the Forest Stewardship Council (FSC) or Programme for the Endorsement of Forest Certification (PEFC) schemes.

With current spray-painting techniques, most softwood window frames and doors can be spray-primed and painted at the factory with at least three top coats of paint prior to glazing and installation on site. Softwoods painted in this way will have a very long life in a harsh outdoor environment, requiring minimal maintenance and repainting only after about five years. Primed and painted softwood windows and doors can be manufactured at a comparable cost to UPVC.

Staining and varnishing is also appropriate but should be done by a professional, applying multiple coats of a good quality varnish.

### Stone

Stone can be incorporated into a shopfront to very good effect. Wirral is known for its prevalence of red and yellow sandstone, which can be easily purchased from reclamation yards. If facing a wall, stallriser or other feature with sandstone, it can be cut into thin 'slices' and attached to a concrete block framework to reduce the amount of material required. Therefore, a large area can be clad at minimal cost. Pointing should be in a complementary colour and should be 'cut in' to finish it attractively. Welsh slate is also an attractive local material, and offers a very high-quality contemporary finish when cut, polished, sealed and applied to a building face.

For a 'good as new' finish to be maintained on porous natural stone over the long term, regular sealing will be needed to protect the stone from staining and marks. Alternatively, rough-faced stone can be 'aged' quickly by applying a coat of yoghurt and leaving the surface exposed to the elements.

Contemporary shopfronts can also incorporate stone. In particular, composite stone ranges are available that offer a high-quality appearance at a reasonable cost. Most are intended to be applied in a 'dry wall' fashion, with blocks butting together using adhesive rather than being separated by mortar and pointing.

### Brick

'New' brick should never be used; although reclaimed brick is more expensive, the finished result will be far superior and will blend in with original brick. Take care to consider the colour and texture of any adjacent brickwork. Ensure pointing is clean and colour matched with any adjacent brickwork.

**An attractive, co-ordinated colour scheme helps increase footfall, and in turn improves the economic prospects for local businesses**



Figure 3: Contemporary graphics blend perfectly well with a traditional shopfront if professionally designed

Original bare brick should never be painted. However, if this has already been done, a new coat of heritage colour should be applied or the wall should be rendered and painted.

#### *Mortar and render*

Any painted or rendered surface will require ongoing, long-term maintenance. Lime render is the correct traditional method for external walls; it 'breathes'. Concrete-based render should be avoided: it traps interstitial moisture and this will break down the fabric of the building over time. Lighter colours over a large surface have the effect of 'enlarging' a building and help reflect light into the street, especially helpful in a North-facing aspect. Darker colours, blacks, chocolate browns and burgundies, offer a sophisticated, classic look.

#### *Concrete*

Concrete is a flexible and much-maligned contemporary material that is well worth considering. When highly polished it creates a low-maintenance, high-quality surface with a very long life. It is possible to add local natural stone and seashells to the mix to offer a natural 'organic' appearance. Polished concrete also makes an excellent worktop surface. Polished concrete should be sealed. An example of a retailer successfully using polished concrete on and in some shops is the 'organic' cosmetic company AVEDA.

#### *Tiles*

Ceramic tiles often adorned the stallrisers and doorways of Victorian and Edwardian shops, particularly butchers', barbers' and grocery shops. Any high-quality Art Nouveau- or Art Deco-style tiling would work well in a new or restored shopfront, although care needs to be taken over the design used. A tiling specialist can advise.

Single-colour, smooth, unpatterned contemporary tiles will also work well. Over a small area, such as on a stallriser, large tiles will

work better than small ones. Grouting should be in a complementary colour and narrow (no more than 2 mm). Porous natural stone tiles will require regular sealing.

Tile colour should complement any woodwork or powder coating treatment on adjacent framework and doors.

#### *Glass*

Modern 'float' glass is featureless. It can be reinforced or strengthened, but generally looks 'plastic', especially over a large area. Reflections are undistorted and mirror-like. By contrast, original historic glass found in Hoylake, manufactured from the 1830s through to the 1950s (known as plate glass) has inconsistencies and flaws, called reams and seeds, within the pane (e.g. air bubbles) that give it character. Reflections are distorted giving a much richer, deeper impression.

**historic glass found in Hoylake, manufactured from the 1830s through to the 1950s (known as plate glass) has inconsistencies and flaws, called reams and seeds, within the pane (e.g. air bubbles) that give it character.**

Where possible, historic glass should be preserved (see Figure 3). If historic glass survives in the shopfront window of a listed building, consent will be required to replace it with modern glass. It is possible to secondary glaze a window that has historic glass; likewise, it is possible to retain historic glass and have it inserted into a new double- or triple-glazed unit. Some glass manufacturers still produce historic glass using traditional methods but this is generally very expensive.

Modern, opaque or textured glass should never be used in any ground-floor shop or business frontage except as a limited element of a leaded-light detail, for example. If visibility from the street must be reduced, consider using good-quality calico or cotton roller blinds on the inside of the window. These can also



Figure 4: Original frosted glass bricks in a stallriser. A highly attractive, uncluttered shopfront.

bear discreet branding, further helping to promote your business to passers-by.

Alternatively, window vinyl can be used, but this should not cover more than 40% of the overall height of the window. Designs can be etched into window vinyl: suppliers can be found at the end of this guide.

Frameless glass frontages offer a very contemporary appearance, giving maximum visual access to the interior. Only very thick toughened glass will be permitted. Door furniture, hinges, locks and other mechanical fixtures must be of a very high quality. Joints between panes should be made with a fine application of clear silicone only. Frameless glass frontages work well adjacent to, or between, two traditional frontages.

High-quality stained or frosted glass can add significant character to a shopfront and should be preserved (see Figure 4). A simple diamond- or square-patterned leaded light or fanlight above an entrance will work especially well. It need not be 'traditional'; a well-designed, contemporary stained-glass panel will blend in very well to a traditional building.

Stained-glass panels should always be designed and produced by a master craftsman, using high-quality, hand-made glass, lead, bars and ties. Modern, UPVC-framed 'stained' glass, often with plastic 'fake lead' applied to the face of the glass, fundamentally contradicts the aims of this design guide and should always be avoided.

#### *Cast iron*

Original cast-iron gutters, railings, downpipes, and hopperheads should be restored and maintained where possible. New cast-iron rainwater goods are very expensive, however, and modern

aluminium or plastic alternatives provide a significantly cheaper and lower maintenance alternative. If replacing with plastic or coated aluminium, an ogee profile should be used. Rainwater goods should be painted black or dark brown.

#### *Aluminium*

Aluminium window frames and doors should be powder coated in a heritage RAL colour that complements the colours used in adjacent shopfronts. Powder-coated aluminium has a very long life with almost no maintenance required. However, aluminium does not generally afford the soundproofing and thermal properties of wood unless high-quality insulation is built in to the extruded framework. Using cheap aluminium framing and doors is therefore more costly in the long run as a result of higher heating bills. Poor-quality aluminium framing and doors are also unattractive, normally taken from a 'standard' range and installed with no design consideration for the building on which they are installed. High-quality, bespoke aluminium framing and doors are expensive; however, they are extremely sound and weatherproof and work well in a contemporary frontage that has been sensitively designed to a high standard to complement a traditional building.

**UPVC looks distinctly out of place on an Edwardian/ Victorian building.**

#### *UPVC*

UPVC is strongly discouraged in all shopfront use. It is no longer the 'cheaper' alternative to wood. It is non-recyclable, cannot be painted, and the manufacturing process is not environmentally friendly. UPVC that is not cleaned regularly becomes impossible to return to its original 'new' state as dirt and grime quickly embed into the surface. As a result, it looks 'tired' in a short space of time, especially in the harsh weather environment of Hoylake. Furthermore, UPVC looks distinctly out of place on an Edwardian/ Victorian building.



Figure 5: A simple awning, with classic branding with a matching window decal. The window is clear of all advertising; with notices in small picture frames



### 3. CANOPIES, AWNINGS AND OTHER PHYSICAL EMBELISHMENTS

#### Canopies

Hoylake is fortunate to have an original iron and glass canopy at 22 Market Street, although all of the other canopies were removed many years ago. It would be possible to take a 'mould' from this and recreate a number of cast-iron replicate canopies. The cost of creating the mould would be very considerable indeed. However, it may be possible to purchase 'reclaimed' canopies from an architectural reclamation business or website such as [www.salvo.co.uk](http://www.salvo.co.uk).

The glazing of canopies with shatterproof toughened glass, rustproofing, painting and ongoing maintenance required (we live in an environment with high salt levels in the air that accelerate rusting on iron) and the logistics of installing canopies make such a project very difficult. Posts would need to be embedded within the ground, impinging on the public realm and incurring significant cost and bearing planning implications.

Reinstating original canopies would, therefore, be feasible only with co-operation between many businesses who would share the costs of the original mould production or the purchase of reclaimed canopies, and the Council who would need to approve planning consent.

#### Awnings

Victorian-style box-lot awnings were also prevalent in Hoylake as recently as the 1970s. New ones, made of wood, iron and fabric, are much more affordable than iron and glass canopies, i.e. about £300 per linear metre including installation. So, a four metre wide

awning would cost around £1,200. These awnings can be retracted easily at close of business to protect the longevity of the material, revealing the box, which can itself become an attractive feature (see Figure 5). To see examples, go to [www.victorianawnings.co.uk](http://www.victorianawnings.co.uk).

Box-lot awnings can be dressed with a logotype or branding to complement the colour scheme of the shopfront. Indeed, it is more effective to brand an awning and have limited signage above than to have an awning that has no branding but which partly obscures bold signage above from ground level. Branding of awnings is a significant consideration and should be handled by a design professional. The awning manufacturer can apply type either by a screen or thermal printing technique, but the designer will supply artwork to the manufacturer in a suitable format to get the best results. A single-colour logotype is more suitable in this context, as well as being significantly cheaper. Simple, white branding on a dark-coloured fabric, perhaps grey, navy, maroon or black, works particularly well and the dark-coloured awning stays looking 'fresh' for longer than a pale-coloured one.

Modern UPVC or aluminium construction awnings are inappropriate on a Victorian or Edwardian building. They cost the equivalent of, or more than, box-lot awnings, and are detrimental to the streetscape. The fabrics and colours used on such awnings are also normally inappropriate.

**A single-colour logotype is more suitable in this context, as well as being significantly cheaper. Simple, white branding on a dark-coloured fabric, perhaps grey, navy, maroon or black, works particularly well**



Figure 6: Plants and shrubs enhance the visual appeal of this shopfront making a visual connection between the ground floor and the rest of the building

### Outdoor seating areas

Outdoor seating portrays a pleasant 'café culture' image along with an associated perception of a safe place to be. During the warmer months this can significantly boost the trade of cafés and restaurants. On cooler evenings, gas 'patio' heaters can extend the duration of evening trade. These are more effective if positioned beneath an awning, which holds the heat in the area.

You will need planning permission and there are annual costs associated with this based on square metreage; contact Wirral Council for current rates. We encourage the use of outdoor seating whilst being mindful of noise considerations for residents.

If barriers are used, these can be branded employing the same principles of discreet and professionally designed branding that are applied to awnings and other signage. Retractable 'strip' barriers are strongly discouraged. These are more suited to queue management scenarios than to limiting outdoor seating areas. As a result, they tend to send a hostile signal rather than a welcoming one.

Posts with fabric 'café barriers' are acceptable. Posts should not be branded, only the fabric suspended between them. Again, subtle, limited branding is encouraged. Permission should be sought for the installation of barrier posts, whether temporary or permanent.

Designs for barrier design, position and layout must be submitted for approval as part of the planning application. In particular,

consideration must be given to the fact that partially sighted and blind people using sticks have particular issues with barriers.

Alternatively, steel or coated aluminium decorative barriers are acceptable, with no branding applied. These might allow for the provision of plant-pot suspension, thereby softening the environment.

### Plants, trees and shrubs

Plants, trees and shrubs can be grown and maintained in planters. Planters should be wooden, ceramic or metal, and stained, glazed or painted/coated in a colour to complement the shopfront scheme. Permission may be required to place a planter on the street (see Figure 6).

Evergreen shrubs provide all year round colour, but creepers such as wysteria can add character during the winter months even when leafless, softening the front of a building and tying in the ground floor with upper floors. Flowers can be planted around the base of shrubs to add additional colour in Spring. They should be regularly maintained; an unkempt display is unattractive and creepers can damage drains, gutters and windows if unmanaged.

If smokers congregate near planters, they may use these to stub out cigarettes. You may consider providing a discreet receptacle for spent cigarettes.

**Retractable 'strip' barriers are strongly discouraged. These are more suited to queue management scenarios than to limiting outdoor seating areas. As a result, they tend to send a hostile signal rather than a welcoming one.**



Figure 7: An example of visual clutter. Signs compete for attention. The lack of colour co-ordination has a negative impact on the overall street scene

# 4. SIGNAGE AND ADVERTISING

**Much of the south end of the town is designated as a Conservation Area** but the principles of preservation and enhancement apply equally to the remainder of the town. As a community we should be more aware of the beneficial aspects of good, sympathetic design. This would stand to help sustain or enhance the value of the properties within the area of concern. This applies particularly to the style, size, design, placement and colours of advertisements and signs, both permanent and temporary, all of which are subject to planning approval. Without pro-active controls, there is a risk that Hoylake will continue to decline as a shopping centre. Preservation of space, open aspect, shop canopies and traditional building styles and materials can add distinctiveness, interest and identity to our town. But we must do more to encourage a wider, community-led policy to insist on better signs and shopfronts to ensure that Hoylake's appeal is improved to everybody's long-term benefit.

Visual clutter makes navigation more difficult and can be a deterrent to shoppers. Where shops compete for attention by making signs bigger, bolder, more garish than one other, and mounted on unsympathetic materials (often designed by the business owner rather than by a professional designer), visual clutter is inevitable. As a result, footfall declines. In Hoylake, we are trying to foster a high-quality 'village' environment. Any signage or advertising should fit with this objective.

Initial and repeat custom will be more connected to a perceived quality of service and product – implied by a well-proportioned and well-designed sign – than the size or brightness of signage.

At the time of writing, Hoylake suffers badly from visual clutter (see Figure 7). We understand the desire of business owners to create a brand or logo that they can call 'their own'. For this reason, these ideas should be conveyed to a designer to produce artwork for a sign that takes into account the overall aims of this design guide and will be produced in the context of the village as a whole, with sound typographic principles and colour sensitivity at the forefront. Sign-makers are not necessarily the best people to design a sign. Their skills lie in production: printing, finishing and installation.

In Section 2 we emphasised that contemporary design is not precluded by the retention of traditional features. With signage also, good-quality contemporary design and logos can blend with, and enhance, our built heritage. But it needs to be done well, and only a professional designer will have the necessary skills to achieve this.

## Materials

Materials are an important consideration. Natural materials, such as wood, canvas and glass, are preferable to plastic, UPVC or composite materials such as high-density chipboard or MDF. Aluminium is a good, non-rusting material for surface- or post-mounted signs, with a long life. However, it is also generally thin and flexible for ease of production and mounting on site. As a result, when painted and mounted along a long span, reflected light will reveal bends in the material, implying a lack of substance

**Where shops compete for attention by making signs bigger, bolder, more garish than one other, and mounted on unsympathetic materials (often designed by the business owner rather than by a professional designer), visual clutter is inevitable. As a result, footfall declines.**

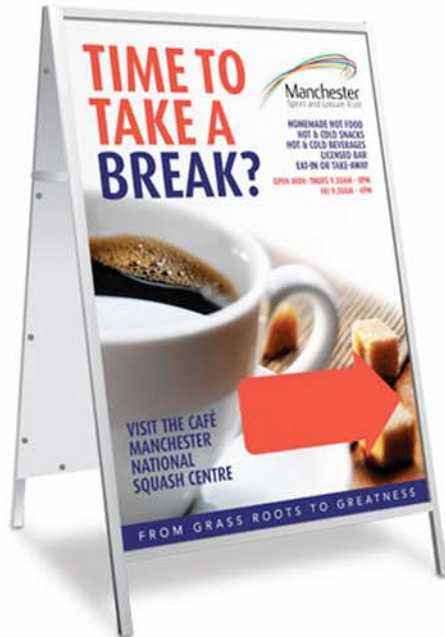


Figure 8: Examples of poor quality (left hand half) and good quality (right hand half) 'A' board design. Clear typography gets the message across better

and therefore presenting a 'cheap' impression. Painted and hand-signed or screen-printed wood is the best material to use for shop-name signage, especially if it spans the full width of a shopfront. It does not reflect light, is straight and gives an impression of quality.

### Surface mounted

Surface (wall)-mounted signage is normally only appropriate for shop-name signage and then only when positioned above a shop window, not higher up on the face of a building.

Advertising on surface-mounted panels contributes significantly to visual clutter, and is only legible from a distance away from and immediately opposite the building on which it is mounted. We therefore advise against surface-mounted advertisements. Advertisements will require planning permission.

### Projecting

Projecting signage can complement surface-mounted, shop-name signage. An attractive contemporary option is a simple fabric banner and bar arrangement with the banner branded to match an awning. Alternatively, a more traditional hand-painted swinging or hanging sign is an equally attractive option. The latter may be lit by way of a down-lighter from the bar or a projecting swan-neck light mounted on either side, illuminating the sign face. These help shoppers walking along the street to see from a distance where your shop is located.

Projecting advertising, by contrast, contributes to visual clutter, detracting from the benefit that projecting shop-name signage affords, and is therefore counter-productive.

### Free standing

'A' boards and other similar floor-standing advertisements often

contribute to visual clutter and can present a hazard to pedestrians. You will need planning permission for floor-standing signage. However, when carefully designed and using good-quality materials, floor-standing promotional signs can contribute to, and enhance, a 'village' atmosphere. Wooden framed boards are appropriate; plastic, tubular steel or aluminium frames should be avoided. If a swinging board hangs from the top bar, it should be connected with a strong chain.

An 'A' framed 'chalkboard' is an attractive option, especially for fresh-food shops or cafés. These can be professionally produced by a chalkboard artist at reasonable cost with replaceable inserts for a longer term display, or, if you have the necessary handwriting skills, a permanent chalkboard can be changed daily, allowing traders to promote fresh produce or lively, ever-changing offers. The style and quality of handwriting is important; care should be taken to ensure high legibility, and neat writing (see Figure 8).

Aluminium whiteboards, with black or coloured marker pen writing, are unattractive and offer a poor-quality, unprofessional impression. They do not blend well into a 'village' environment.

Hoylelake is a windy place; bear in mind public safety in the event that your sign should blow over. You should check whether your public liability insurance covers this; you are responsible for your signs under the Highways Act 1980. 'A' boards should not be attached by a chain to any public realm fixtures.

'A' boards and free-standing pavement signs should be placed within a distance of 60 cm immediately in front of the premises they are advertising, provided that 1.8 m of clear footway can be retained between the road and the board. No signs, boards,

**Aluminium whiteboards, with black or coloured marker pen writing, are unattractive and offer a poor-quality, unprofessional impression. They do not blend well into a 'village' environment.**



CAROLINE CHARLES



CAROLINE CHARLES

VAN ZELLER Restaurant

VAN ZELLER

SIZE 10 SALE RAIL INSIDE PLEASE THANK YOU  
CAROLINE CHARLES

CAROLINE CHARLES

Figure 9: High quality branding and logo design. Note the subtly branded vinyl decals on the restaurant for diner privacy.



displays, etc. should be displayed on sites where there are private forecourts that could be used to accommodate them.

The content or subject-matter of an advertisement is not a planning consideration. However, signs that are purely promotional rather than informative are discouraged. For example, a sign bearing an advertisement of a design similar to that carried in a magazine or newspaper would be discouraged in favour of a simpler sign bearing the name of the company or organisation owning the premises and a brief outline of the services or products offered. This is in order to discourage a proliferation of promotional advertising, which adds to visual clutter.

### **On glass**

An attractive solution for supplementary branding and shop-name signage is lettering or opaque vinyl 'etch' effect on glass ('decals'). Modern technology allows for these to be generated and cut out at low cost. They can easily be applied to the inside surface of a window. Again, a professional designer should typeset or design the artwork, and its various elements should be produced in proportion to the overall window size. Window stickers and posters should be used sparingly. Promotional or accreditation stickers should be no more than 150 mm in diameter. Posters block the view of the interior of premises from the street and are therefore counter-productive.

### **Branding**

Shop-name signage should reflect your brand in a simple and effective way. This should always be undertaken by a branding and design professional. If you have branding ideas, a designer may be able to incorporate these into your brand in a sensitive and appealing way, but if you have no design expertise you should not

attempt to develop a branding, especially logo design, without professional support (see Figure 9).

Sign-writers are generally not designers. Their expertise usually lies in the material production of signage; unless they employ a designer you should not rely on a sign-writer to design your branding for you.

### **Illuminated signage**

Backlit, neon or other light-emitting signage is generally discouraged. Light pollution adversely affects the environment. Any attempt to emulate a 'city centre' atmosphere is misplaced; it is possible to produce illuminated signage that complements the aims indicated elsewhere in this design guide. A professional designer should be consulted. Note that planning regulations limit illuminated signage to a certain lux (brightness) value. You will require planning consent for any illuminated signage.

Careful down-lighting onto a sign above a shopfront is a much preferred option. This can be a strip light hidden within a recess above the sign or, preferably, a series of low voltage down-lighters to add greater depth to the illumination. Alternatively, a number of more visible surface-mounted projecting lights angled back towards the sign can be considered. Swan-neck lights work well, but they should be of good quality and maintained. In particular, they should be carefully lined up and securely fixed. The colour and finish of the 'shade' should complement the shopfront colour scheme. Attempts to emulate traditional lighting with low-quality, 'fake' brass shades, for example, will be inappropriate.

**If you have branding ideas, a designer may be able to incorporate these into your brand in a sensitive and appealing way, but if you have no design expertise you should not attempt to develop a branding, especially logo design, without professional support**

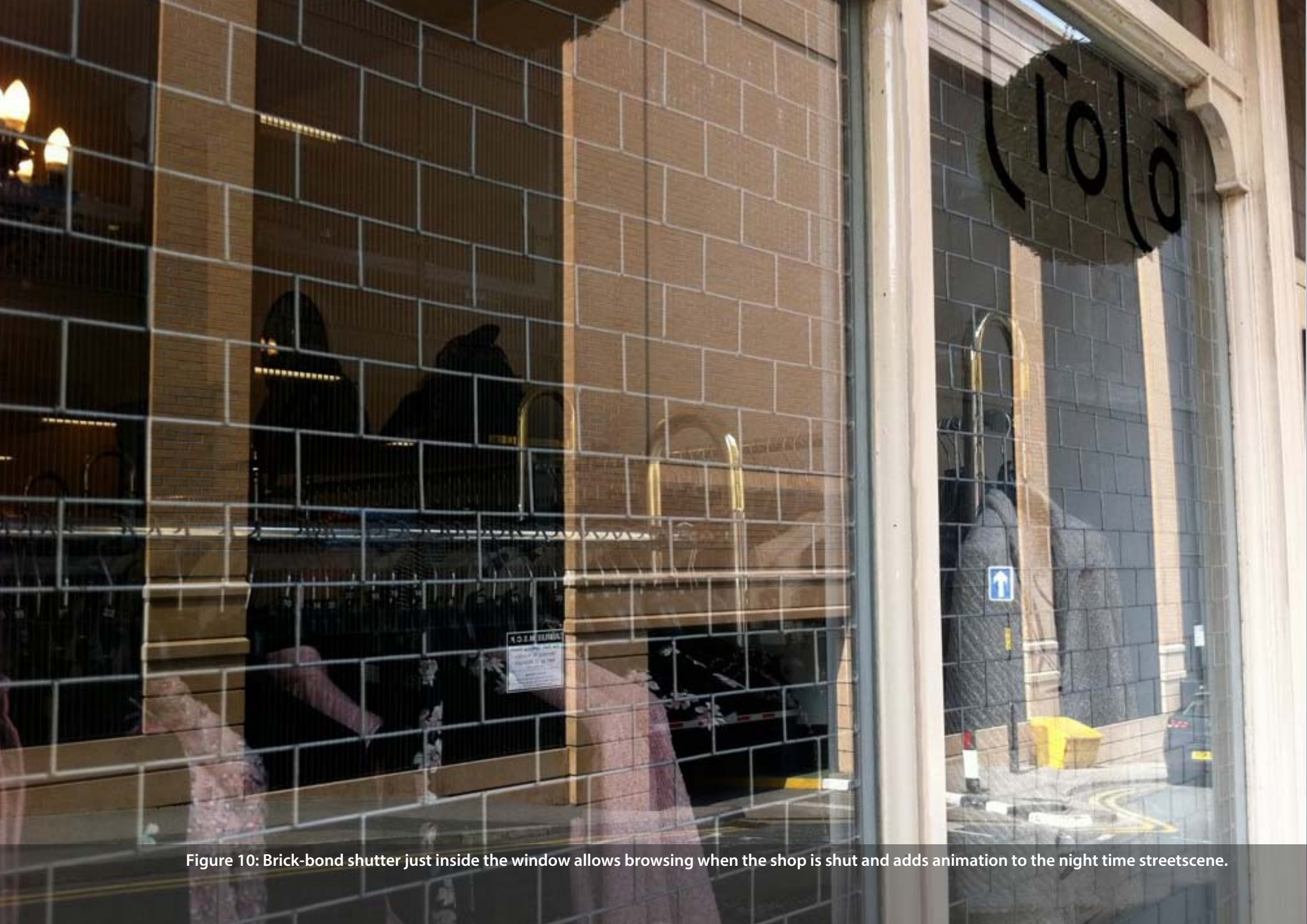


Figure 10: Brick-bond shutter just inside the window allows browsing when the shop is shut and adds animation to the night time streetscene.

# 5. SECURITY

**Shopfront security is an important issue.** In order to combat the threat of theft and vandalism, measures have been introduced for existing and replacement shopfronts, and are often cited as a requirement of insurance companies. Certain measures, in particular the use of solid roller shutters, can have a serious detrimental impact on the appearance of many buildings and on the perceived character of the town, in turn reducing footfall.

By contrast, internal brick-bond or open-weave security shutters contribute to a significant improvement in the overall street scene and therefore contribute to an increase in footfall (see Figure 10).

Most break-ins occur at the rear of shops where they are often more vulnerable, with poor physical security and little, if any, lighting. Some security measures may actually increase the risks of theft by obstructing views through shop windows. Shopfront security should therefore be seen as part of an overall approach to the security of premises, and should take into consideration the use of alarms and internal CCTV, as well as the reduction of stock within reach of a thief and the use of dummy stock.

When planning applications are considered, the Council adopt a balanced approach to proposed shopfront security, which attempts to reconcile the need for crime prevention with the need to protect the visual quality of the built environment.

In all cases, the degree of shopfront security should be commensurate with the risk. Crime statistics in Hoylake are below both the regional and national averages. Therefore, a pragmatic approach to security requirements is encouraged.

In Market Street, flats are located above most businesses, and consideration should be given to the amenity of residents. If not properly maintained, external shutters and alarms can cause considerable disturbance to residents (particularly at night or early morning). In particular, consideration should be given to the use of electronic shutters when residential amenity is an issue.

## Anti-shatter film

Anti-shatter film is tough, transparent and relatively easy to apply to existing glazing. It is cheaper than replacing windows with laminated or toughened glass (see below). Its main benefit is in holding shards of glass together when a window is broken and it also adds some resistance, which may help to foil smash-and-grab raids.

## Security glass

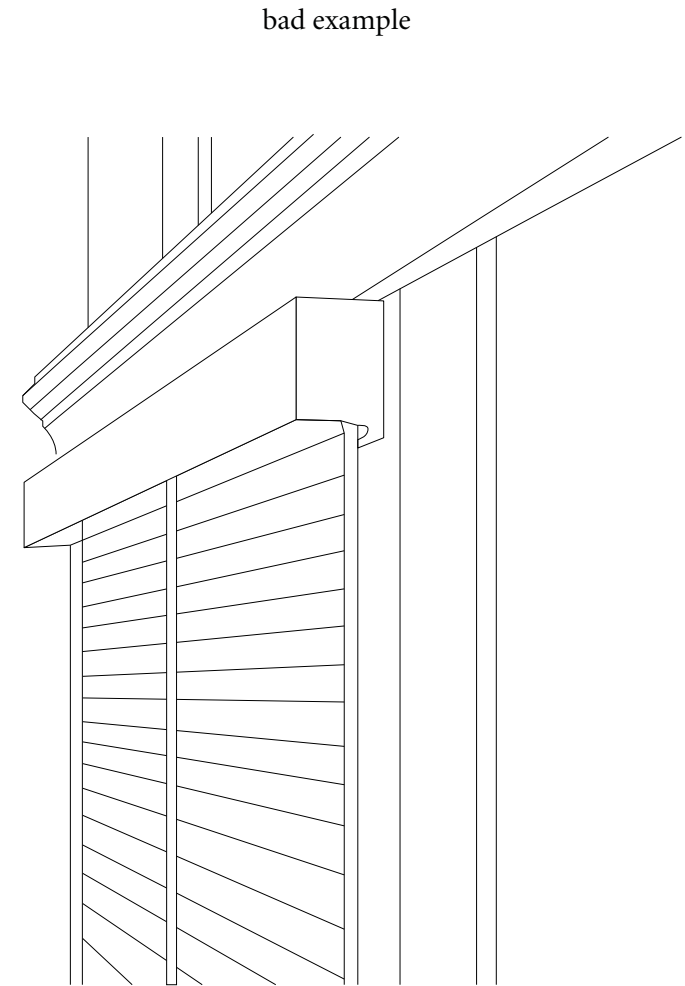
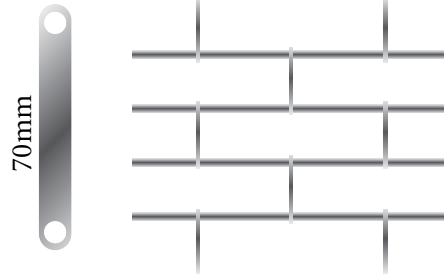
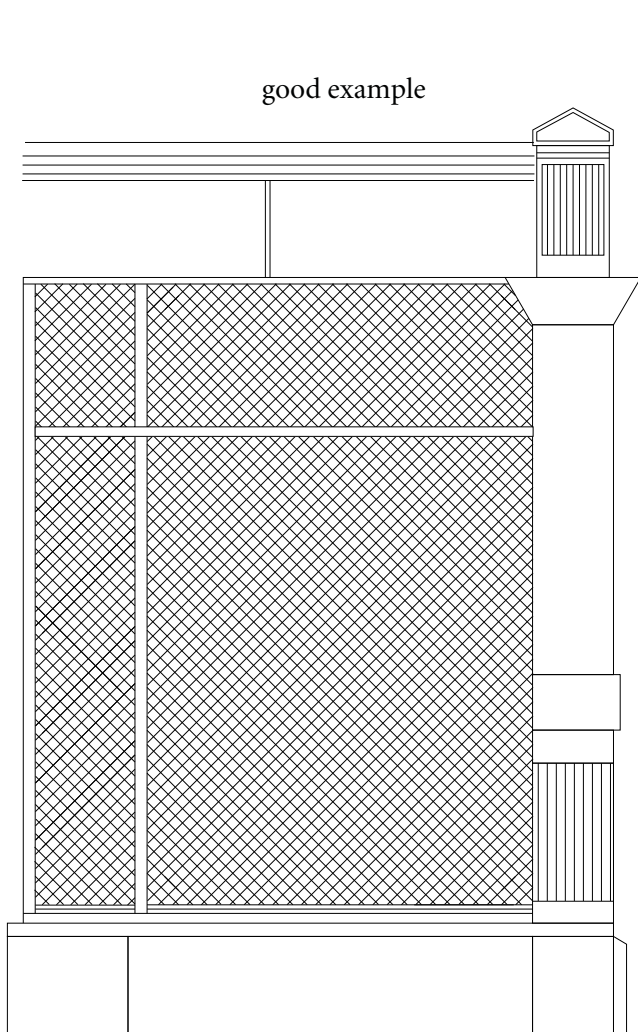
Two types of glass are available that combine safety and security: toughened and laminated.

*Toughened glass* is up to five times stronger than ordinary glass. It is heat treated but cannot be cut or drilled on site. You will therefore need to provide the manufacturer with drawings showing exact measurements and positions of any holes, cut-outs, etc.

*Laminated glass* combines multiple sheets of 'float' glass with one or more layers of polyvinyl butyral (PVB). The performance of the glass varies according to the thickness of the glass and PVB layers; 7.6 mm is considered adequate for security purposes.

**Certain measures, in particular the use of solid roller shutters, can have a serious detrimental impact on the appearance of many buildings and on the perceived character of the town, in turn reducing footfall.**

common brick bond lattice grille construction  
for medium security applications



internal grille positioning  
cross section

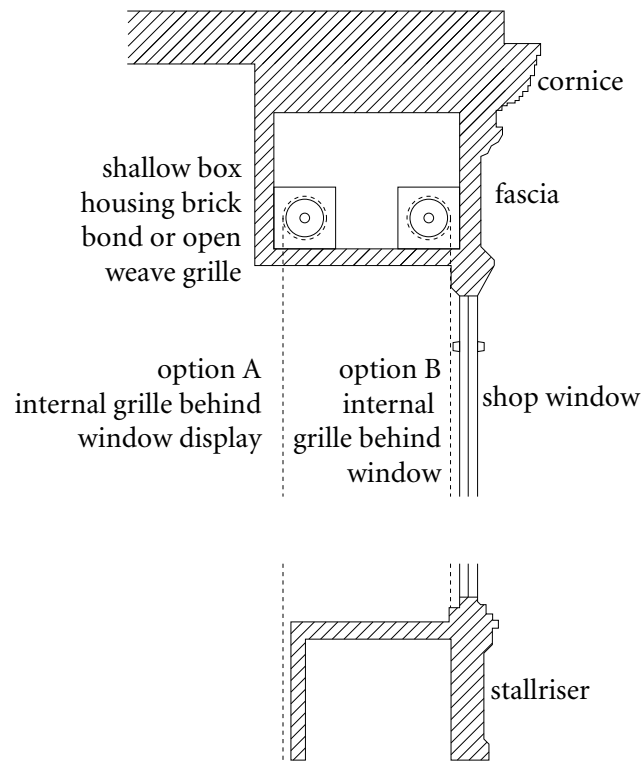


Figure 11: Options for security measures and their location within a typical shopfront

Shopfronts that contain high-risk goods, e.g. jewellery and electrical items, may require a greater thickness of laminated glass or toughened laminate. Where 11.3 mm 5-ply laminated glass is used, the resistance to attack is increased significantly.

Traditional shopfronts with smaller panes of glass can be more difficult to break into than modern extensive areas of glazing. The introduction or reinstatement of mullions, transoms and stallrisers provides greater strength to a shop window or door and, when used in conjunction with strengthened glass, can provide sufficient protection for most shopfronts. Mullions can be strengthened with metal T-sections. Inserting additional glazing bars or stallrisers also strengthens an existing shopfront.

Where security is a significant concern, the use of laminated glass should be the first option because this has the least impact on the appearance of the shopfront and would not normally require permission (unless the size or position of the glazing frame is altered).

### **Doorways**

Shop doors, particularly if glazed and recessed, are often the point of entry for burglars. The installation of lattice grilles is again the preferred option in most cases. Recessed doors may, where appropriate, be protected by collapsible iron gates. The gates should be retractable to a discreet position when not in use. The use of lighting can also act as a deterrent in recessed doorways.

### **Internal lattice and 'brick-bond' grilles**

If it is considered necessary to install a physical barrier within the shopfront, the most appropriate option is an internal lattice or brick-bond grille. Internal grilles have a limited impact on the appearance of the shopfront and do not normally require planning permission (see Figure 11).

Lattice or brick-bond grilles also enable window-shopping or 'passive surveillance' of the premises from the street, and lights left on within the shop can act as a further security deterrent. This happens in two ways; it makes the shop internally more visible and the light then spills into the street to help support natural surveillance. The grilles can be linked to an integrated alarm system if required.

The size and location of grilles must be determined by the shop window opening. They may be retracted during opening hours into box housings, which can usually be located discreetly within or behind the window soffit.

Some shopfronts have large window openings that do not permit shutters immediately behind the glazing. In this case, shutters can be incorporated in a soffit behind the display.

A combination of strengthened glass, traditional shopfront details and internal grilles offer the most acceptable solution to the problem of providing security measures to a shopfront while maintaining its external appearance and the visual quality of the street scene. These security measures will therefore be encouraged by the Council as the preferred options in all but exceptional cases.

### **External grilles**

The installation of external grilles, including lattice or brick-bond grilles, requires planning permission and will only be considered acceptable when laminated glass and/or internal grilles are not

**Traditional shopfronts with smaller panes of glass can be more difficult to break in to than modern extensive areas of glazing. The introduction or reinstatement of mullions, transoms and stallrisers provides greater strength to a shop window or door**



Figure 12: A good example of an external shutter hidden by a fascia board, blending well with the building and the shop branding

feasible. Applicants may be required to provide evidence of exceptional circumstances, for example where location and goods are viewed as carrying an exceptionally high risk.

In particular, the installation of any external grilles or shutters will not normally be acceptable on listed buildings or buildings that make a significant contribution to the character or appearance of a conservation area or an area within which a conservation area is set. This includes a portion of Market Street.

In limited circumstances, where external lattice grilles are considered to be acceptable in principle, careful consideration must be given to the location of the box housing and guide channels, which should be contained within the shopfront (for example, set behind the fascia panel or pilasters). Grilles should be set within the architectural framing of the shopfront, covering the glazed areas and doors only and should not obscure features such as pilasters, cornices or consoles. External grilles, guide channels and box housings should be painted to match the existing shopfront and should be properly maintained. Where grilles are retained by edge channels the enclosed depth should be at least 50 mm. This may have an impact on the external appearance of the building (see Figure 12).

External shutters should be set within the architectural framing of a shopfront, and should not obscure features such as pilasters, cornices or consoles.

In cases where box housing cannot be accommodated within the fascia, consideration should be given to the use of side-hung, scissor-type shutters or gates (see 'Doorways', p. 00). Consideration should also be given to restoring and reusing traditional shutters where they exist.

Existing 'modern' roller shutters can be sited behind a painted wooden fascia at relatively low cost, perhaps with the shop name painted on it. This is an attractive, interim solution that significantly improves the daytime appearance.

#### **External mesh grilles**

The fixing of mesh or removable grilles that are manually placed in front of the shop windows or doors may be an alternative to external lattice grilles when a box housing cannot be accommodated within an existing shopfront. In such cases, fixings should be discreetly located and must not harm architectural features or mouldings. The installation of non-retractable external grilles is not considered acceptable.

#### **Solid timber shutters**

In certain circumstances the use of lift-off wooden window or door shutters may be an appropriate means of providing protection to traditional shopfronts. The use of well-designed timber shutters might apply to Victorian or Edwardian shopfronts, particularly where there is evidence that such shutters existed previously. This might be especially appropriate in Hoylake, although the fixings should be secure and tamper-proof.

#### **Solid steel or aluminium roller shutters**

When closed, solid roller shutters detract from the visual appearance of individual buildings and produce 'dead frontage' within a street, creating a threatening, fortress-like effect (see Figure 13). The use of solid external shutters offers opportunities for fly-posting and graffiti, which detract further from the amenity

**In particular, the installation of any external grilles or shutters will not normally be acceptable on listed buildings or buildings that make a significant contribution to the character or appearance of a conservation area or an area within which a conservation area is set. This includes a portion of Market Street.**



Figure 13: Even when brand new and freshly painted, this shutter oozes hostility and contributes to a poor quality street scene



of an area. Planning permission is required for the installation of external solid shutters and will not normally be granted.

Perforated roller shutters with viewing panels, cut-outs or holes have a visual impact similar to solid shutters and are considered in the same way.

### **Alarm boxes**

Shopfront security should be seen as part of an overall approach to improving security for a retail unit, and consideration should be given to the installation of alarm systems, internal CCTVs and foil strips (which alarm when the electrical continuity is broken).

The erection of an external alarm box would not normally require planning permission, but consent may be required in the case of a listed building. An alarm box should be carefully sited where it does not obscure or damage architectural detailing and should be painted to match the existing surface (see separate Design Guide for External CCTV Cameras).

Statutory requirements relating to alarm boxes include:

- duration of alarm
- decibel (dB) level
- flashing lights
- tests and certification
- contact telephone numbers.

Alarm boxes should normally be located on the fascia and painted to match the adjacent surface.

### **Reliability and maintenance**

The reliability of any security equipment or system depends upon clear specifications and good design, installation, commissioning against appropriate performance criteria and maintenance. A planned preventative maintenance regime should ensure that equipment and systems continue to perform to the standard intended. Intruder detection systems should be maintained in accordance with BS4737.

### **Further information**

The Secured by Design website [www.securedbydesign.com](http://www.securedbydesign.com) offers much detailed information for businesses wanting to secure premises whilst retaining an attractive shopfront



# 6. LEGISLATION

## Permission needed to alter shop fronts

<i>Planning permission</i>	You need this to replace an existing shop front with one significantly different from the original.
<i>Conservation Area consent</i>	You need this to demolish any property within a Conservation Area.
<i>Advertisement consent</i>	For detailed information on this type of permission application and when it is needed see, 'Outdoor Advertisements and Signs: A Guide for Advertisers' which is available from Wirral Council.
<i>Listed building consent</i>	You need this for a new shop front, and sometimes for new signs or minor alterations on, listed buildings.
<i>Building Regulations</i>	You need this for all work which alters the shop's structure, changes its fire escape, or would make access difficult for those with disabilities.

## Supporting documentation

When you are applying for planning permission it is a good idea to employ a qualified designer such as an architect or a building surveyor to help with the design. Your application should include the following.

- Three copies of a filled-in application form.
- A certificate of ownership.
- Three copies of a site plan (scale 1:1250) with your shop outlined in red.

- Three copies of metric-scaled plans showing your proposed sign including lights. A suitable scale would be 1:500.
- Three copies of each front, rear and side view, to show where on the building signs will go (at a scale of 1:100 or 1:200). The whole building, not just the ground floor, should be shown. You may include photos to support your application, particularly to show the existing shop front.
- Three copies of a cross section drawing of each advert.
- Full details of lighting, materials, colours and fixings.

Wirral Council's current policies relating to shopfront security are contained in the Unitary Development Plan as follows:

### SH8 criteria for shopfronts

16.38 Adequate security is an important factor in ensuring the continued well-being of a commercial area and measures to achieve it are an important consideration. However, the use of galvanised shutters with prominent projecting shutter boxes is visually unattractive. Policy SH8 thus seeks to strike a compromise between the need for security and maintaining an attractive street scene.

The following documents provide more general guidance:

- PPG 19: Outdoor advertisement control, March 1992.
- Outdoor advertisements and signs: A guide for advertisers, 1995.
- Planning and access for disabled people: A good practice guide, March 2003.

These documents are available from the Office of the Deputy Prime Minister website: [www.odpm.gov.uk](http://www.odpm.gov.uk)



# 7. CONTACTS, SUPPLIERS AND FURTHER INFORMATION

## Door and window manufacturers

- <http://www.newbould-joinery.co.uk/>

## Shopfront fitters

- Global retail interiors [www.global-interiors.co.uk/](http://www.global-interiors.co.uk/)

## Stained glass artists

- Glyn Ackroyd [www.gildedsplinters.net/](http://www.gildedsplinters.net/)
- Pendle Stained Glass [www.pendlestainedglass.co.uk/](http://www.pendlestainedglass.co.uk/)

## Sign manufacturers

- Caldy Signs [www.caldysignswirral.co.uk/](http://www.caldysignswirral.co.uk/)

## Chalkboard artists

- Paul Sweeney [www.signsandartwork.com/page3.htm](http://www.signsandartwork.com/page3.htm)
- [www.chalkboardartist.co.uk](http://www.chalkboardartist.co.uk)
- [www.barsales.co.uk/](http://www.barsales.co.uk/)

## Branding and design specialists

- base25 [www.base25.com](http://www.base25.com)

## Retail consultants

- Yellow Door [www.yellow-door.com/](http://www.yellow-door.com/)

## Awnings

- Victorian Awning Company [www.victorianawnings.co.uk/](http://www.victorianawnings.co.uk/)
- Duckworths [www.rduckworth.com/awnings/traditional-victorian-awnings/](http://www.rduckworth.com/awnings/traditional-victorian-awnings/)

## Security shutters

- Westwood security shutters [www.rollershutter.co.uk/](http://www.rollershutter.co.uk/)
- HAG shutters [www.hag.co.uk/alulink-grille-g2.html](http://www.hag.co.uk/alulink-grille-g2.html)

## Paint manufacturers

- [www.farrow-ball.com/](http://www.farrow-ball.com/)
- [www.firedearth.com/paint](http://www.firedearth.com/paint)

## Reclamation yards

- 

## Painters and decorators

## Glaziers

## Street furniture

- Chris Bramall [www.chrisbrammall.com/](http://www.chrisbrammall.com/)

## Lighting

- Erco?

## Planters

- NEETsolutions [www.neetsolutions.co.uk](http://www.neetsolutions.co.uk)

Hoylake Village Life  
6 Market Street  
Hoylake CH47 2AE  
[www.hoylakevillage.org.uk](http://www.hoylakevillage.org.uk)  
e: [info@hoylakevillage.org.uk](mailto:info@hoylakevillage.org.uk)

English Heritage (London Region)  
23 Savile Row  
London W1X 1AB  
Tel: (020) 7973 3000

Association of British Insurers  
51 Gresham Street  
London EC2 7HQ  
Tel: (020) 7600 3333

Historic Towns Forum

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- *Shopfront Design Guide*. Royal Borough of Kingston Upon Thames, 2005.
- *Design Guidelines for Shopfront Security*. Westminster Council, 1995.
- *Shopfront Security Design Guide*, Conwy Council, January 2009.
- *Pilkington Technology Datasheets*, various.
- *Shopfronts Security and Signage*, Sefton Council, November 2003

