

# Maryport Shopfront Design Guide



## Version history

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**1.0**

# **Introduction**

## 1 Introduction

This document has been prepared by Allerdale Borough Council and Buttress Architects as a guide to assist owners and others with an interest in the design of commercial shopfronts. The guide has been produced as a result of Historic England's Maryport High Street Heritage Action Zone (HAZ) regeneration programme (2020- 2024). More information on the Maryport HAZ and other regeneration projects are available at: <https://www.allerdale.gov.uk/en/maryport/maryport-heritage-action-zone/>

Although this SDG has been produced initially for the Maryport High Street Heritage Action Zone (HS-HAZ), it contains principles and many details which will be applicable to the design of all traditional shopfronts within any part of Maryport (and elsewhere) way beyond the time frame of the HAZ and the other Maryport High Street regeneration programmes.

Maryport's Conservation Area was designated in 1978 in recognition of its special historic and architectural character. The boundary was drawn to include most of the pre-20th century development in the Town Centre, as shown in blue on the plan. However, since 2013, the Historic England 'Heritage at Risk' annual survey has designated Maryport's Conservation Area as being 'at risk'. This is not a reflection of the quality of the architecture, and does not suggest that it should not be a conservation area, but reflects its current condition based on a number of factors. One of the principal concerns raised is the poor quality and inappropriate design of a large number of Maryport's shopfronts and their signs. Shopfronts are a vital part of Maryport's economic life. They are the window through which businesses are advertised and promoted, and are intended to be eye-catching and distinctive. They are also a highly visible part of Maryport's physical fabric, lending character to the town. Where the appearance of shopfronts has deteriorated, the environmental and commercial quality of an entire area can be undermined.

The guide encourages good practice in the design of new shopfronts and the improvement of existing frontages. It provides advice on the principles of good design and recommendations on issues such as the detailing of fascias, signage and security measures. Its objective is to encourage design practices which meet the commercial requirements of local businesses whilst also providing shopfronts that are in keeping with the character, scale and appearance of Maryport's historic townscape.

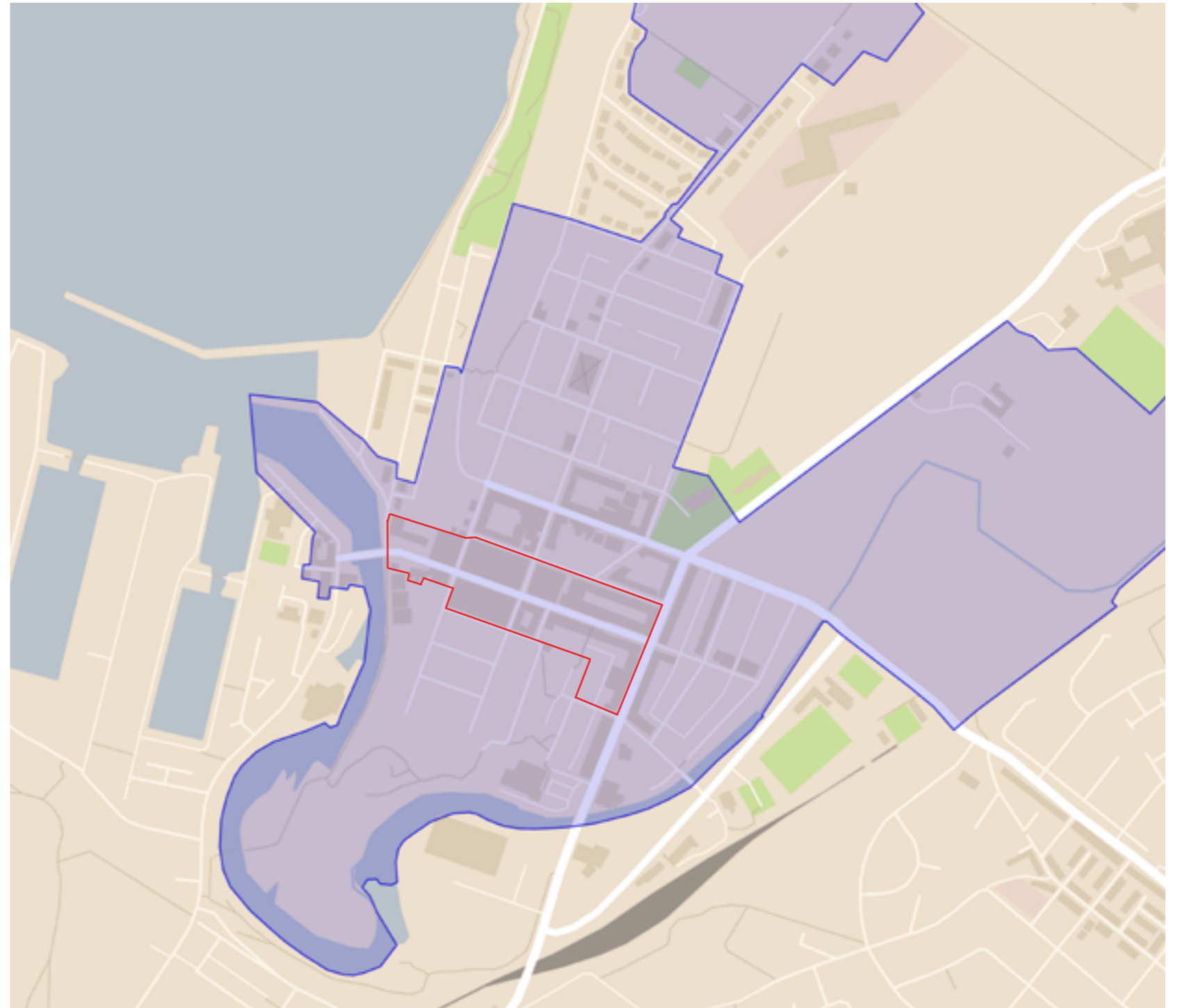


Figure 1 Conservation Area Boundary - Blue  
HSHAZ Area Boundary - Red

**2.0**

# **Components of a Traditional Shopfront**

## 2 Components of a Traditional Shopfront

Maryport has Roman roots, but the core retail tradition developed throughout the 18th and 19th century. A number of the older town centre buildings have survived, and elements of traditional shopfronts of different periods and styles remain. Some of these have been altered or obscured, but there is good evidence across the town for how shopfronts should relate to their host buildings, and the streetscape as a whole.

All of the components of a traditional shopfront have a purpose and work together to create a balanced appearance. This is why they make such a positive contribution to the character of a place, and why they are particularly important within a Conservation Area. Although design details can vary, traditional shopfronts share a number of common features:

### 2.1 Stall Riser

This is the solid base to the shopfront, set at the back of the pavement. These tend to be either timber or masonry.

### 2.2 Pilasters

These are the vertical elements at either side of the shopfront, providing a frame for the whole structure. They are usually timber or stone, can be either flat or moulded, can be supported by plinths at the level of the stallriser, and capped by projecting capitals and consoles at the level of the fascia. In purpose

built parades, the pilaster is often an integral part of the overall building façade.

### 2.3 Fascia

This is the horizontal board fixed between the capitals and running the full width of the shopfront over the windows and doorway. It provides the main area for displaying the name and function of the shop. It can be elaborated with architectural mouldings, for instance a projecting cornice along its upper edge, and often incorporates a roller box either on its upper or lower edges, housing a retractable canvas awning.

### 2.4 Corbel

Corbels sit at each end of the fascia and terminate the top of the pilasters.

### 2.5 Cornice

A moulded horizontal timber element that sits above the fascia to frame the shopfront. Can be simple or decorative.

### 2.6 Mullion

A vertical timber that divides glass in a shop window.

### 2.7 Transom

A horizontal timber that divides glass in a shop window.

### 2.8 Transom Light

Smaller panes of glass at the top of a window display. These were often leaded with stained glass in order to hide the internal lighting for the shopfront display.

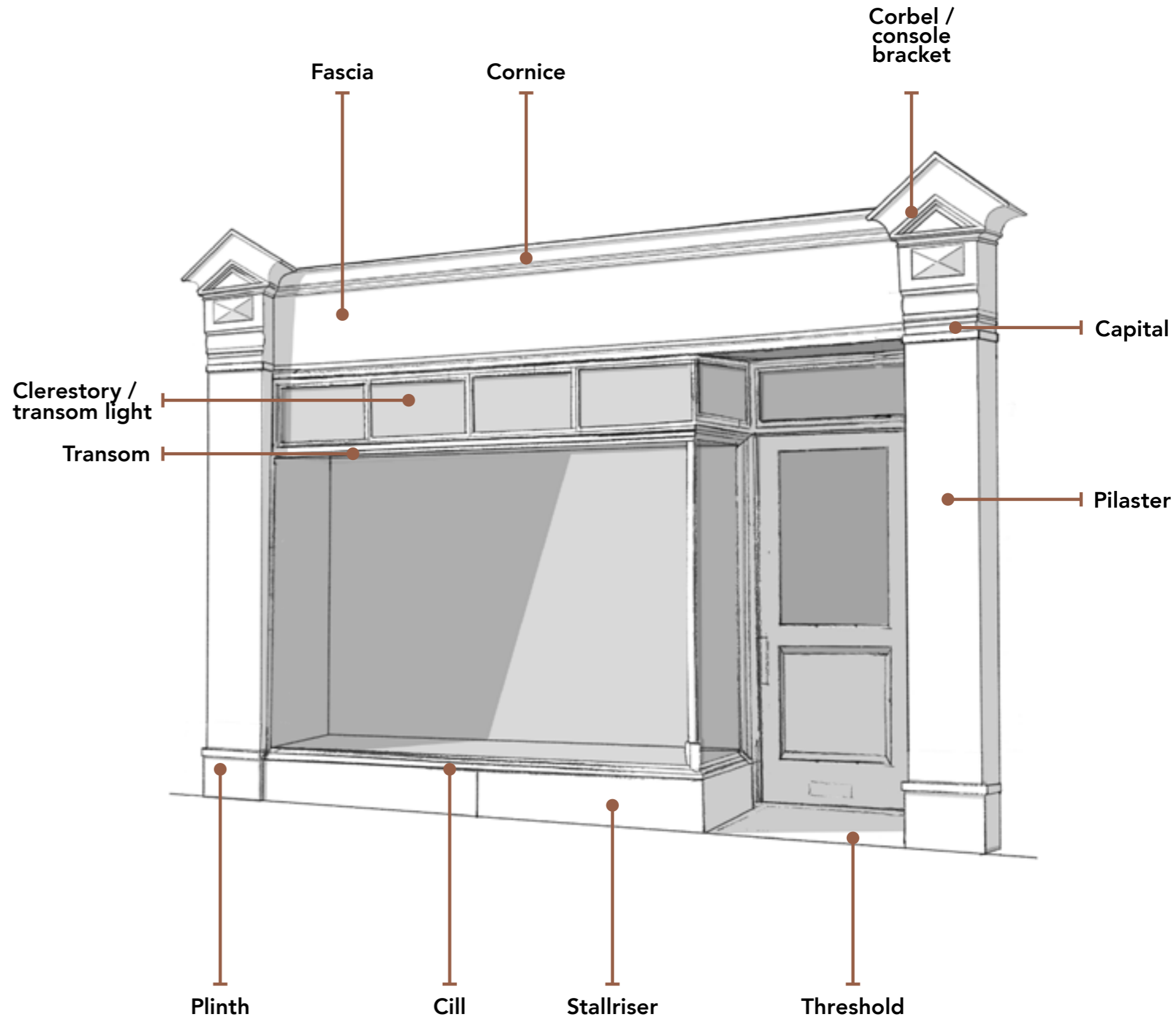


Figure 2 Components of a Typical Shopfront

**3.0**

# **Shopfronts in Maryport**



### 3 Shopfronts in Maryport

Maryport developed on a grid pattern laid out by Humphrey Senhouse (1731-1814). The town developed from the west, which is why, generally, the western end of Senhouse Street is Georgian in character. The eastern end of Senhouse Street, on to Curzon Street, came later and is principally Victorian in style. Many of the earlier Georgian shopfronts were replaced with Victorian or Edwardian shopfronts, which is why it is important to understand the history of the host building. This information should support any design decisions.

The Victorian development at the east of Senhouse Street, west of Curzon Street, contains blocks of properties built together. They are shops at ground floor and residential above, with matching architectural details. These create consistent aesthetic rhythms and are very important to the character of the street and the conservation area. When considering altering any modern details of these, reference must be taken from any remaining original details of those on that block, and whilst it might not be necessary to copy all detailing, the scale and rhythms of those details must be taken into account in the design.

Surviving historic shopfronts make a significant contribution to Maryport's heritage and character of the town. Repair and improvement of these should be prioritised, and they should not be removed or replaced.

Maryport's main shopping centre, focussed around Senhouse Street and Crosby Street, retains its historic layout and urban grain, and principally consists of 18th and 19th century buildings. Maryport's historic core was relatively unaffected by 20th-century trends in shopping and retail, and has escaped the potential damage of large commercial units and associated car parks. Some shops have overtaken adjacent units and expanded their shopfronts, however, the original buildings survive and these changes are reversible.

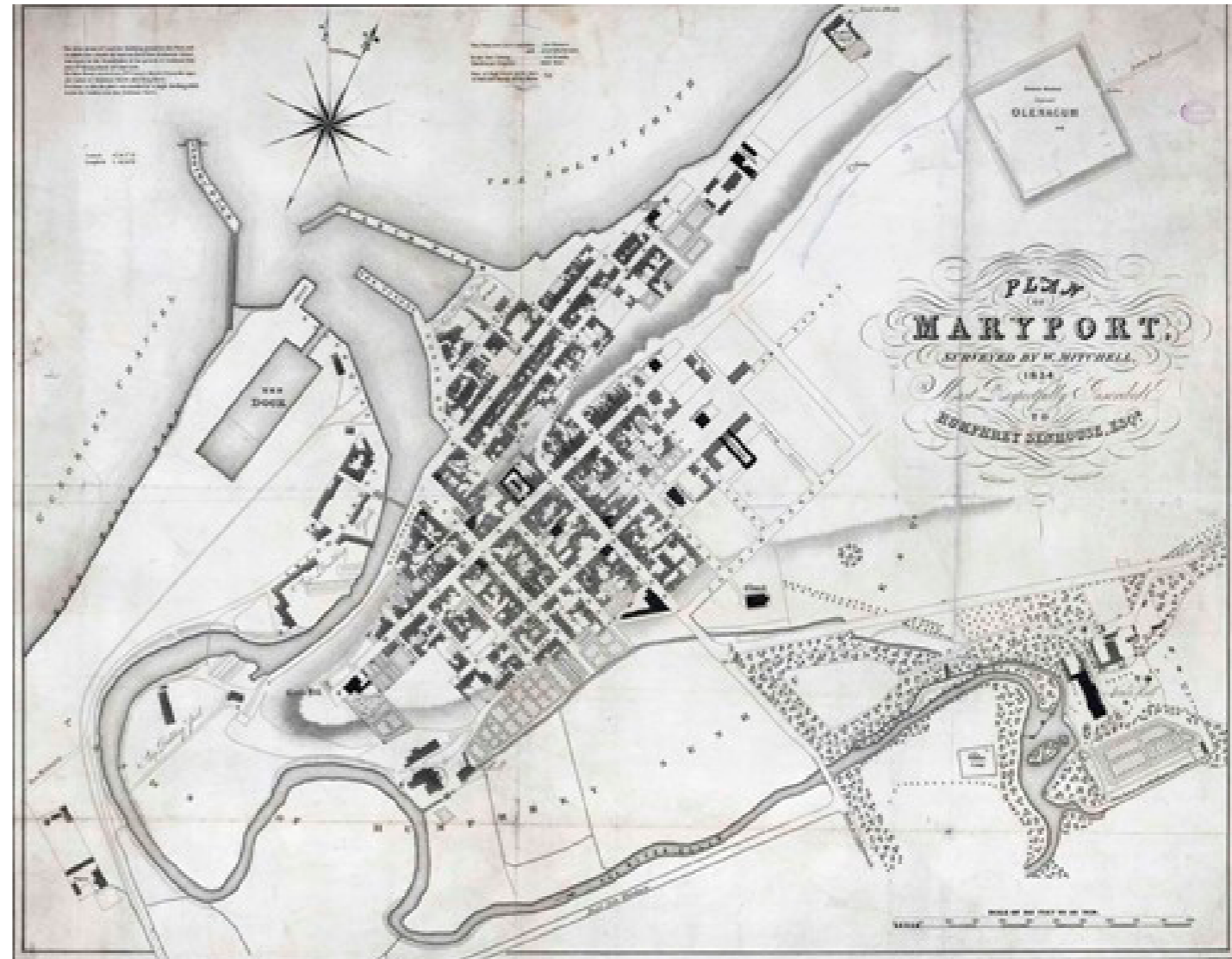


Figure 3 Senhouse Plan of Maryport, 1834.

### 3.1 Historic Shopfronts

There is a mix of historic shopfront forms across Maryport centre. They can be broadly split into two categories: Georgian and Victorian.

Many of these have been altered and adapted, but there is good evidence for both forms throughout the town.

It is important to consider the style and scale of the host building for each shopfront, and the broader streetscape context.

Generally, Georgian shopfronts are smaller, more geometric, classically inspired, more likely to utilise the masonry of the host building, and do not project far from the host building. Victorian shopfronts are principally timber, with more detailed decorative elements especially on pilasters and capitals, and have broader windows with more detailed mullions/transoms etc.

These examples are general arrangements taken from existing shopfronts. They are not perfect examples, nor are they intended to demonstrate all variations of shopfronts in Maryport.

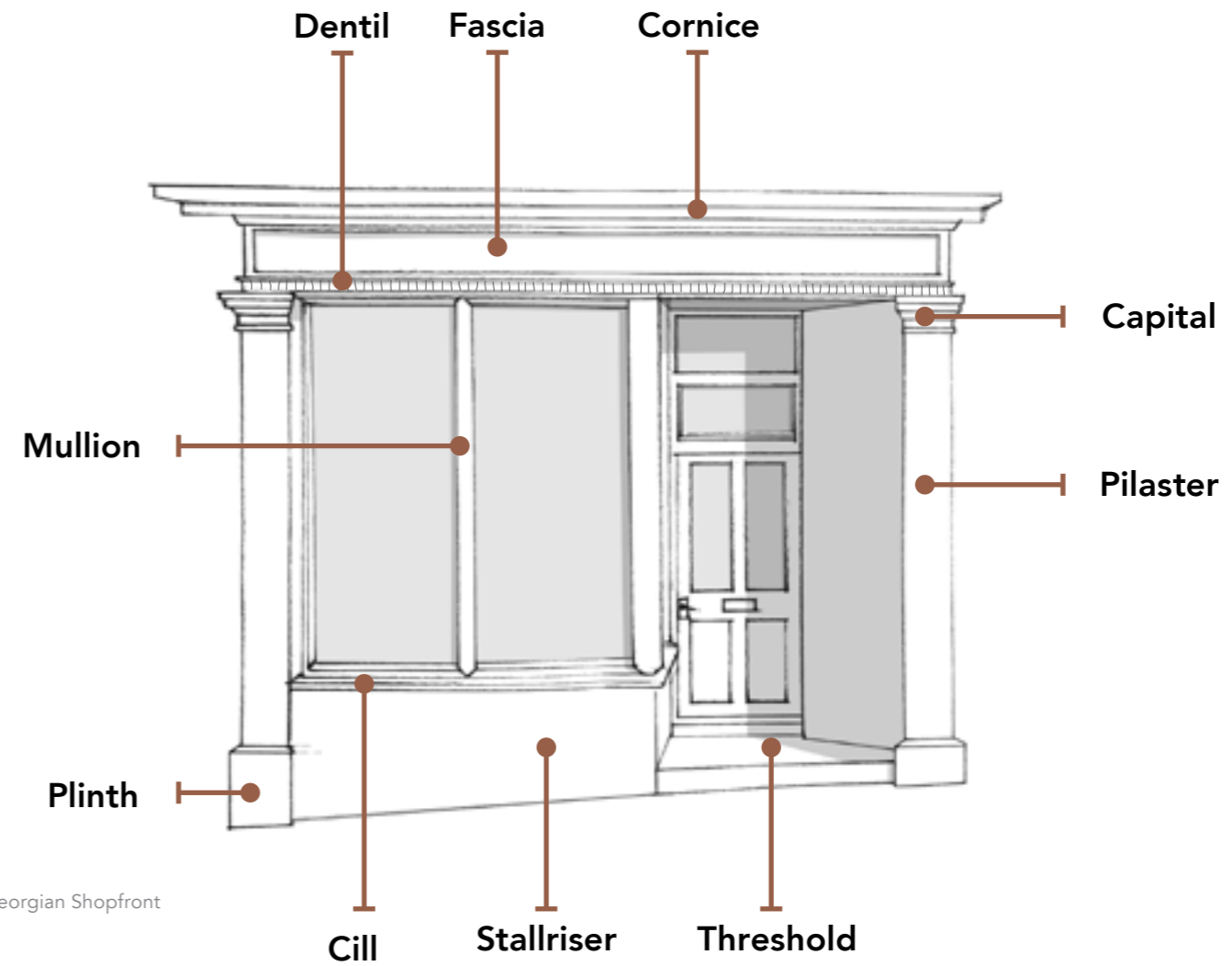


Figure 4 Example of a Georgian Shopfront

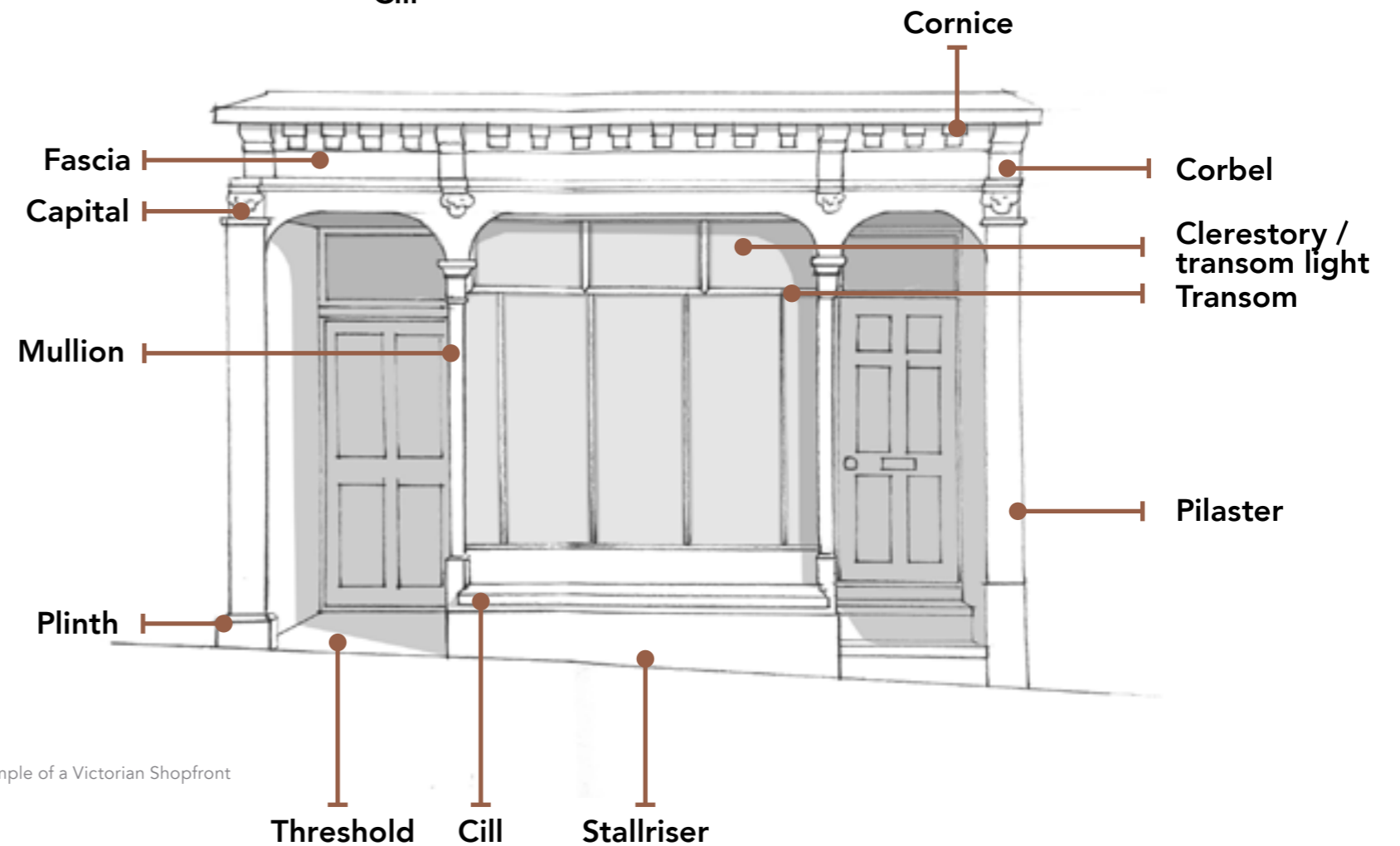


Figure 5 Example of a Victorian Shopfront





Figure 6 Crosby Street (n.d)



Figure 7 Crosby Street & Senhouse Street (c1907)



Figure 8 unknown, n.d.



Figure 9 Senhouse Street c1955

### 3.2 Senhouse Street

Senhouse Street is the principal shopping street, and has a mix of Georgian and Victorian shopfronts. Some are relatively in tact, whilst others are completely altered or obscured by inappropriate modern shopfronts. There is a substantial amount of visual historic shopfront evidence available when walking the street. Some of the key features of Senhouse Street include:

- Round headed arches with decorated spandrels,
- Leaded transom lights, though many have been blocked by extensions of fascias.
- Some tilted fascias
- Some flat fascias with mounted panels to carry signage.
- Fluted pilasters with capitals and geometric pitched consoles
- Dentil courses
- Consistent stall risers
- Slender mullions,
- John Dixon & Son Watchmaker has a timber panel shutter
- Recessed doorways, some with threshold mosaic detail



### 3.3 Crosby Street

Crosby Street also has some shopfronts, though less concentrated than Senhouse Street. Similarly, however, there is a mix of Georgian and Victorian shopfronts. Some Dutch canopies are visible, which are not original and detract from the streetscape.



### 3.4 Wood Street

Wood Street has a handful of shopfronts, but it is not a principal shopping street. There are some more modern buildings here, which also contain modern shopfronts.

Shopfronts towards the church have more traditional Victorian features within a 3 storey building. The capitals and brackets have some unusual details, the cornices and fascias are narrow, and some contain a raised panel for signage like elsewhere in the town.

Number 48 is stripped back, but shows a complete example of a Victorian shopfront including the following features (some of which can be seen elsewhere in Maryport)

- Curved openings.
- Twist details above doorways and windows.
- Scrolled corbels
- Dentil work
- Narrow fascia, painted green
- Brackets holding up leaded cornice
- Thin pilasters with capitals

49 Wood Street is a Georgian shopfront, recognisable for its more simple and geometric approach, which is also recognisable across the town. It has flat pilasters with simple capitals, with limited detailing on cornice. The fascia sits atop the capitals, and the cornice extends wider than the pilasters.





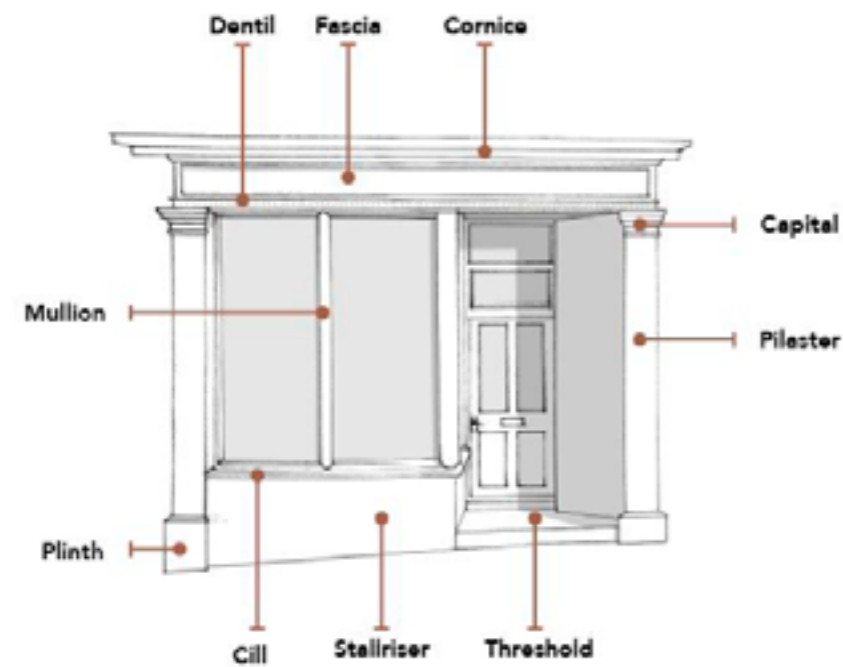
### 3.5 Key Features

#### 3.5.1 Corbels, Capitals, Pilasters & Plinths

Together, the capitals, corbels and pilasters form the vertical frames of shopfronts across Maryport. There is a variety of styles present, from floral and geometric to the very plain. All examples have a plinth at the base, and some combination of capital and corbel.

Pilaster details vary. The preference within the town tends to be completely plain on Georgian examples, whereas Victorian shopfronts favour some form of fluting, or some raised panel details.

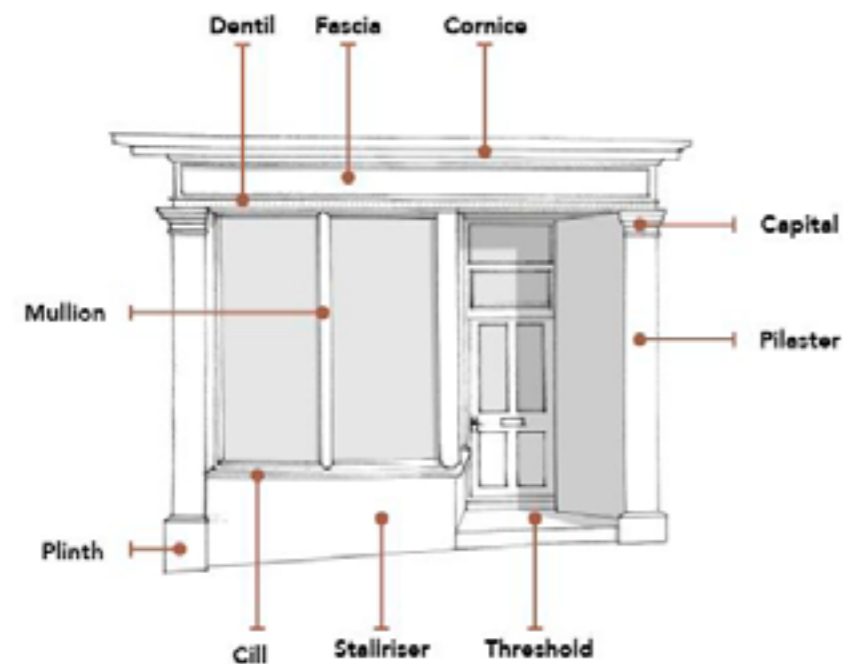
The examples included here are illustrative of the variety across Maryport, and are not intended to be an exhaustive catalogue. Research into individual shopfronts, and assessments of the host building and streetscape are always recommended.



3.5.2 Fascias & Cornices

Across Maryport, fascias are generally quite narrow. In Georgian shopfronts, the fascia sits directly atop the capital and runs the full width of the shop, topped with a moulded cornice of various levels of detail. In some Georgian shopfronts, the cornice runs longer than the fascia and the pilasters, creating a defined top frame for the retail unit. In Victorian shopfronts, the fascias sit comfortably between the corbels at either end of the shopfront.

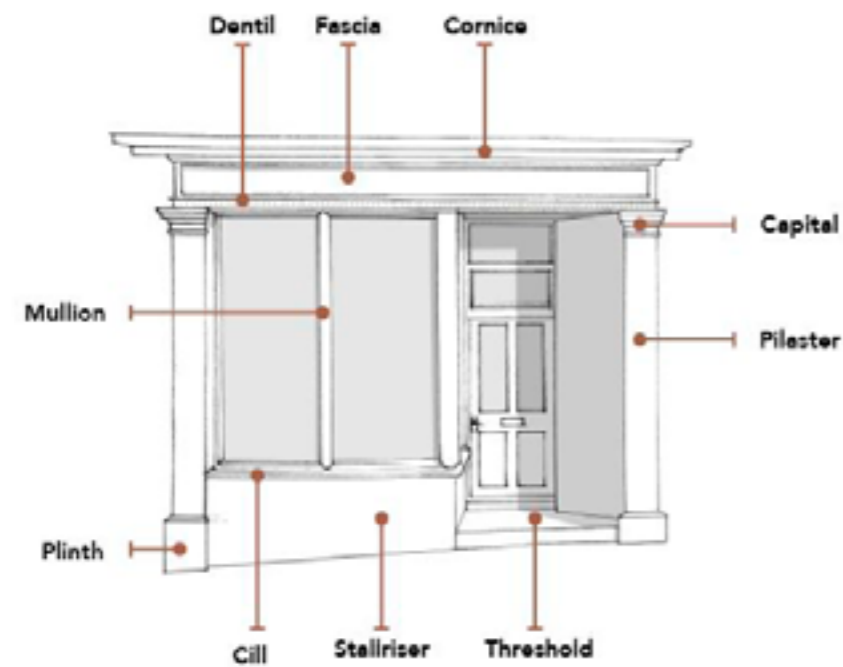
Cornices are either very simple moulding, or with some dentil detailing, across shopfronts from different periods.



3.5.3 Stall Risers & Cills

Stall risers serve to raise the shop window to a level that is easily visible to pedestrians, and the cills contribute to framing the contents of the window, making it appealing to passersby. Cills are generally quite simple, though may project slightly from the rest of the shopfront to add definition, provide some limited water run-off, and some protection from ground level damage and splashing.

Stall risers vary in size across the town, but are generally the same height as the plinths at the base of the pilasters. These should also line through with the bottom panel of the door to provide visual consistency. Stall risers often respond to changes in street levels and very steep streets will see stepped stall risers across the street scape.

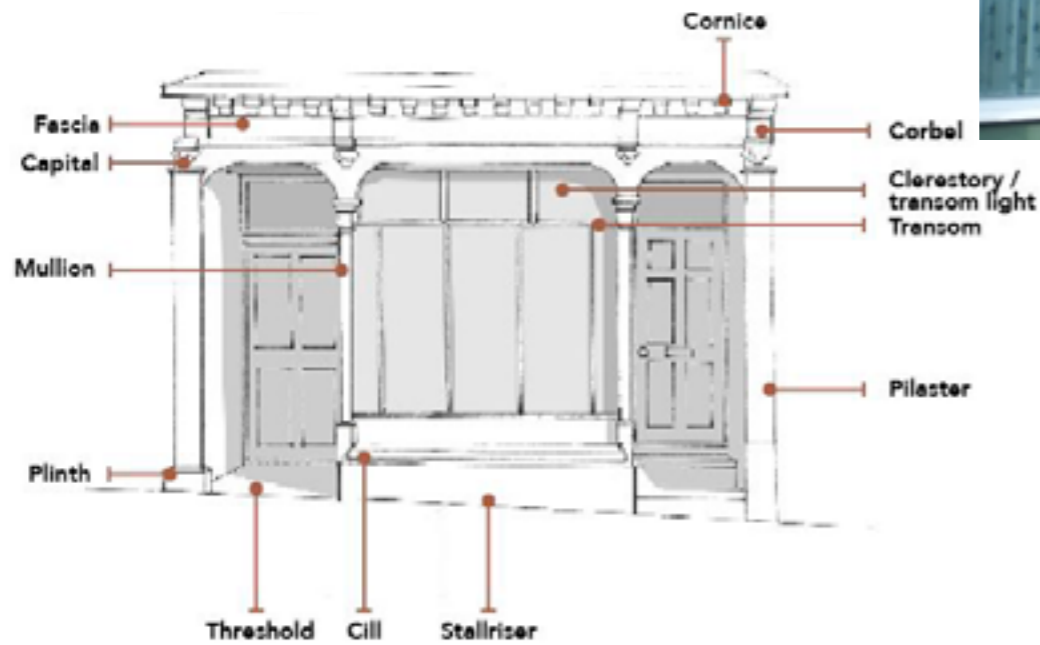


3.5.4 Mullions & Transoms

Transoms are most often seen in the creation of transom lights, though there are a few examples of transoms breaking up large shop windows.

Mullions within Maryport vary, however there are some good examples of mullions with capitals to add extra decoration. Some mullions are also used to help form an arch, creating spandrels underneath the fascia. This happens in multiple shopfronts across Maryport and is considered an attractive feature.

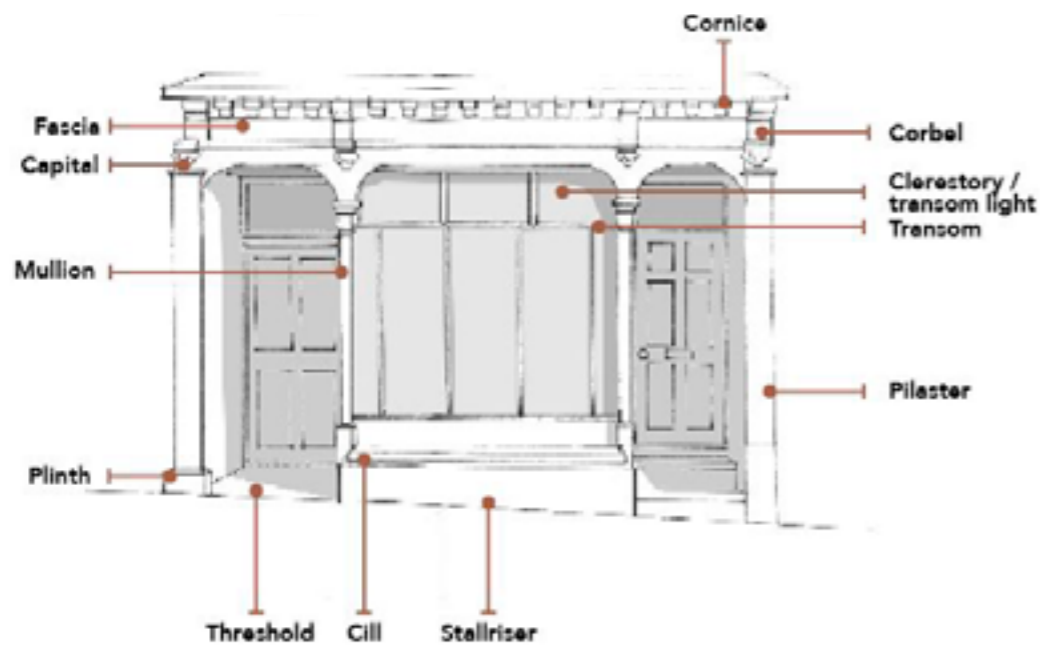
Where mullions and transoms exist, they should have interesting profiles to match the moulding and decorative work of the wider shopfront.



3.5.5 Transom Lights

Transom lights are an attractive feature of all shopfronts. In Georgian shopfronts, they serve to break up the glass panes, and in Victorian shopfronts they were installed as a method of obscuring internal lighting behind.

Many modern shopfront alterations have made the transom lights solid, or extended the fascia below to cover them. This creates an imbalance in the elements of the shopfront, making it appear top-heavy. Where there are mullions within transom lights, and within the main shopfront window, these should line through for symmetry.



3.5.6 Recessed Lobbies, Doors, Fanlights & Thresholds

Recessed door lobbies in Victorian shopfronts are preferred as they provide a sense of arrival to shoppers approaching the unit. Some of these have historically been decorated with mosaics on their thresholds to announce the retailer.

These are less compatible with Georgian shopfronts, which generally sit on one plane, with the door and fanlight lining through with the transom lights, plinths and stall risers to create cohesion across the whole shopfront.



3.5.7 Awnings & Canopies

There are a few examples of Dutch canopies across Maryport, however, these are later additions and generally not considered appropriate for historic shopfronts, particularly Georgian ones.

There is evidence of some straight awnings along some of the shopping streets, which would be acceptable in place of a Dutch canopy. It is not recommended to install a canopy unless one already exists as this can detract from the overall harmony of the shopfront and host building.



Figure 10 Senhouse Street, n.d.



Figure 11 Example of Dutch Canopies on Curzon Street

**4.0**

# **Design Principles**



## 4 Design Principles & Guidance

This section sets out some basic principles for shop front design throughout Maryport. The Council recommends that owners planning changes to their shopfronts should appoint an architect with experience in historic buildings, and shopfronts in Conservation Areas. The architect will need to take account of the advice contained within this Guide in the design of a new shopfront. If you have any concerns that the scheme presented to you by your architect does not meet the needs of this Guide, please contact the planning department for advice.

### 4.1 Sensitivity to Context

Due to the variety of ages and functions of the buildings within Maryport, understanding the setting of the shopfront is the single most important factor in its design. Analysis of the host building and its neighbours will guide the scale, height, proportion, and aspects of detailing on any proposed shopfront. The Council will expect proposals to take into consideration both the streetscape setting of the shopfront, and the architectural setting provided by the host building.

### 4.2 Streetscape Setting

Shopfronts make a valuable contribution to how a place feels to walk around, both as individual shops and as part of a wider street. Shopfronts are designed to be eye-catching to get the attention of passers-by. New shopfronts should therefore respect established patterns within the streetscape.

The streetscape should be considered from a number of different angles:

- **Opposite side of the street:** this will draw attention to the overall balance and proportion of the principal shopfront, and highlight how it sits alongside its neighbours.
- **Further along the street, on the approach, from both sides:** this will help to identify how projective elements of the shopfront sits within the wider streetscape, such as canopies or signage. It will also emphasise how the horizontal elements of the shopfront sit along the length of the street.

Context is key when designing a new shopfront. New shopfronts should respond to its unique circumstances, and not seek to be a direct copy of a standard shopfront elsewhere.

### 4.3 Architectural Setting

Designers must consider the architectural style and layout of the host building when approaching a new shopfront, or alterations to an existing one. The host building provides the framework for the shopfront to sit within, and will inform the scale and proportion of key elements of the shopfront, such as the windows.

New shopfront designs should also consider how they align with their neighbours. For example, fascia signage should be consistent with the adjoining properties to avoid disrupting the rhythm of the wider street, or detracting from the character of the host or neighbouring building.

Proposals which fail to take the layout of the host and adjoining buildings into account will not be accepted.



**4.4 Restore or Renew?**

There is evidence of historic shopfronts across Maryport. Even if it is not immediately obvious, it is likely that historic shopfronts, or some elements thereof, exist behind modern interventions. Any shopfronts with architectural or historic interest, or elements of them, should be retained, enhanced and restored in conjunction with a wider scheme of shopfront alterations. Owners should seek to reveal hidden historic elements at every opportunity, and original features should not be removed, damaged or altered as part of new shopfront design or construction. The design of new shopfronts should incorporate any historic features that are still in-situ, and should be designed to be sympathetic to those original elements.

Owners seeking the repair and restoration of shopfronts should consult with the Council to establish appropriate design, techniques, materials and finishes.

**4.5 Traditional or Modern?**

Where new shopfronts or complete replacements are planned, these will need to be informed by the style, character and form of the building and the wider street scene.

Where completely new modern shopfronts are proposed, they should still include, though simplify, the key components of a shopfront, i.e. stall risers, pilasters, plinths, capitals and fascias, though these should all be clearly legible individual elements.

New shopfronts in new buildings may benefit from a more modern approach, however, these will still need to take into consideration the broader context of existing buildings and shopping streets.

**4.6 Materials**

Timber (hardwood or softwood) is the most appropriate material for construction of traditional shopfronts, and it complements most other building materials, such as brick and stone. If choosing a softwood, a slow growing softwood will be preferred.

Paint colours should be based on research and analysis where

possible, but traditional colours are encouraged. Otherwise, primary colours and garish colours are discouraged. Matte finishes are preferred. Synthetic materials, such as plastic and acrylic, will not be accepted. Specifications of paint colours should be agreed with the Council.

Additional materials that may be considered for limited decorative applications include wrought iron, mild steel and (if painted) aluminium.

**4.7 Doors, Windows and Stall Risers**

These are the key elements that are seen by customers and help to frame and define the shopfront. Their general arrangement should be informed by the host building, including any architectural details and window placements.

**4.7.1 Doors**

All new designs should conform to Equality Act 2010 in allowing all members of the public access to the premises, including alterations to shopfronts within the Conservation Area. In line with the National Planning Policy Framework, the only exception to this is in circumstances where the loss of historic fabric would be more harmful than the public benefit of the adaptation. Your appointed architect should be aware of these requirements, however, it is possible to seek further advice from the Council if necessary.

Recessed doorways are a feature of traditional Victorian shopfronts and should be retained or reinstated where possible. There is evidence of both recessed and non-recessed doorways in Georgian shopfronts, therefore these should be informed by research where possible, or the context of the host building and street otherwise.

The clearly defined entrance and threshold provided by recessed doorways helps to reinforce the separation between the shop interior and the street.

**4.7.2 Windows**

Original windows in shopfronts are valuable survivals and the Council will expect them to be retained. Georgian shopfront windows tend to be smaller, or split into smaller panes through the use of transoms and mullions. Victorian windows are larger,

but are unlikely to be one large pane for a whole shopfront. Where new windows are being considered, an assessment should be carried out to establish what the most appropriate approach would be. Where mullions and transoms are to be used, their location should be informed by the architectural design of the building, and other elements of the shopfront, for example, window bays or transom lights.

Excessive subdivision of windows into square panes, or novelty glass, will not be accepted.

**4.7.3 Stall Riser**

Stall risers are an intrinsic part of the shopfront that serve to frame the window and balance the other component parts. They can also provide raised platforms for window displays. Existing stall risers should be retained, and modern shopfronts should include them.

Stall risers are often timber constructed or clad, though sometimes they may be brick or stone; this should be informed by assessment of the host building and the wider streetscape. For timber finishes, panel mouldings can add to the character of the shopfront, but excessive ornamentation and alternative cladding should be avoided.

**4.8 Fascias**

Fascias are the primary advertising on any shopfront, and sometimes provide storage for a roller canopy. Depending on whether the shopfront is Georgian or Victorian, the fascia may sit between the pilasters and corbels, or on top of them. Some may be tilted and others may be flat. In Maryport, some fascias bear the shop name on additional timber panels that are attached to the principal structural fascia, which adds visual interest. A cornice provides further definition and visual interest, but should be informed by understanding of the building.

Fascias should not extend over building boundaries, below to cover a transom light, or above to encroach upon the host building. They should respect the established heights and rhythm of the wider streetscape. Fascias should not seek to conceal inappropriate modern interventions such as suspended ceilings or roll shutters.

**4.9 Signage**

Signage proposals are covered by Advertisement Consent Regulations. Applicants are advised to contact the Council's Planning Department to check if specific consents will be necessary.

**4.9.1 Design Principles**

The shop name on the fascia is what makes a shopfront distinctive, especially when the sign is well-designed and of good quality. Fascia signage in shopfronts should convey information simply and clearly, and be appropriately scaled for the context of the fascia and the wider shopfront and streetscape. Complex and poorly detailed designs should be avoided.

Where corporate styles need to be adapted to be appropriate within the streetscape, your architect will work with you to achieve an acceptable scheme. When updating or replacing existing signage to include an established brand identity, this should not disrupt the harmony of the shopfront overall, respond to the scale of the existing building and shopfront including fitting within the height of the fascia, and use traditional materials where possible.

The use of traditional materials will be encouraged, and will be required for Conservation Areas and Listed Buildings. Timber should be used for signage, painted in a colour to match the rest of the shopfront and the setting, with handpainted lettering.

In some instances, an additional timber panel with chamfered edges fixed to the principal fascia board will also be acceptable if appropriately designed.

**4.9.2 Position of Signage**

Signage should be focussed on the fascia, and generally signs above this, on other places on the host building, or on the shopfront (such as pilasters) will not be accepted.

Businesses located on upper floors, unconnected to the ground floor occupiers, can apply for discrete lettering fixed to windows.

**4.9.3 Lettering Design**

Lettering should take into consideration the business occupier, but also the wider setting. Large graphic typefaces will not be acceptable. For traditional shopfronts, lettering should normally be hand painted by a sign writer, formed from separate letters of wood, bronze or brass, or stencilled paint.

**4.9.4 Illuminated Signs**

Internally illuminated box signs and projecting box signs will not be permitted in Conservation Areas and on Listed Buildings, and their use will be discouraged elsewhere.

In discussion with the Council, some down lighting or concealing lighting may be agreeable in justifiable cases.

**4.9.5 Hanging and Projecting Signs**

Hanging signs can be hung at either first floor level or at the level of the fascia, and should be scaled appropriately to the host building. The size of the board and detail of the bracket should be agreed with the Council. Lettering should be hand-painted.

Projecting signs are less acceptable, and proposals for illuminated projecting signs will be resisted unless a case can be made for their suitability in their street setting.

### 4.10 Canopies

There are a number of Dutch canopies within the townscape of Maryport, however, these are not original and can obscure the shopfront and block streetscape views.

Traditional straight fabric awnings are more acceptable, where designed to retract into recesses in the shopfront facade when not in use. Where there is evidence for these, they should be reinstated if this can be incorporated into a shopfront re-design. The installation of new canopies should not cause the harm or loss of any historic fabric. Bulky and visually intrusive roller boxes will be rejected.

Applicants should note that awnings and canopies bearing logos and/or advertising may need Advertising Consent.

### 4.11 Security

Where possible, owners should seek to make elements of their shopfronts more robust, including sympathetic and appropriate internal reinforcement of stall risers, mullions and transoms.

Solid metal shuttering is unacceptable as it creates an unwelcoming public space and detracts from the design of the shopfront and its host building. It should not be proposed as part of any shopfront design, and should be replaced where already existing. Attractive internal security grills that permit the shop window contents to be seen would be encouraged.

External roller shutters and grilles are not acceptable.

Laminated glass is acceptable where historic glass is not present.

Solid wooden shuttering on hinges may be considered alongside design of the wider shopfront, though it should not cover the stallriser, pilasters, transom lights, or any other associated fixtures and fittings.

**5.0**

# **Project Planning**

## 5 Project Planning

Before considering any changes to your shopfront, you will need to check that there are no additional planning constraints to the area you are in, or the building itself.

It is recommended that you appoint an architect with experience in historic buildings and shopfront design in conservation areas.

If you are changing the use of the building or the unit, you will need to check that you are in an area appropriate for the new use. You should also consider whether the future use of the building would benefit from the re-instatement of a new access to the upper floors to be incorporated into the shopfront design.

Your architect will need to consult the adopted Allerdale Local Plan, which has been written in accordance with The National Planning Policy Framework in order to provide a basis for all planning policy.

Allerdale Local Plan (Part 1) adopted July 2014 refines this policy framework and sets out policies for Allerdale. The Local Plan policies that substantiate the requirement for good shopfronts in Maryport are: - S2 Sustainable Development Principles (economic, social and environmental) - S4 Design Principles - S6(b) Maryport Area Policy - S16 Town Centre and Retail - S27 Heritage Assets - S32 Safeguarding Amenity - DM7 Town Centre Development - DM11 Advertisements. <https://www.allerdale.gov.uk/en/planning-building-control/planning-policy/local-plan-part-1/>

When considering works to a shopfront, the design process should be approached in a systematic way. Project planning ensures all relevant issues are taken into account and can avoid delays and expense once an application (if needed) is submitted.

The Council encourages property owners to contact the Planning team to discuss their project prior to submitting an application; officers can provide advice on the design and planning process through the paid pre-application service.

### 5.1 Design Process

There are three stages to the design process; Survey, Analysis and Design.

#### 5.1.1 Survey

- This could include photographs and notes of the street setting and the elevation of the building into which the shopfront is to be set.
- The planning policy background should be checked by contacting the local authority (see "6.0 Planning Permission for Shopfronts".) Advice can be provided on the need for planning permission, and any additional restrictions that might apply (for instance if the building is listed, or in a Conservation Area).
- The owners requirements should be listed, for instance the need for visibility, disabled access, security and other practical issues.

#### 5.1.2 Analysis

- The issues identified at the survey stage should be assessed before any design work is carried out.
- As a result of the appraisal, preferred design approaches should be identified. In a Conservation Area, for instance, restoration of an existing shopfront may be more appropriate than replacement. In a row of traditional wooden shopfronts, it may not be acceptable to apply for a modern aluminium frontage.
- The owner's requirements should be reassessed in the light of identified issues, for instance alternative security arrangements or locations for signage in order to create a more appropriate design.

#### 5.1.3 Design

- Once a design approach has been agreed, detailed design work can begin. By this stage the general arrangement of the proposals should be clear, for instance the appropriate style, materials and scale. As the detailed design of the shopfront is developed, it should continue to reflect the basic design approach.
- Material from each of these stages should be used to support a planning application: survey and analysis notes for the Design and Access Statement, and detailed design drawings for the application itself.
- The Council recommends that prospective applicants appoint competent architects or designers familiar with the requirements of good shopfront design, and with the process set out above.

### 5.2 Decision Making Checklist

Before appointing an architect for your shopfront design or alteration, it is important to establish your answers to the following questions and complete this checklist.

**Is the existing shopfront historic?  
Or are there concealed historic features?**

**Will a higher-quality shopfront improve the appearance of your business, and the street?**

**What can be repaired to a good standard?**

**What alterations are required to meet the needs of your business?**

**Is a completely new shopfront necessary?**


5.3 How to Survey Your Shopfront

5.3.1 Streetscene

Question	Y/N	Comments
Does the street contain a number of historic shopfronts?		
Does your shopfront complement the rest of the street in its size, materials, colours?		
Are there other shopfronts forming a pattern in the street?		
What are the traditional materials of the buildings and shopfronts in the street?		

5.3.2 Building

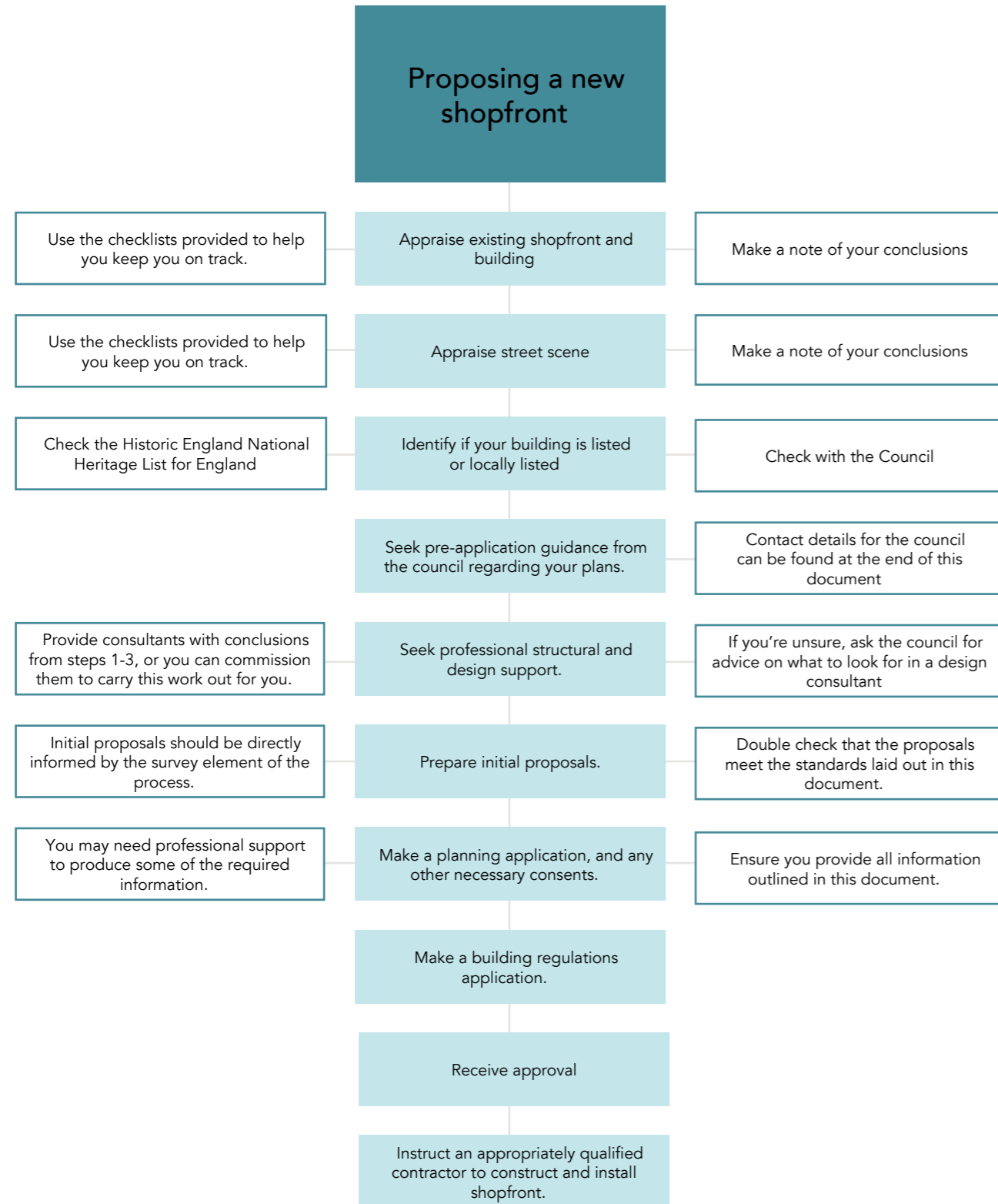
Question	Y/N	Comments
Does the shopfront complement the rest of the building? Do they appear to be one building, or two separate ones?		
What are the proportions of the shopfront in relation to the rest of the building?		
What materials are used?		

5.3.3 Shopfront

Question	Y/N	Comments
Is the existing shopfront historic or modern?		
Are there existing traditional shopfront elements remaining?		
What materials are used?		
Can the existing elements be repaired?		
Is the shopfront appropriate for the use of the building?		
Is the shopfront accessible?		



5.4 Project Planning Chart



5.5 What Information Do I Need to Provide?

For a good quality submission to the local authority, you will need the following drawings (to scale) and documents:

Have you prepared this information?	Y/N
Site plan, site outlined in red.	
Existing elevation of the building, and within the wider street.	
Proposed elevation (ditto)	
Cross section of the proposed shopfront and how it interacts with existing building	
Detail drawings	
Information regarding materials, colours, fittings (including security & canopies)	
Design & Access Statement	
It may also be necessary to undertake a Heritage Assessment	

**6.0**

# **Planning Permission for Shopfronts**

## 6 Planning Permission for Shopfronts

### 6.1 Planning Permission

Planning consent is required for any alteration or change which affects the appearance of a shopfront. This might include the replacement of an entire shopfront, removal of a stall riser or the installation of a security shutter. Repairs that are carried out in the same material and result in the exact same appearance will not need permission.

You may need a 'change of use' permission to change the type of business carried out in the premises. This might apply, for instance, if you wished to change a retail use into a restaurant or residence.

Information on how to apply for planning permission is contained on the Planning Portal: [https://www.planningportal.co.uk/info/200126/applications/59/how\\_to\\_apply](https://www.planningportal.co.uk/info/200126/applications/59/how_to_apply)

### 6.2 Advertisement Consent

This may be needed depending upon the type of signage being proposed. Applicants should contact the planning office for advice on specific issues.

### 6.3 Listed Building Consent

Required for any changes which affects a listed building.

### 6.4 Building Regulations

Normally, your architect or builder will ensure that the works meet the building regulations and obtain the necessary consents.

Further information is contained here: <https://www.labc.co.uk/news/fitting-out-shop-unit-when-do-you-need-make-building-regulations-application>. If you are still unsure, please contact [Building.Control@allerdale.gov.uk](mailto:Building.Control@allerdale.gov.uk)

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