



# Coventry City Council

## Design Guidance For Shopfronts

### Supplementary Planning Document (SPD)

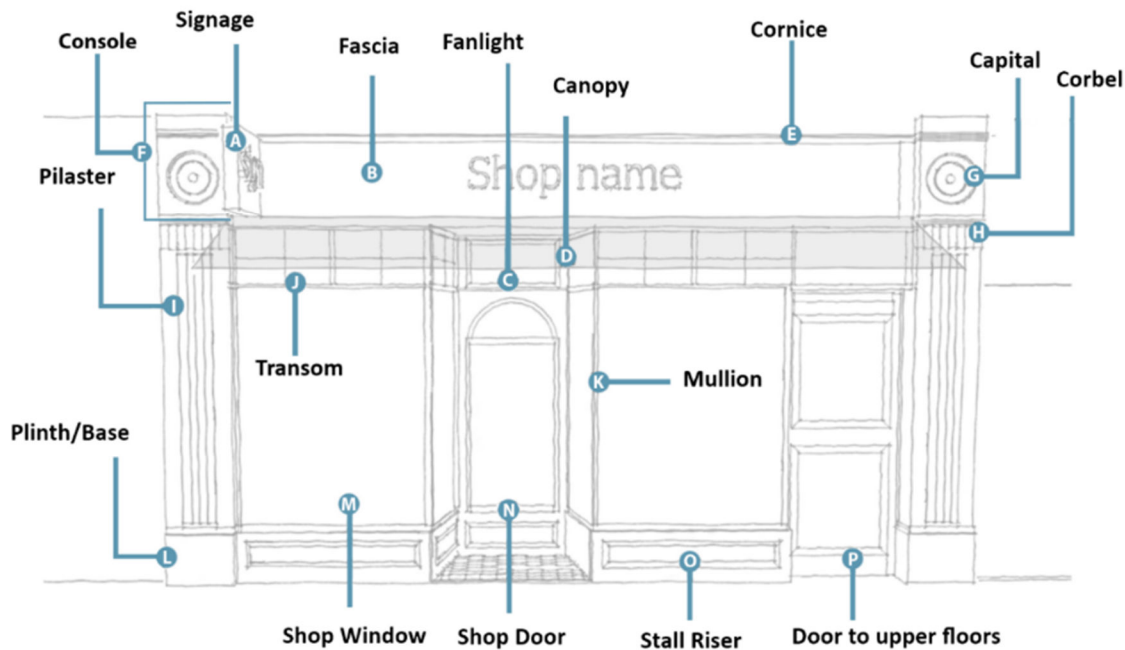
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# 1.0 Glossary of Terms

1.1 Retail frontages, both traditional and contemporary are often comprised of a number of architectural elements, these elements are referenced through this design guidance, with the following providing a glossary of these terms to assist the SPD's interpretation and application.

1.2 What Makes a Shopfront? – Architectural Elements:



## 1.3 Signage

Any graphics, symbols, or text used to convey the shop's name, services, or promotions, typically located on the fascia board, windows, or other prominent areas.

## 1.4 Fascia Board

A horizontal board above the shop window, often bearing the shop's name or logo. It is a prominent feature for displaying signage.

## 1.5 Fanlight

A small, semi-circular or rectangular window above the door, often including decorative glazing, allowing additional light into the entrance area.

## 1.6 Canopy

A retractable or fixed covering that extends over the pavement or forecourt, providing shade and shelter.

## 1.7 Cornice

The cornice is an ornamental moulding located at the top of the fascia board designed to ensure that water is thrown clear of the shopfront, it may serve as a decorative element that adds character to the shopfront.

## 1.8 Console

A projecting bracket positioned to the edges of a fascia. Its role is to support the horizontal elements of the shopfront, with the decorative capital forming its visible front face.

## **1.9 Capital**

The decorative front face of the console, forming the topmost element of a pilaster or column and providing a visual crown to the vertical support.

## **1.10 Corbel**

A structural piece projecting from the wall or pillar which can be both structural whilst providing detailed decoration.

## **1.11 Pilasters**

Flat, rectangular columns that project slightly from the wall. They frame the shop front, adding a sense of structure and elegance. Pilasters form the division between adjoining shopfronts and provide a vertical framing to the side of the stallriser and fascia.

## **1.12 Transom Window**

A horizontal window division above the main shop window allowing extra light into the interior and sometimes featuring decorative glazing.

## **1.13 Mullion**

A vertical element that forms a division between elements of a window or door.

## **1.14 Plinth**

The Base element upon which a column pedestal or structure rests, forming the junction between the shopfront and the ground.

## **1.15 Shopfront Window**

The large, usually glazed area that showcases the shop's interior and merchandise to passersby, acting as a visual connection between the shop and the street.

## **1.16 Shop Door**

The main entryway to the shop, often designed to be inviting and complement the overall style of the shopfront. These entranceways must be designed for inclusive access

## **1.17 Stall Riser**

The solid panel beneath the shop window which is often formed of timber or masonry. It provides a sturdy base, protects the glass, and can be used for additional decorative detailing. A stallriser is often between 400-700mm high and topped with a moulded projecting cill where it joins the shop window.

## **1.18 Architrave**

Architraves are decorative mouldings that frame windows and doors.

## 2.0 What is an SPD

- 2.1 A Supplementary Planning Document (SPD) is a document which contains additional detail on how the Council will interpret and apply specific policies in its Local Plan. An SPD does not include any new policies that do not currently form part of the Local Plan, and an SPD also does not form part of the Local Plan.
- 2.2 SPD's are a key consideration in the determination of planning applications and applicants are advised to refer to the contents of an SPD, as this will provide guidance on how the Council will carry out its decision-making functions.
- 2.3 Shopfronts, with their associated signage and advertising, can have a major impact upon their locality. Whether this impact is positive or negative depends upon how the shop is presented. Whilst the main purpose is to display goods for sale or services offered, the shopfront has an important secondary role to play in projecting the image of the business.
- 2.4 Poor design, low quality materials, bad workmanship, inappropriate colour schemes, intrusive lighting, excessive signage and advertising can negatively impact upon the first impressions of the retail offer for potential customers and the character of the wider area. Whilst a well-designed shopfront gives a favourable perception of a business, and if all the premises in a street are attractive, that impression will extend to the whole area, to the mutual benefit of both local traders and residents.

### 2.5 Policy Context

This document is based on planning policies set out at the local, and national level. It expands on policies within the City Council's Local Plan and provides detail from the local level through to national guidance.

Local	National
<p><b>The Coventry City Council Local Plan 2017</b></p> <ol style="list-style-type: none"> <li>1. R2 – Coventry City Centre Development Strategy</li> <li>2. DE1 – Ensuring High Quality Design</li> <li>3. HE1 – Conservation Areas</li> <li>4. HE2 – Conservation and Heritage Assets</li> </ol> <p><b>The Coventry City Centre Area Action Plan</b></p> <ol style="list-style-type: none"> <li>5. Policy CC1: Coventry City Centre – Development Strategy</li> <li>6. Policy CC3: Building Design</li> <li>7.</li> </ol> <p><b>The Coventry Local Plan Review</b></p> <p>Emerging policies :</p> <ol style="list-style-type: none"> <li>8. DE1 – Ensuring High Quality Design</li> <li>9. DE2 – Delivering High Quality Places</li> <li>10. HE1 – Conservation Areas</li> <li>11. HE2 – Conservation and Heritage Assets</li> <li>12. CC1 (partA) – Coventry City Centre Development Strategy</li> <li>13. CC1 (partE) – City Centre Character Areas</li> </ol>	<p><b>National Planning Policy Framework (2023)</b></p> <p>Chapter 12 Achieving well-designed and beautiful places.</p> <p>The Government attaches great importance to the design of the built environment.</p> <p>It is important to plan positively for the achievement of high quality and inclusive design for all development.</p> <p>Permission should be refused for development of poor design that fails to take the opportunities available for improving the character and quality of an area and the way it functions.</p> <p>Poorly placed advertisements can have a negative impact on the appearance of the built and natural environment</p> <p><b>Historic England – Historic Town Centres and High Streets</b></p>

## 3.0 Aims of the SPD

- 3.1 Shopfronts, when poorly designed and maintained, can detract from the overall quality and character of the street and surrounding area. The purpose of this document is to provide guidance for the designs of new shopfronts as well as for alterations, replacement and restoration of existing shopfronts, both in historic and contemporary settings, encouraging a sensitive approach to shopfront design.
- 3.2 This Shopfront Design Guide SPD supports Local Plan design policies by setting out what the Council considers to be good shopfront design principles across the entire city and supersedes the previously adopted 'Shop Front Design Guide In Conservation Areas SPD'.
- 3.3 The purpose of this document is to provide guidance to shop owners and their agents to ensure that future development in the city reflects high-quality, inclusive design that contributes to a vibrant, welcoming environment and supports Coventry's aspirations for its places and people.

### 3.4 Shopfront Evolution

Shopfront design has evolved in step with social, technological and architectural changes, which can be broken down into five core typology periods to offer era appropriate designs that complement the host building in which they sit.

- 3.5 In the late medieval period shops were simple openings in domestic facades with small window opening that doubled as counters enclosed by timber framing and accompanying shutters.
- 3.6 As trade expanded through the 18<sup>th</sup> to early 20<sup>th</sup> centuries, larger glazed displays emerged framed by classical elements such as pilasters, cornices and stallrisers. The advances in glass production allowed for wider panels and further opening up of displays, while the growing emphasis on craftsmanship and ornaments offered reflection of the prosperity of Georgian, Victorian, and Edwardian commerce creating a coherent architectural language that tied the shopfronts to the host building.
- 3.7 The Interwar period introduced further streamlining and Art Deco influences, favouring curved glass, chrome, and marble detailing that celebrated progress and luxury.
- 3.8 Following post-war construction, simplicity and standardisation was favoured utilising aluminium frames, plate glass and box fascias which replaced decorative joinery often eroding local design distinction and ornate detailing.
- 3.9 Contemporary 21<sup>st</sup> century design has shifted towards transparency, minimalism and sustainability using expansive glazing, subtle branding and accessible entrances which prioritise inclusivity, high quality robust materials, energy efficiency and visual



Fig 2 - 18<sup>th</sup> – 20<sup>th</sup> Century  
Shop Fronts



Fig 3 - 18<sup>th</sup> – Interwar



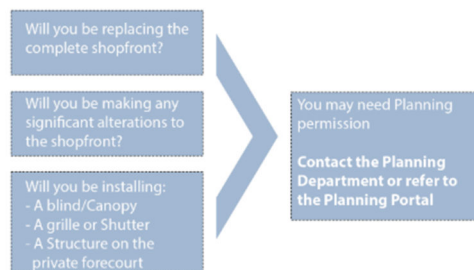
Fig 4 - 18<sup>th</sup> – Postwar

permeability, re-establishing the shopfront as both a civic interface and expression of modern identity.

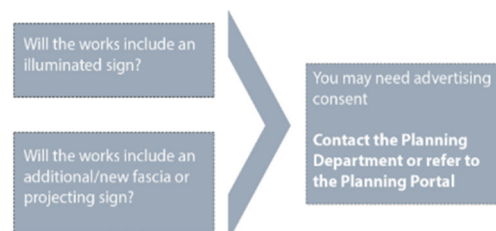
## 4.0 When is permission required?

- 4.1 The installation of a new or replacement shopfront will normally require planning permission, whilst alterations to an existing shopfront, that go beyond repair and maintenance and involve a material change in appearance may also require planning permission.
- 4.2 The requirement of making a planning application for such works is dependent upon a number of factors, including if the area is within a designated Conservation Area, if the property in question is a designated Heritage Asset or if the area or property is subject to an Article 4 direction. Therefore, direction should always be sought from the Coventry City Council planning office. [planning@coventry.gov.uk](mailto:planning@coventry.gov.uk)
- 4.3 Building Regulations approval will likely be required for all new or replacement shopfronts and for all structural alterations. You are advised to contact Building Control before proceeding with any works. [buildingcontrol@coventry.gov.uk](mailto:buildingcontrol@coventry.gov.uk)

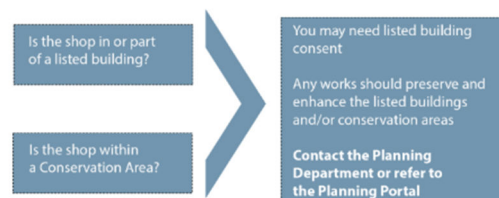
### 4.4 Planning Permission checklist



### 4.5 Advertisement consent checklist



### 4.5 Heritage consent checklist



### 4.6 Licencing checklist



## 5.0 How to use the guidance.

- 5.1 This Guide sets out design considerations for all ranges of shopfronts from repair, replacement to the installation of new shopfronts.
- 5.2 The SPD offers guidance upon how planning policies will be applied when assessing planning applications for undertaking works to a shopfront or installation of a new shopfront.
- 5.3 All shopfronts will need to be designed with consideration of the good principles outlined in Chapter 6.0, alongside the specific character appropriate guidance offered in Chapter 7.0.
- 5.4 Character appropriate guidance is broken down into the five core period shopfront typologies. For ease, a list of areas and which typology those areas generally respond to, can be found below :

## 5.5 Retail Character Areas :

### Late Medieval Character

1. Spon Street
2. Far Gosford Street
3. Hay Lane

### 18<sup>th</sup> to 20<sup>th</sup> Century Character

1. The Burges
2. Hale Street
3. Gosford Street
4. Far Gosford Street
5. Warwick Row
6. Little Park Street
7. High Street
8. Hillfields
9. Hay Lane
10. Cuckoo Lane
11. Hertford Street
12. The Butts
13. Walsgrave Road
14. Foleshill Road

### Areas of Contrast

15. Upper Precinct

### Inter-war Period

1. Jordan Well
2. Whitefriars Street
3. Ansty Road
4. Baginton Road
5. Baker Butts Lane
6. Binley Road
7. Henley Road
8. Daventry Road
9. Green Lane
10. Holbrook Lane
11. Longford
12. Keresley Road
13. Station Avenue
14. Radford Road

### Contemporary

1. Lower Precinct
2. City Centre South
3. Bishop Street
4. West Orchards
5. Belgrade Plaza
6. Bannerbrook

### Post-War

1. Trinity Street
2. Ironmonger Row
3. Broadgate
4. Smithford Way
5. Market Way
6. New Union Street
7. Corporation Street
8. Acorn Street
9. Bell Green
10. Birmingham Road
11. Broad Park Road
12. Charter Avenue
13. Holyhead Road
14. Quorn Way
15. Jardine Crescent
16. Jubilee Crescent
17. Riley Square
18. Sutton Avenue
19. Willenhall
20. Windsford Avenue

5.6 The Guide concludes with a Design Checklist to enable the understanding of the typical design parameters anticipated for the successfully delivery of shopfront designs in line with the policies which support these elements for developers and shop owners to review.

5.7 Imagery used within this document is contained to assist in the exploration of possible design outcomes; however, inclusion of such imagery does not suggest endorsement. Proposed design outcomes will be assessed on a contextually specific basis.

## 6.0 General Principles of Good Shopfront Design

6.1 Traditionally shopfront designs were based on a set of broad principles which successfully achieved a satisfactory relationship between the shopfront and the building as a whole and can still be applied as the basis for new shopfronts today. Four main elements can be used to enclose the shop window and entrance door in the manner of a picture frame, each with its own visual and practical function, these include;

1. The pilasters to identify the vertical division between shopfronts
2. The fascia which provides space to advertise the business
3. The cornice which gives a strong line across the top of the shopfront and gives protection from the weather.
4. The stallriser which gives protection at ground level and provides a solid base

6.2 An attractive shopfront is an important advert for any business. It alerts customers that they are there, it displays the goods and services that are on offer and encourages potential customers to enter the shop. A good design needs to respond both to the host building, the streetscene and the overall character of the area, design principles to achieve this outcome include :

1. The proposed shopfront should reflect the character, design and proportions of the host building.
2. If a shopfront is to be designed in a traditional style, it must be historically accurate and appropriate to the building and the street.
3. The proposed shopfront should not visually divorce the ground floor from the upper storeys of the building, but rather treat the building as a unified whole.
4. Where a proposed shopfront would span across more than one building the individuality of each building should be retained.
5. Buildings whose upper storeys have a strong symmetry should have that symmetry incorporated into the proposed shopfront as well, by spacing vertical divisions to correspond with strong vertical elements above.
6. Where new shopfronts are introduced, they should include generous areas of clear glazing to allow views into the shop, contributing to an active and engaging streetscene.

6.3 Where the existing shopfront represents a good example of being appropriate to the character of the area and the host building, ideally, it should be retained and refurbished rather than replaced. However, many historic shopfronts in Coventry have been replaced with unsympathetic, modern installations in recent years and the replacement of these with more appropriate designs has the potential to greatly enhance historic buildings and the streetscene.

6.4 The Council will expect the design and detailing of proposed shopfronts to be of a high standard and to be responsive and sympathetic to the host building.

6.5 Permission will not normally be granted for the removal of a historic shopfront and in many cases the insertion of a shopfront into a historic building where there has not been a shopfront previously may be resisted without careful consideration, which will be reviewed on a case-by-case basis

- 6.6 The following provides elements to consider when altering or renewing the shopfront which should be read in conjunction with the design checklist (section 9). Any proposed alterations should be checked to determine whether planning permission is required.
- 6.7 'Decluttering' can be an affordable and effective way of enhancing an existing shop front and should also be a consideration in new shop front design. The restrained use of window manifestation to can delivery greater levels of transparency between the street and the retail interior, delivering an 'active frontage' whilst careful consideration of the placement of features such as lighting, wiring and security features should be undertaken to ensure unnecessary visual clutter is avoided.
- 6.8 The re-use of existing good quality features is also encouraged as a more sustainable way of improving an existing shopfront, this can often also offer a more affordable solution.
- 6.9 Designs should respect and enhance key features of the host building, the original shopfront and elements of interest. Enhancement of original features and fixtures should be offered through repair and reuse where possible.
- 6.10 Designs should not try to divorce the ground floor from the upper storeys of the building, but rather treat the building as a unified whole.
- 6.11 Designs should respect the character of the host building and the wider area taking consideration of location, framing, proportionality, materials, colours, lettering font, and lighting.
- 6.12 Good quality designs should incorporate signage that compliments the host building and character of the street scene.
- 6.13 Bulky illuminated box signs should be avoided.
- 6.14 All entrances, external and internal areas should provide safe and inclusive access for all, including wheelchair users, families with prams and shopping trolleys
- 6.15 Shopfronts should always deliver an active frontage to the street, enhancing visual transparency and minimise coverings that obscure the shopfront.
- 6.16 Designs should seek to provide a visually attractive contribution to the streetscene outside of opening hours, with careful consideration of security shutters and internal fittings.
- 6.17 Canopies and awnings should only be offered in contextually appropriate areas that does not detract from the host building.
- 6.18 It is recognised that shops that are part of a chain may wish to use a 'house style' or corporate image in terms of design and colour scheme. With co-operation, flexibility and an emphasis on quality and detailing, a corporate image can often be adapted to offer contextually appropriate responses without compromising the principles of good design, and will be considered on a case-by-case basis.

## 6.19 The Ten Key Principles of Good Shopfront Design

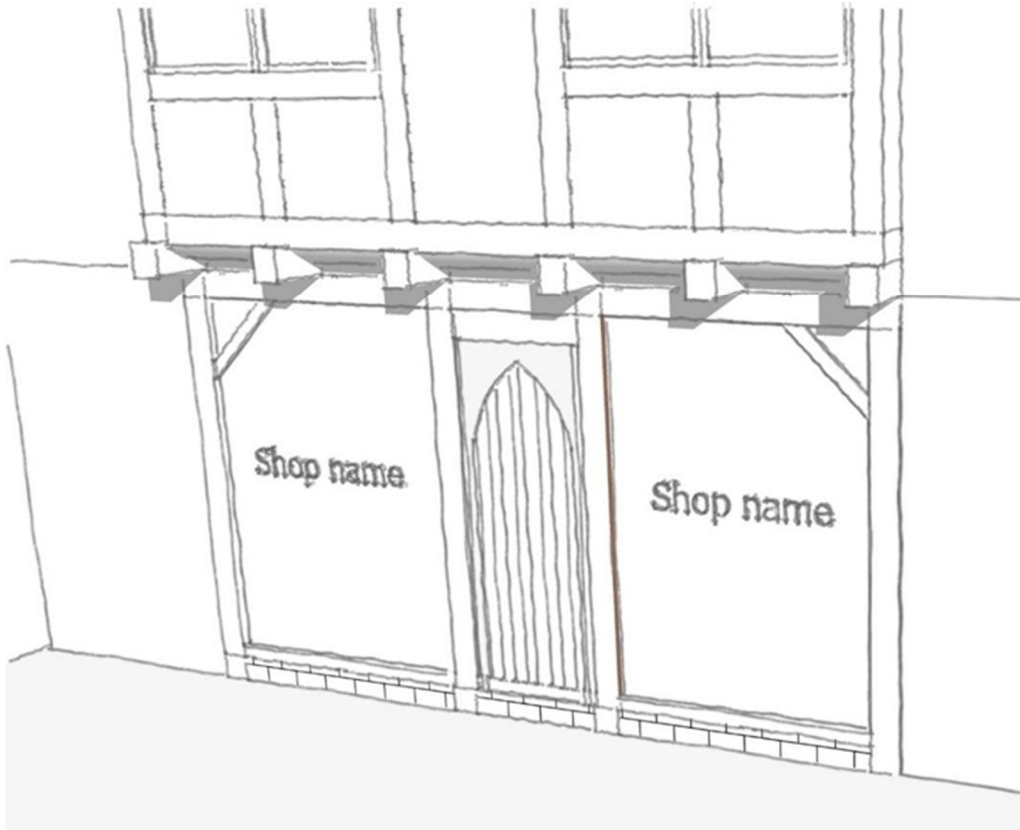
- 6.20 **Principle One** – Shop front design should be responsive to the architectural style of the host building, opportunities for retention and enhancement of original architectural features should be taken where possible.
- 6.21 **Principle Two** – Shopfronts should relate to the host buildings form, reflecting the original proportionality by retaining the legibility of the established plot rhythm of individual buildings. This can be achieved by ensuring that shop fronts do not span across neighbouring buildings without appropriate subdivision.
- 6.22 **Principle Three** – Use character area appropriate materials, and consider opportunities for the sustainable re-use of materials.
- 6.33 **Principle Four** – Signage and facias should use appropriate proportions of scale and character to positively reflect the character of the host building and wider streetscene. These elements should always be placed below the cill of first floor windows and be positioned evenly within the retail framing. The lighting of signage should be carefully considered and avoid being excessively bright to avoid detrimental amenity impacts.
- 6.34 **Principle Five** – Shopfront design should deliver an active frontage to the public realm, limiting excessive manifestations which can erode transparency, and consider how interaction to the public realm is delivered outside of retail opening hours.
- 6.35 **Principle Six** – Shopfront design should sensitively incorporate necessary security measures in ways which maintain the quality of frontage outside of opening hours. Consideration of the use of shutters with a visual transparency, or the use of internal shutters may be positively considered, whilst the sensitive positioning of alarm boxes should also be considered within design development.
- 6.36 **Principle Seven** – Shop front design should ensure easy access for all, with careful consideration of topography and threshold design. Consideration should also be given to the width of footpath fronting the shopfront, where recessed entranceways may aid ease of access and limit conflict with pedestrian flows.
- 6.37 **Principle Eight** – Where use of outdoor spaces are proposed, proposals should not impede pedestrian flow.
- 6.38 **Principle Nine** – When considering design for a new shop front, consideration should be given to the potential of future periods of vacancy and how the shopfront may be utilised for a meanwhile use.
- 6.39 **Principle Ten** – Canopies should only be proposed when in keeping with the shop front typology, canopies should be retractable and not be inclusive of product advertisements.

## 7.0 Character Specific Design Guidance

### 7.1 Late medieval

- 7.2 The earliest examples of shopfronts are late medieval and were little more than a door and a window, the window would have served as the counter and would have had wooden shutters for security at night. These very rarely survive as the ground floors of timber-framed buildings have usually been heavily altered in the intervening centuries.

- 7.3 Many timber-framed buildings in Coventry, such as those along Spon Street or Far Gosford Street have been heavily restored to return them to their earlier appearance. In these cases, it would not be acceptable to fit a conventional shopfront and instead the ground floor wall is omitted and replaced by large, glazed windows within the opening in the timber frame.
- 7.4 As there is no fascia to display the name of the business, signage should be restricted to hanging signs on a bracket at first floor level and the modest use of window vinyls that leave the majority of the window clear for a display with any security shutters needing to be internal fitted.



- 7.5 **18<sup>th</sup>- 20<sup>th</sup> Century**
- 7.6 Shops and shopfronts as we know them today with large, glazed windows to display goods developed during the 18th and 19th centuries and began a tradition that continued until the mid-20th century. Georgian period shop windows have numerous panes of glass divided by glazing bars and some would have curved bow windows to make the display of goods more conspicuous to the street. Elements derived from the classical tradition such as decorative pilasters, stallrisers and cornices are also used for the first time and harmonise the appearance of the shopfront with the rest of the building. Examples of Georgian style shopfronts in Coventry can still be found today in Hay Lane.

- 7.7 The introduction of plate glass in the mid-19th century revolutionised shopfront design as it became possible to span the whole display area with a single pane with the minimal use of slender mullions and a low stallriser at the base. The display area was then framed with elaborately detailed pilasters and a fascia displaying the shop's name. Large and elaborately decorated shop fronts did exist in Coventry City Centre, but most were lost when it was rebuilt after the Second World War and what survives today are often the more modest shopfronts in outer areas like Spon End and Gosford Street. These are often quite narrow and reflect the width of the medieval property divisions. The stallrisers and pilasters were often brick or glazed brick with a display window and a recessed door to the side.



## 7.8 Interwar

- 7.9 By the mid-1930s Art Deco-inspired shopfronts were widespread throughout British towns. By the end of the 1920s, two main types of shopfront style had emerged. The first was a very minimalist, undecorated design constructed of sleek and shiny materials. The second was of a more traditional style using curved glass entrances, leaded glass to the clerestory and marble or tiled entrance floors reminiscent of the Arts and Crafts movement. Few examples of inter war period shopfronts remain within Coventry and thus existing examples are to be protected where possible.



## 7.10 Postwar

- 7.11 After the Second World War, details were simplified even further although many were modern but still stylish. However, the 1960s and 1970s witnessed a swing to insensitive more subtle designs that were often unresponsive to the host building. Over-dominant fascia's and box signs, crude plastic lettering, large areas of undivided plate glass, aluminium window frames, standardised corporate signage and a general disregard for the architectural features of the host buildings managed to damage the character of many shopping streets across the city.
- 7.12 However, where contextually appropriate a successful design can still be achieved through the use of proportional fascias with simple lettering, integrated canopies, recessed doors, large open windows, metal framing and the use of simplified wooden or stone bases. These features should be used to elevate the design whilst respecting the host buildings form and any established framing, as demonstrated in the example below.



## 7.13 Contemporary

- 7.14 Modern shopfront designs offer a departure from traditional approaches, emphasising clean lines, transparency and minimalist design focussing on the functionality, adaptability, and aesthetic appeal of the store through the strong use of glass, steel, and aluminium. This departure from the more traditional ornate detailing allows for the development of a sleek appearance that often both compliments the host building and surrounding context.
- 7.15 Modern shopfronts foster a connection between the interior of the shop and the streetscene through large glass windows, doors with well- considered displays and window manifestations to embrace street frontage activation, inviting interaction and showcasing merchandise through visual permeability, whilst often acting as extension to the public realm itself.
- 7.16 Sustainability and inclusivity are also key considerations within modern shopfronts with a focus on energy efficient and recyclable materials. Consideration should also be given to adopting features such as level entrance thresholds and automatic doors to ensure that the shops remain welcoming and accessible.
- 7.17 Modern high-quality signage is an important element of the shopfront design and should be balanced and well considered both in regard the host building and branding. These features often include minimalistic branding elements which avoid ill- proportioned fascia's, overbearing manifestations, poor framing and cluttering to contribute to an overall cohesive shopfront.



## 7.18 Areas of Contrast

- 7.19 In some limited instances some areas may offer a contrast to the general design advice offered within the Guide and in these cases will be considered on a case-by- case basis. It is imperative further guidance on the delivery of appropriate design responses is sought from the Council, areas where this may be applicable are listed below.
- 7.20 **Upper Precinct & Broadgate**
- 7.21 Upper Precinct and Broadgate are subject to a separate shopfront Management Plan and further guidance on the parameters should be sought from the Council. The Guidelines are to ensure a clear visual connection is maintained between the retail units and the units maintain interaction and an active frontage with the Upper Precinct at ground and first floor levels. The management plan is responsible for maintaining clear visual connectivity between retail units, ensuring both interaction and an active frontage response is found throughout the Upper Precinct retail area.

## 8.0 Shopfront Precedents

### 8.1 Responding to the host building

Respecting the host buildings form, plot rhythm and style will allow for the shopfront to sit comfortably with the streetscene and create an appropriately contextual response to both the character of the building the street.

#### Poor Design

An example of an unsympathetic shopfront which does not respect the host buildings form, plot rhythm or style which creates a dead frontage divorced from the context



#### Good Design

A good example of a responsive shopfront being reintroduced to offer a era appropriate design which respects the host building & plot rhythm



## 8.2 Shop branding

Shop branding plays an important role in the identity of many shops however this should not detract from the quality of the shopfront response and can often be adapted to offer both the necessary brand identity and contextual response to the character of the building.

### Good Design

House Brands can often be adapted to compliment the existing character of the area or streetscene and should be sought where possible

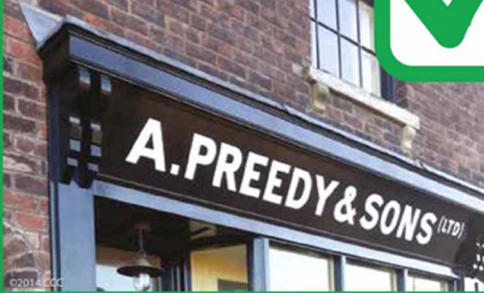


## 8.3 Signage

### Good Design

A selection of shopfront examples that offer signage that responds to the design and era of the host buildings and context of the street

Traditional 18th - 20th Century



Post war 20th century



Modern 21st century



### Poor Design

These shopfronts have poor quality, plastic fascia signage demonstrating little thought went into the design or lettering and are out of keeping with the host buildings era, form and proportions. This creates visual clutter, and an undesirable disconnection which would not be considered an acceptable response



### Good Design

These shopfronts do not incorporate fascia's for signage so the shop window is utilised to display the business name with well proportioned and moderate graphics. Large parts of the window being covered would not be considered appropriate as it limits the shops transparency and active frontage.



## 8.4 Colour Palette

### Poor Design

The use of brash colours can detract from the quality of the shopfront and negatively impact upon the host building and character of the area



### Good Design

A well considered palette can enhance both the host building and shop itself



## 8.5 Cornice



A moulded shopfront cornice with dentilated detail on the underside.

## 8.6 Canopies

Traditional canvas roller blinds were a common feature of Victorian shopfronts in order to protect goods from damaging sunlight and customers from bad weather. The inclusion of a roller blind into a new shopfront has the potential to enhance an area so long as it can be integrated into the overall design and the blind fully retracts into a recessed blind box behind the shopfront fascia. The installation of such a blind may require planning permission and / or advertisement consent.

### Good Design

Examples of well proportioned canopies in Coventry that retract neatly designed into the shopfronts.



### Poor Design

A Dutch blind in Far Gosford Street that is cluttering what otherwise would have been a well designed and attractive shopfront.



## 8.7 Decorative Pillars

Traditionally they are designed with a foot at the base and a capital at the top on which the console sits. They are often made of timber or masonry and decorated with timber panels or fluting but can be left plain. Glazed bricks are sometimes used in place of timber pilasters. Pillars play an important role in framing the shopfront signage, window display and entrance.

### Good Design

Examples of decorative pilasters found within Coventry, these are typically delivered in robust materials such as timber or masonry. Earlier shopfront examples offer lavish decoration whereas more modern examples have further simplified the designs to compliment the host building while still delivering the desired shop framing.



## 8.8 Entrances

Doorways offer the primary access into the shop and it will be expected that shopfront designs coming forward should offer entrances which are both legible and accessible for all users.

### Good Design

Inclusive access can be designed into shopfronts when considered alongside the internal layout arrangements and will be sought within all shopfronts designs



### Good Design

A recessed doorway with flanking windows found along Hay Lane



## 8.9 Stallrisers

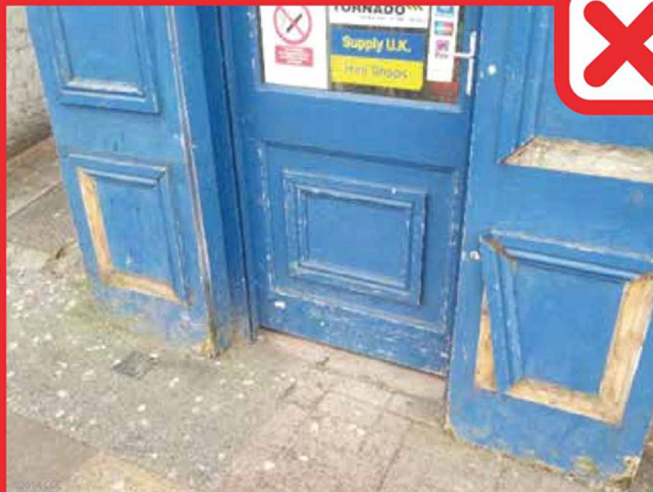
### Good Design

Stallrisers are often offered in a variety of styles that compliment the shops design with many being made from robust and attractive materials. Earlier examples of shops often utilised either timber or glazed bricks with later 20th century examples opting for tile, brick or stone finishes, whereas many modern 21st century shops have removed stallrisers all together unless there is a level change present.



### Poor Design

Tacked on moulding has been used to create decorative panels on this shopfront but they are poor quality, vulnerable to damage and quickly degrade. Proper joinery techniques should be used on timber shopfronts to offer a robust design.



## 8.10 Shopfront Displays

### Good Design

A well considered shopfront that responds to the cornerplot with a dual frontage design



### Good Design

A shop window with an attractive and eyecatching display which still offers visibility into the shop and onto the street



## 8.11 Window Manifestations

### Poor Design

The whole of the shop window is covered by a vinyl graphic which ruins the external appearance of the building



### Good Design

The Restrained use of vinyls here to the top and bottom of the window giving the name of the business allows the majority of the window to be left clear so that potential customers can view the display and activity inside the store. By leaving windows clear it allows views into shop making it far less intimidating for new customers to enter.



## 8.12 Transom Windows

Typically found within 18th to 20th Century shopfronts, shop windows of this period are sometimes horizontally divided by transoms, to allow the provision of a row of shallow windows above the main shop display windows, known as 'transom lights'. These often feature within traditional shopfront design.

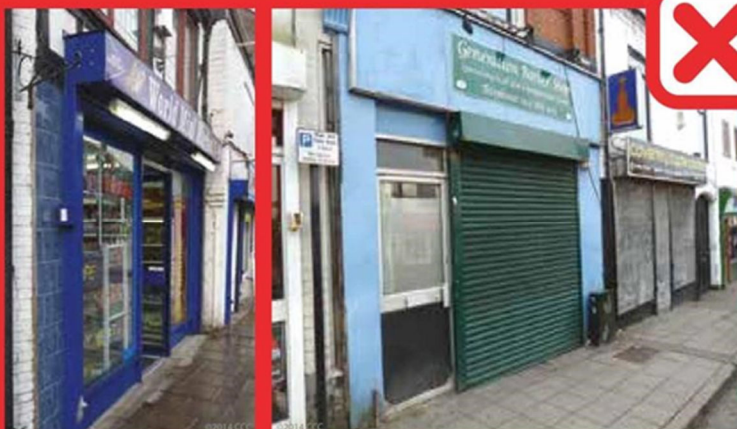


## 8.13 Mullions



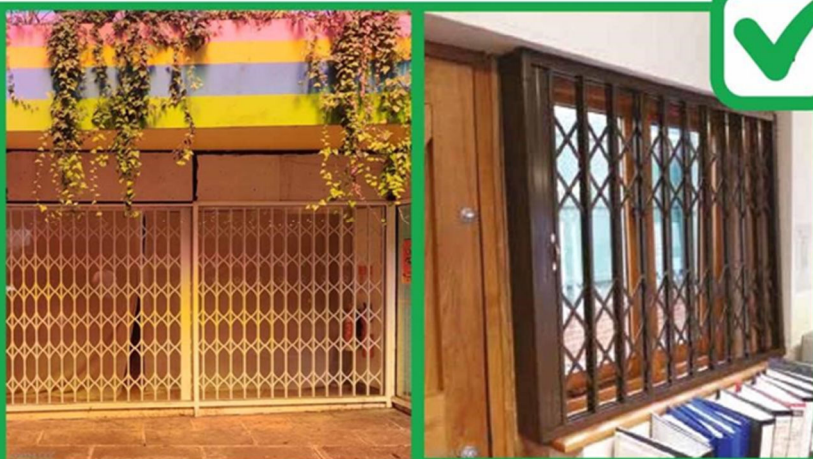
### Poor Design

Externally fitted solid shutters like these are not considered appropriate due to their poor quality appearance that create dead frontages and negatively impact the vitality of a street



### Good Design

good examples of an internally fitted horizontal sliding shutter



## 8.15 The forecourt and street activation

### Good Design

A good example of a store utilising the forecourt with non permanent solutions to enhance frontage animation through seating and soft planting.



### Good Design

This is a good example of utilising outdoor space to activate the frontage by enhancing the vibrancy of the streetscene. This is accomplished through the careful consideration of temporary seating and planters which do not obstruct pedestrian movement and can be easily altered or fixed



### Poor Design

Poorly considered use of the forecourt can be obstructive and detracts from the appreciation of the host building and the character of the streetscene



## 8.16 Cash Machines

### Good Design

A Good intergration of a cash machine that utilises the existing window pattern to insert the cash machine and utilises colours that compliment the shopfront while not becoming overly dominant within the design



## 8.17 Meanwhile Uses

### Good Design

Good examples of vacant units offering a meanwhile use through a pop up shop to support start-ups, showcase events and promote the units availability



## 8.18 Area of contrast

### Good Design

Some areas have specific design guidance that may contrast the typical advice applicable to the character of the area. In these cases it is advisable that further guidance is sought from the council to offer appropriate design responses



## 9.0 Contacts and Resources

General development control enquiries concerning permissions and consents should be referred to The Development Management Team:

**Phone** 024 76831212

**Email** [planning@coventry.gov.uk](mailto:planning@coventry.gov.uk)

Enquiries relating to planning enforcement issues should be directed to the Building Control Team:

**Phone** 024 7683 2057

**Email** [buildingcontrol@coventry.gov.uk](mailto:buildingcontrol@coventry.gov.uk)

Coventry City Council Planning Map – including identification of Conservation Areas and Listed Building designations

[www.coventry.gov.uk/planning-2/online-planning-map](http://www.coventry.gov.uk/planning-2/online-planning-map)

CCC Conservation Webpage

[www.coventry.gov.uk/heritage](http://www.coventry.gov.uk/heritage)

CCC Adopted Local Plan and Supplementary Planning Documents (SPD's)

[www.coventry.gov.uk/planning-policy/coventry-local-plan-2011-2031](http://www.coventry.gov.uk/planning-policy/coventry-local-plan-2011-2031)

