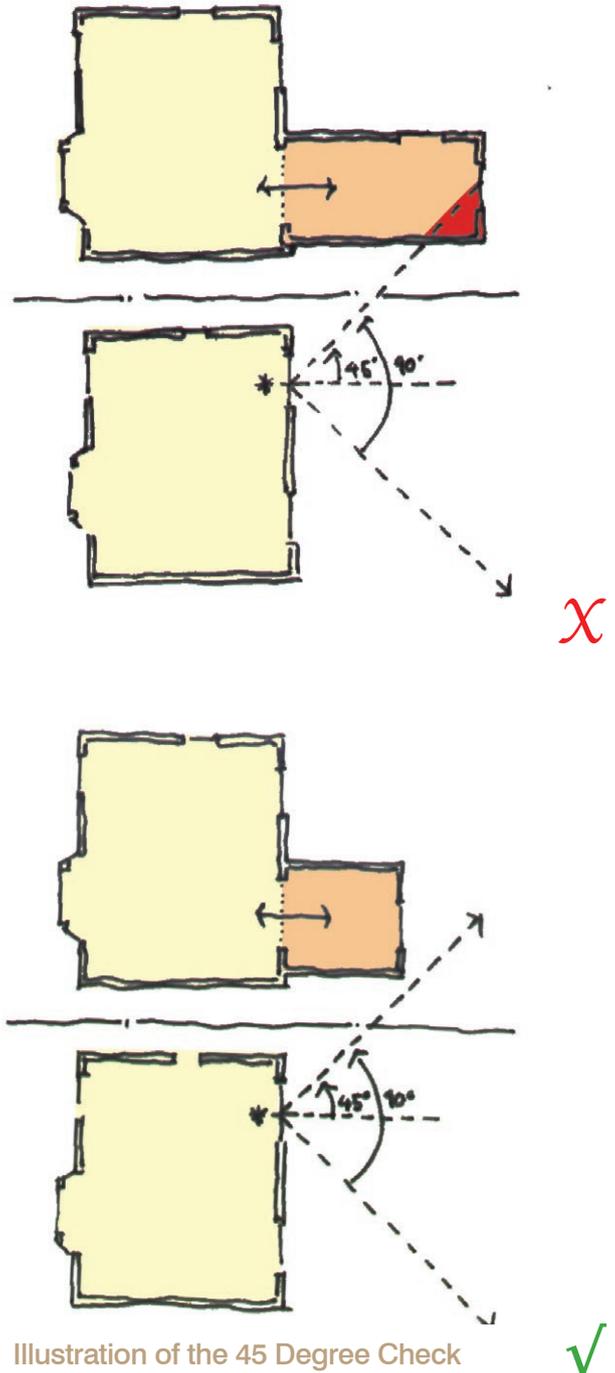


## Appendix 1

### Overlooking / Over-shadowing in new development

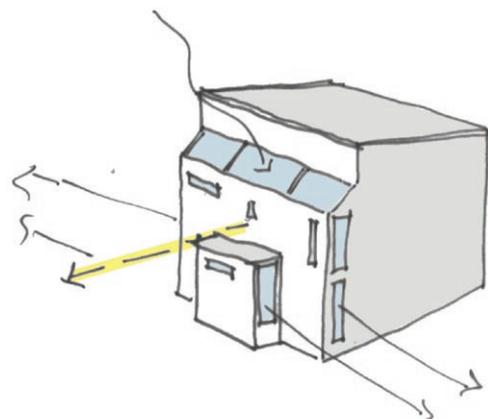
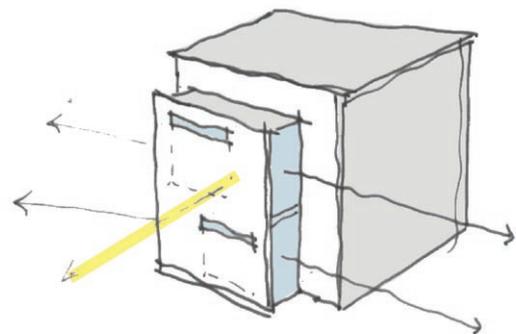
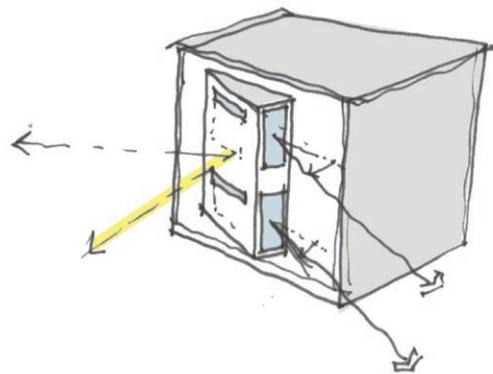
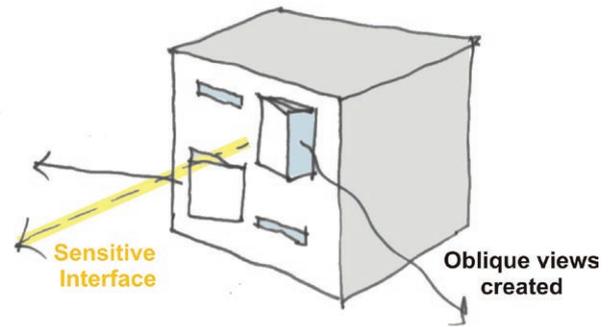
- Overlooking and overshadowing are important considerations in designing new development, especially in respect of extensions to existing buildings. Problems associated with overlooking and overshadowing will need to be avoided for an extension to be deemed appropriate. Overshadowing is an issue of form and location of buildings where design details cannot alter the impact of the development on its neighbours. Overlooking is different in that design can help avoid potential problems. The Council encourages a design-led approach to this issue with the aim of creating appropriate and neighbourly relationships that avoid overbearing new development.
- The Council will make use of the 45 degree check when considering the appropriateness of new developments over single storey height. This check is based on ensuring that no new development crosses a line taken at 45 degrees from the mid point of the nearest window of an adjoining / neighbouring building. This is a check and not a hard and fast rule, and the design of the new building and its fenestration will be important when considering development proposals. Similarly the nature of the nearest adjoining / neighbouring window will also be a factor, for example in terms of the room it serves.



↑ Illustration of the 45 Degree Check

- Overlooking is a key issue in respect of relationships between different new buildings, but also more importantly between new and existing buildings. Innovative and careful design can help to overcome potential problems and the Council promotes a design-led approach to this issue. The following techniques will help to avoid potential problems of overlooking:

1. Assess and record all existing windows and private amenity spaces associated with neighbouring buildings and properties and the implications of these for the new development.
2. Ensure the form of the new building responds to the challenge of the site and the adjacent buildings to create appropriate separation between new and existing, considering the 45 degree check;
3. Use directional windows where the orientation of windows is controlled within the wall of the building to avoid direct overlooking and sensitive interfaces. Directional windows can create architectural features both internally and externally;
4. Use high and low windows within a room where 'strips' of glazing towards the top and bottom of the room space replace standard (mid) height windows on sensitive interfaces. The aim is to avoid windows at or close to 'eye level' either when standing or sitting within the space;
5. Use roof windows to light a room from above and avoid the need for windows within walls. This is generally more suitable for smaller rooms in residential developments, such as bathrooms, but can work effectively alongside other high-level windows in larger non-residential spaces, such as galleries, leisure, education and commercial developments; and
6. Use opaque glazing where necessary to limit views out of (and into) rooms. This approach should not be used for large and prominent windows, or as a cheaper alternative to architectural design solutions.



↑ Illustration of Directional Windows

## Appendix 2

### Shop Front Design

#### Introduction

This appendix builds upon the guidance provided within the main design guide. It provides more detailed guidance for new shop fronts and for improvements to existing shop fronts. This document also helps to explain what is meant by good quality shop fronts and how better design can be achieved.

Designers and architects should respond creatively to guidance provided positively. The aim is not to constrain flair and creativity, but to ensure that the overall standard and character is uplifted based on a number of very simple design approaches. Indeed, within the broad design parameters set there is significant scope for variety and innovation.

Planning permission is required for any new or replacement shop front and any other alterations which affect the external appearance of the building. Conservation Area Consent may also be required in some instances for major works and early consultation with East Staffordshire Borough Council is advisable. Most applications will also require Building Regulations Approval and early discussion with Building Control is welcomed.

#### The Importance of Well Designed Shop Fronts

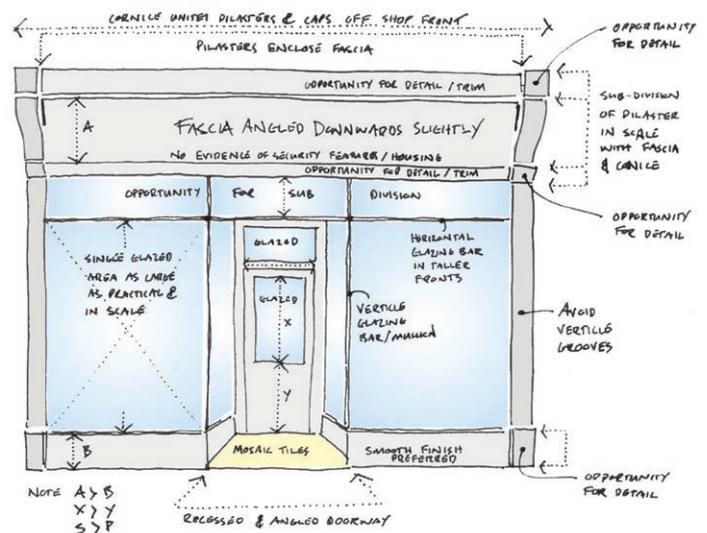
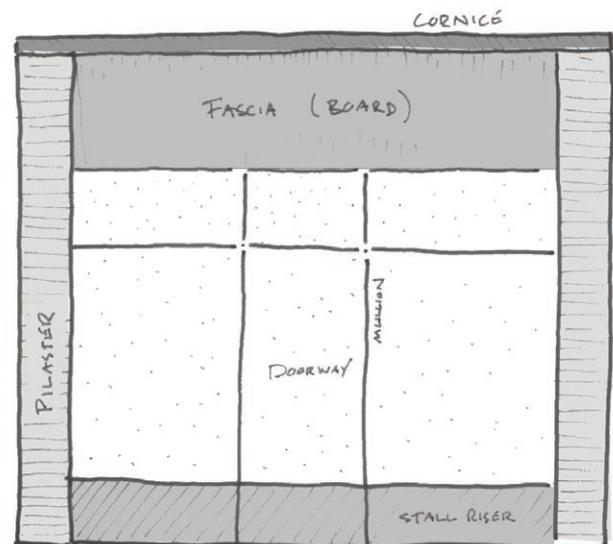
Shop fronts are quite literally the shop windows of towns and villages. They reflect the health of centres and the range and quality of the activities which are located there. They play an important part in establishing built character and are highly visible enclosing the public realm.

It is recognised that the condition of a great many shop fronts in the Borough could be improved. Lifting the quality and condition of shop fronts is an important part of the Council's drive to improve design in the Borough.

#### Shop Front Elements

The following general elements make-up shop fronts. Individually and collectively, these traditional elements require detailed consideration.

- Stall Riser,
- Pilaster,
- Fascia,
- Cornice,
- Mullion and
- Doorway.



## Guiding Principles

The Design Guide set out 9 guiding principles for shop fronts. These are:

1. Reflect the scale and proportion of the buildings within which they are located, particularly their vertical and lateral rhythms and fenestration;
2. Ensure consistent use of materials, colours and finishes, which should be sensitive and appropriate to the building and context;
3. Ensure fascia boards, stall rises, pilasters and other elements of the shop front are sympathetic to the building and well-coordinated, creating an aesthetically coherent and pleasing effect;
4. Ensure fascia signage, branding, hanging signage and other forms of branding are carefully designed and sympathetic to the existing building and context;
5. Ensure colours for shop fronts and for signage are well coordinated and sensitive to the building and the context. Bold colours may be appropriate but garish and vivid colours should be avoided. Heritage colours will be preferred for historic buildings;
6. Ensure lighting is externally mounted and carefully designed. Internally illuminated fascia signage boxes should be avoided.
7. Standardised, crude, shop fronts which are unsympathetic to the architecture and proportions of buildings will not be acceptable;
8. Contemporary designs may be acceptable even in traditional buildings where the design language creates a simple and elegant feel utilising high quality materials; and
9. Security features should not dominate and security shutters should be avoided. Where there is an identifiable requirement for security shutters these will normally only be acceptable where they are internally mounted

of, perforated or latticed design and finished in an appropriate colour. The precise design solution will depend on a proper analysis of the context.

## Design Approaches

The decision as to whether a shop front should be contemporary or traditional will need to be made on a scheme by scheme basis. In most cases both traditional and contemporary designs will work effectively in historic buildings. More modern buildings, particularly those of simple form and design of the 1960's do not suit traditional designs, and will require contemporary approaches which reintroduce scale and proportion. The choice of contemporary design versus traditional vernacular design in new development must follow through into the shop front design. In general, high quality and sympathetic contemporary design and architecture will be preferable to historicist designs for new development.

## The Traditional Response

The towns and villages of East Staffordshire have a great many fine buildings and a range of traditional shop fronts. In many cases traditional shop fronts need to be restored sensitively to recreate their character and sense of quality. There is a good variety in traditional styles and details evident, which can inform new designs. In a great many cases restoration need not equate to a whole new shop front, but a mending of what is there already. Where this mending approach is favoured, it will be important that new additions relate well to existing. When designing a traditional shop front, care needs to be taken to ensure that each shop front element is well selected and well related one to another. The advice which follows in this section provides a basic performance specification.

## The Contemporary Response

Whilst the Borough has many historic towns and villages, there is a place for the contemporary. Contemporary design can create high quality and innovative designs, which enhance the setting and provide a fresh perspective. Where contemporary designs depart from tried and tested traditional approaches, design quality

## Appendix 2

must be of the highest order and clearly communicated through drawings and samples. Simplicity and creativity will be preferred to over elaborate or contrived designs. High quality robust materials will be preferred and these could introduce materials not indigenous to the Borough such as metals and ceramics. The finish of such materials will need to be of a high standard and fit for purpose. Architectural glazing techniques are often the basis of good quality contemporary shop fronts. New retail development may create larger shop units. It will be vital to break down frontages where wide shop fronts are proposed to retain strong vertical proportions to streets.

### Combining Traditional and Contemporary Design

Some recent shop fronts have combined traditional elements with contemporary detailing to good effect. This 'fusing of old and new' is most successful when based upon the format of traditional shop fronts where one or more element reflects a contemporary design language. This might include lettering and signage, materials and finishes, glazing and lighting or other design aspects. The key to success is combining traditional and new in a complementary juxtaposition. This will rely on the skill of the designer and a commitment to quality.

### Responding to the Traditional Shop Front

Developing the shop front brand will provide the opportunity for interpretation and creativity within the overall design themes and basic relationships already established. Understanding the layout of traditional shop fronts and the elements which comprise this, is particularly important as this helps to set design parameters, for restoration and new designs. Where one or more shop front element is poorly resolved, this is generally to the detriment of the shop front. In some cases the building or design may be of a high quality and require a simple design where one or more traditional element may be omitted. The aim is to respond to the traditional shop front, not copy it. This section provides guidance to assist this process.

### Proportion and shop front elements

The design, layout and relationships between traditional shop front elements are important to the overall impression of the success of that shop front. Elements within the shop front need to be well related to one another as well as to the overall building. Vertical proportions should help to structure the design, reflecting the grain and variety of existing traditional streets. Various arrangements of stall riser, pilaster, mullion, fascia etc, are in evidence within a range of traditional styles across the Borough, rather than any one particular style. In general, rules of thumb when designing and scaling shop fronts include:

- Fascia deeper than stall riser
- Glazing in door deeper than timber panel.
- Pilaster narrower than stall riser is deep.
- Symmetry preferred to asymmetry where space allows.
- Subdivision of glazing laterally where shop fronts taller than standard door unit.
- Recessed doorway.
- Sub division vertically to provide glazing return towards recessed doorway.
- One colour and a simple palette of materials should provide harmony.

### Stall Risers

The panel located towards the bottom of the shop front which meets the ground and encloses the shop window. Design Guidance for stall risers includes:

- Painted timber panels are the most common materials for stall risers. These should be painted in one colour only.
- Designers should avoid over decoration and in particular the tendency to 'box out' these areas to sub-divide the stall riser.
- Natural stone and brick are other materials well suited to the Borough. In some cases synthetic substitutes may be considered where their performance in terms of aesthetic fit and robustness can be demonstrated.
- Rain screen cladding and ceramic tiles are alien to the Borough and are not acceptable.

- Naturalistic matt finished or 'stone effect' tiles may be considered, where these are of a neutral colour and fit within the design of the building.
- Stall risers are not always essential and glazing to low level is acceptable, where this is an integral part of the design
- Where low level glazing is used a kickboard will be required to provide a robust edge at ground level. There is a preference here for stainless steel or similar finished material.
- In some cases, contemporary designs may not require pilasters at all and this will be acceptable where the integrity and quality of the overall design can be clearly demonstrated.
- In some historic buildings, particularly stone construction buildings, pilasters may undermine the quality of that building where a more sensitive and understated architectural approach is required.

### Pilaster

Pilasters are located to the sides of the shop front defining and enclosing the premises.

Design guidance for pilasters includes:

- The pilaster junction between shop units provides definition and enclosure.
- As with the stall riser it should be an integral part of the overall design in materials such as timber, stone or brick and be compatible within the building.
- Pilasters should enclose the fascia board and extend to meet the cornice and ground plane.
- There will be opportunities for detailing within pilasters at locations where they meet stall risers, fascias and cornice. These should be distinctive and well proportioned helping to unite the elements.
- The sub division of pilasters may correspond to a stepping out of the shop front higher up the façade to take account of the angled fascia. This should relate to the relief of the pilaster and not the colour which should be one colour only.
- In contemporary scheme, modern finished materials such as (brushed or treated) stainless steel, (aged/distressed) copper, bronze and other such base elements may be used. Modern designs should be of a high quality and simple design and be well integrated in the overall scheme.

- Prior agreement with adjacent owners is essential to define the precise legal boundary before the application is submitted. Pilasters are often essential to resolve the detail between shop fronts along a street.

### Fascia

The fascia board is the area directly above the shop window, which is the primary area for signage and information. Design guidance for the fascia includes the following:

- Fascia should not be continuous with adjacent units but visually contained within pilasters.
- The scale of the fascia within elevation is critical and should appear integral with the remainder of shop front.
- The fascia should be as deep as the building permits and then other elements scaled accordingly.
- There is a tendency for overly deep fascias, which reduce light into shops and dominate the building elevation. This needs to be avoided.
- The preference is for treated and painted timber.
- Other high quality finishes are welcomed and these may be natural stones or slates or (brushed or treated) stainless steel, (aged/distressed) copper, bronze and other such base elements.

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- Fascias should avoid obscuring original features and windows.
- Fascias should angle downwards slightly to permit optimum visibility from eye level, where contained within pilasters.
- Where pilasters are absent, the fascia should be flush to the building frontage in order to create a sense of unity.
- Opportunities exist for detail to the top and bottom of the fascia boards, although this is not a requirement and good effects can be created by more minimal approaches.
- The join where the fascia junction meets the pilaster is important and the pilaster should be in relief from the recessed fascia.
- In some cases it may be preferable to have no fascia and simply use the face of the building to facilitate the signs.
- In some cases, asymmetrical layouts may be more contextually appropriate where the original building is itself asymmetrical in design.
- The size, use and internal layout of the shop unit and its function may also inhibit a symmetrical approach. In such cases, asymmetrical designs may be unavoidable.
- Doorways should be recessed from the street where space within the shop allows. The shop window should extend to address this recess, providing greater levels of natural illumination and shop front display space. This recess also provides shelter.
- In plan the recessed doorway should be wider at the street than at the door to the shop, to open up views and create a welcoming impression.
- The recessed doorway creates an apron to the shop front at its entrance. The traditional treatment here is black and white mosaic tiles. These need not be copied, but this area should provide a hard, non slip surface, relevant to the design of the shop and the street. Simple tonal designs are preferred to brighter finishes.

### Cornice

The cornice is located above the fascia and provides a termination point for the casing of the shop front. This feature is encouraged in traditional designs to complete and 'cap off' the layout. The cornice should be in scale with the pilaster and the fascia. In contemporary schemes, where fascia boards are omitted, the loss of the cornice will be necessary to the overall effect.

### The Doorway and Shop Window

The location and detail of both the door and shop window is the major contributor to the overall impression. The layout of these features will dictate to a large degree the scale and organisation of the whole shop front. A sound relationship with the building within which the window and doorway is located will be important. The following guidance should inform designs.

- Symmetrical designs are encouraged when laying out the shop front, with the door placed centrally and flanked by shop windows.
- In terms of materials and finish, the traditional approach is to treat and paint timber in matt finishes for door frames, window frames and mullions. Gloss paints are not traditional and should be avoided, as should stained timber.
- In some cases high quality metallic materials may be appropriate, but unfinished aluminium should be avoided.
- PVCu window frames and doors are not sympathetic to the character of traditional building, are unsustainable and often look less attractive. As such they are not considered acceptable.
- The shop door should be part glazed to allow light and views into the shop. The glazed upper section of the door should be deeper than the timber panel below.

- Lead flashing is characteristic of many older shop fronts, although modern designs replace this feature with less attractive synthetic substitutes. These details need to be of a high quality and contribute to the design positively.
- Level access with no trip hazards should be provided.
- Doors should give easy access, not infringe on pavements and in particular fully comply with requirements of the Disability Discrimination Act and the Building Regulations.
- Automatic doors are acceptable preferably by automating existing doors.
- More innovative layouts, designs and materials may be considered where these add to the character of the property and local distinctiveness in the town centre.
- Glazing is a key component of the shop front. Vertical emphasis rather than horizontal emphasis is a key characteristic. Rectangular window panes are required as a result. This reinforces the verticality of the shop front, provides structural integrity and allows for floor to ceiling strip windows and architectural glazing. The sub division also reduces the cost of replacement glass.
- Security and safety performance are critical for glazing. The performance specification for glazing will need to meet relevant building regulations, but glazing should generally and as far as is practical, resist impact without breaking and, if broken, break in a way unlikely to cause injury.

### Detailing and Materials

The detailing of each element should be considered in the context of the buildings age, scale and its relationship with its immediate neighbours. A view should be taken also on any existing features that may be retained. Locally distinctive details are encouraged. Such features might include embossed patterns and relief to the top of the fascia and cornice.

Care needs to be taken to avoid creating an overly decorative pastiche of traditional shop fronts. It is for this reason that details such as box work to stall risers and flute work to pilasters are discouraged, and why all the elements of the shop front casing should be finished in the same colour where timber is used.

A general design ambition of simplicity and order can be complemented by the addition of detail and relief relevant to the setting. Opportunities to make the shop front distinctive through creative design will generally be supported where this does not clutter the street or become overcomplicated.

Materials should be robust and durable in nature and fit for purpose. Materials should be high in quality. Restoration of shop fronts in historic buildings should seek to match into original materials where only part of the shop front is to be altered. Where wholesale change is expected there may be scope for more modern materials as part of a more contemporary design approach. The requirement for good quality and functional materials will be a key test, rather than the use of materials which appear to be old. A simple palette of good quality materials is promoted. Craftsmanship and good quality construction will be required to ensure the work is undertaken to a high standard which reflects the historic precedence.

Landscaping can be included within shop fronts to good effect. This may take many forms but the main message is that landscape should not take over the frontage or obscure the shop front or building above. More formal landscape approaches are favoured in this town centre setting. Planted tubs are encouraged adjacent to and marking doorways, beneath stall risers or above fascias / cornice, where these will not cause an obstruction in or danger to the highway / public realm. Plants should be placed in robust pots, preferably dark in colour or to match the shop front and square or rectangular in plan so as to fit flush with the edge of the building. Planters must not create a trip hazards. Formal planting of species such as bay trees and lavenders can create a contemporary and high quality effect. More domestic planting such as hanging baskets is discouraged based on the overall design philosophy.

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### Colour palettes for Shop fronts

Colour plays an important role in establishing the character and quality of shop fronts. The guidance below provides the basis for achieving an effective design.

- Colour selected for shop fronts should be well related to the age and heritage of the building in question and the prevailing character of the area.
- The use of painted coloured finishes should be limited to a single carefully selected colour or a narrow tonal palette. Use of contrasting colours within the façade of the shop is not acceptable.
- Colours / finishes for fascia and related signage/lettering should be well related and offer good contrast, taking into account the needs of the visually impaired.
- Bright primary colours should be avoided as these can unduly dominate and are insensitive to heritage townscape.
- Whites, magnolias and creams should be treated with caution, with a preference for sensitive use of near white colours.
- Corporate colour schemes and designs should be more sensitively applied to the setting. Different tones and finishes can add another dimension of quality whilst still retaining a sense of identity for the retailer.
- High gloss finishes should be avoided in preference to matt /semi matt finish. A richer finish may be possible through the use of oil based paints.
- Fascias, signs, blinds and other frontage elements should form part of a co-ordinated and sympathetic colour scheme. Contrasting colours between or within these elements will not be acceptable.
- Heritage paint ranges are generally preferred.

### Canopies and Blinds

Shop front canopies provide an essential role for some shop uses. There has been a trend towards the use of these features for decorative rather than functional purposes. This needs to be restrained if the quality of the townscape and street scene is not to be undermined. A plethora of canopies and awnings of different styles would undermine the overall visual effect. The requirement for these features must therefore be demonstrable and the design carefully considered and sensitively related to the building and setting.

Canopies will only be acceptable where these provide an important function for the shop in respect of shade for produce and wares and then their design will require careful consideration.

Certain shops such as florists and butchers require that window displays are shaded to avoid spoiling goods. This functional requirement for canopies / blinds is acknowledged. Shops which cannot demonstrate the requirement for such features, should avoid their use as a purely decorative feature. The dressing up of shop fronts in small decorative canopies undermines the integrity and quality of the streetscape.

Where canopies are proposed, their design should respond to the following guidance:

- Canopies should be in the traditional 'English flat style'.
- Continental fan blinds will not be permitted as they have no tradition in the Borough.
- Simple design and layout is the requirement.
- Single colours should be used which harmonise with the overall colour of the shop front rather than contrasting with it. Stripes and other patterns will not be acceptable.
- Advertising will be allowed since these features will obscure the fascia board signage, but the information displayed should be limited to the name of the shop.

- Care should be taken that the operation of any canopy does not create potential hazards for pedestrians and this will relate directly to the height of the canopy and its bracket work.
- Shop front canopies should comply with the requirements of BS 8300:2001.
- Housing for any canopy, should be integral to the fascia board such that when the canopy is not in use, it is neatly out of sight and does not become unduly dirty or suffer vandalism.
- The design of canopies should avoid screening architectural details when not in use, but it is accepted that the function of these features may require that large portions of the shop front is screened and in shade, when in operation.
- All canopies and blinds must be fully retractable.
- Canopies should not extend sideways along the street beyond the extent of the shop front.
- Variety of heights and proportions is expected since these features should reflect the buildings within which they are housed. A minimum height of 2.1 metres above the footway will be required.

### Security Shutters

The aim for greater security must be balanced with the desire to create a pleasant and welcoming setting. Security features therefore need to be designed in a sensitive manner. Security shutters can have a deadening effect on the town centre which increases the fear of crime. The use of security shutters is therefore discouraged. Where these are proven to be required, then careful consideration should be given to their design.

Shutters and other security features should be retracted during daylight hours. This can often be an issue for activities which may be closed in the daytime such as take-way food establishments. In such cases, and where opening up shutters by day will not in practice be possible, security shutters will not be

acceptable. Similarly, vacant shops can have a similar blighting effect by day. The preference would be for proper management of security features such that they are retracted during the daytime. Where this is not possible, the use of security shutters will not be acceptable.

Where security shutters are included within the design and/or refurbishment of shop fronts, the following guidance should be considered:

- Shutters should be discreet and internally mounted and within the fascia and/or pilaster/s.
- Shutters should allow views into the shop and display area when in operation. Solid shutters should be avoided in preference for perforated shutters.
- Unfinished steel (or similar) shutters are not acceptable.
- Powder coated (or similar) finishes are encouraged.
- Shutters should not be the same colour as the shop front, but should be a dark neutral colour to reduce visual prominence.
- It may be acceptable to include limited graphics on shutters for carrying shop names.
- Removable externally mounted grilles are not acceptable as these can often be of crude design and highly visible on top of the façade of the shop.
- Opportunities to incorporate bespoke design and artworks into these utilitarian features will be encouraged as this can add to the quality and distinctiveness of the shop front.
- It is imperative, that if glazing does need to be replaced, it meets the performance specification required by the Building Regulations.

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### Shop Front Signage

#### The Fascia Board

The fascia board should be the main area where the name and function of the shop is clearly communicated. There are numerous approaches to applying information to fascias and guidance here seeks to prompt innovation rather than prescribe a specific design. The name of the shop, the service it provides, the unit/street number, the telephone and fax number as well as more recently, web site addresses are all found on fascias. This can however, look clumsy and cluttered. This section outlines a more sensitive and coordinated approach. The main message is to keep the information to a minimum and balance clarity and identity and quality. The following guidance should be addressed:

- Only the shop name should be positioned in the fascia board itself. This need not take up the whole board or extend along its whole length. Often a more minimal approach creates greater impact and sense of quality.
- The design of lettering and colour schemes need to relate well to the overall shop front scheme.
- The size and proportion of the fascia will be important in determining the scale of the lettering. Stretching lettering across the façade is not acceptable.
- Individual letters affixed to and in relief against fascia boards spelling out the shop name can have a striking and high quality effect as an alternative to sign-writing. Materials such as painted cast iron or stainless steel can be effective.
- Casts of signs or brand logos attached to the fascia board can provide a high quality effect. Where casts are used lettering should still provide texture and relief.
- Corporate brands and logos should be applied in a more sensitive manner, to standard approaches based upon the conservation area character of the towns and villages.

- Designs which reflect local craftsmanship and tradition, such as sign writing, painted finishes and/or casts or plates / plaques rather than standard units will be preferred.
- The standard approach (where more innovative solutions are not pursued. will be for painted lettering (or similar effect) directly onto the timber fascia board).
- Internally illuminated fascia signage will not be permitted.

#### Signage on Buildings

Signage may be affixed directly to the building façade. This often works to good effect on historic buildings (particularly natural stone – but also brick) where fascia boards may obscure traditional materials or details and are therefore discouraged. The following guidance is relevant in these cases:

- This is an alternative to fascia board signage and should not be used in addition.
- The quality of materials and design for the signage should be clearly demonstrated.
- Individual letters are preferred attached separately to the façade of the building as these reduce the impact of the signage on the building.
- Casts or name plates are more successful when attached to fascias, although these may be acceptable where unit sizes are small and they relate to the building upon which they are mounted. This is often best achieved over doorways/entrances.
- The scale and proportion of the lettering should be clearly scaled to the building and construction materials, to be clear but to avoid over dominating the building.
- Stainless steel is the preferred material, as this gives good contrast with locally distinct stone, render and brickwork.

- Lighting of façade mounted signage can have detrimental effect on the building as a whole. Since this design approach is more likely to be used on good quality historic and new buildings, the illumination of signage of this nature should be integral to an architectural lighting scheme for the whole building.

### Hanging Signs

Projecting Hanging signs are characteristic within the towns and villages of the Borough and are welcomed. These features can add visual interest and incident to the street as well as helping to advertise shops. These features are not mandatory and some simple designs may not require these features. Design issues include:

- Hanging signs require a clear structural integrity and should be elegantly proportioned and mounted from a robust bracket and housing which can be read as a single structure.
- Rectangular signs are preferred, but interest can be created by a variety of forms and finishes. These need to relate directly to the design theme for the shop front.
- Box signs mounted directly to the façade look crude and ‘stuck on’ and are therefore not acceptable.
- Hanging signs should not be located above the fascia of the shop front to avoid obscuring view of the fascia. Hanging signs must avoid creating potential hazards for pedestrians and vehicles and the relevant location and minimum heights will be considered on a site by site basis. Not more than one hanging sign will be permitted for each shop and the information this communicates would normally be required to include not more than the shop name and an indication of services / goods offered.

### External display

Areas for external display of produce will be permitted where this does not clutter the street or create potential hazards. A minimum pavement width and appropriate guarding will be required. External display can improve the attractiveness and interest of the street scene and views along the street. Consultation with the Borough Council is required.

### Signage on glass

Glazing can accommodate simple forms of information to good effect and provide an alternative to cluttering up the fascia with the full range of information a shop owner wishes to communicate. Done effectively this can create a contemporary and high quality effect. The following guidance should inform designs:

- This form of signage should be kept to a minimum to avoid clutter and obscuring the view in and out of the shop.
- Signage attached to glazing which partially or fully obscures views in and out will not be acceptable.
- Main signage (the shop name) should not be placed at eye level as this will undermine views into and out of the shop. This signage is better suited to lower or upper levels of the window plane.
- Detailed information suited to glazing at eye level, would include hours of operation, services provided, web links and contact information.
- Colour should be avoided in this form of signage, where opaque lettering can create a higher quality and legible effect through contrast. In negative this might take the form of a band of opaque with clear lettering offering contrast.
- Restraint in this area will help to create an understated but high quality effect.
- Building Regulations must be met where signage and information is affixed permanently to the glass.

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### Internal signage

Internal signage and advertising plays (including posters etc. mounted to the interior face of the glazing) has an important part to play in the overall impression and quality of the shop front. Internal signage should be managed so that the effect does not undermine the quality of the overall frontage. A balance between communication of information, the visual quality of the frontage and views in and out needs to be struck. Clutter and bright colours should be avoided.

### Signage in the street

In footway signage (such as 'A' boards') can clutter the street and inhibit pedestrian movement. Often this creates a hazard for people with impaired mobility. For this reason in street display boards will not be permitted.

### Illumination of shop fronts

The quality and impression of town and village centres at night is particularly important. Strengthening the evening economy of the Borough's towns and villages and improving the evening environment are objectives supported by the Council. Shop fronts have an important role to play in delivering this and the quality and setting they provide is therefore just as important at night as it is by day. The following guidance should inform scheme designs:

- Illumination of shop fascias is encouraged in the evening after dark. These need not be illuminated throughout the night after evening activities in the town centre have closed down.
- Lighting units should be small, sensitively located, and therefore discreet, minimising intrusion into the building.
- Several coordinated individual units are preferred to one large lighting panel running across the whole fascia. Lighting units should be mounted either directly above or below the fascia on simple brackets with the whole unit finished in matt black or dark grey. Ornate brass (or effect) bell lanterns are not acceptable.
- Illumination of shop fronts and architectural lighting schemes should be in white light. Coloured lighting is not acceptable.
- Lighting should be designed and located to pick out the colours, details and relief within buildings and shop fronts.
- Shop front displays should be internally illuminated after dark, even where those shops are not trading in the evening. This creates visual interest and improves the feeling of safety. Low voltage lights can be built into the internal lower portion of the fascia.
- Timed switches are encouraged to help create a better effect 'till late' but not throughout the night.
- Internally illuminated signage boards are not acceptable for fascia or hanging signs.
- Illumination of hanging signs needs to be sensitively designed so as not to obscure the sign along the street and add visual clutter. Often these features are often best without lighting units.
- Illumination of doorway recesses will be required to ensure these areas are safe.
- Lighting must avoid glare in the highway.

## Pavement cafes and places to eat & drink

Outdoor seating adds vitality and vibrancy to the street scene and provides improved natural surveillance which makes for more 'friendly' and safer town and village centres. Eating and drinking within the street raises a number of detailed management issues to ensure that activities happen safely and are properly regulated and any liabilities made clear. Consultation with the Borough Council will be required in the first instance, to determine the requirements (most likely a licence) for operating pavement cafes.

There are a number of straightforward design approaches which can help to make sure outdoor seating areas are safe and successful. Even where relevant licences have been acquired, it is usual that as a condition of these licences is that shop keeper's key design guidance. This might include the following.

- Outdoor seating to cafes, restaurants, bars and public houses should be directly associated with the property where this does not create a barrier within the street.
- Where seating might block pedestrian routes it may be more distant from the edge of the property and properly screened by protective barriers.
- Areas of seating and tables should avoid creating trip hazards for people with impaired vision or mobility. This includes informal features such as shopping bags and push chairs.
- There will be a preference for a formal edge to the seating area, which can be removed out of hours, but which provides clear demarcation of street and seating. This need not extend across the whole seating area, but should demark the edges and boundary at regular intervals.
- Planters can be used to achieve this where fences are considered too formal and obtrusive, but whatever feature is used this should create a one metre in height.
- Any infrastructure associated with outdoor seating etc. will be temporary in nature and must be stored away out of hours.
- Food and drinks may be served to the street from the adjacent building but should not be produced within the street itself.
- The cleanliness of the pavement area and local street scene is an important responsibility which falls upon the proprietor of the café/restaurant. Good levels of hygiene need to be maintained throughout hours of operation and at the end of operational hours.
- The consumption of alcohol outside licensed premises will be a separate matter dealt with by the local magistrates' court.

Other issues which should inform the design of cafes, bars, restaurants and other leisure operations include the following.

- A preference for large visually permeable windows providing good views in and out of the premises. This is proven to increase visitors and create a more inviting destination.
- In historic pubs opportunities to enlarge windows may be limited or undesirable. Taller rather than wider windows are preferred. If no change in size is possible, then removing obscure glazing and netted curtains will help.
- Windows overlooking the street should provide good views from the 'floor of the property with office and production areas located away from the building frontage and public face.

## Appendix 3 - Glossary

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**Active Edges** The creation of development boundaries where activity is created by entrances and can be enhanced further by pavement cafes as opposed to edges of car parks or walls without entrances.

**Arcading** An arcade of row of arches, usually forming openings in a wall. Blind Arcading is a row of arches which form recesses in the wall as opposed to openings and is used to enliven an otherwise blank wall.

**Bargeboard** A decorative feature, often wooden, placed over the gable end of a roof to hide the join between roof and wall.

**Biodiversity** The ecological richness (number of species) present in an area, and an important asset for development to enhance rather than harm.

**Blind Arcading** (see Arcading)

**Block** A parcel of land surrounded by streets on all sides, particularly in urban areas a 'perimeter block' has a continuous, or almost continuous street frontage on all sides.

**BREEAM** The Building Research Establishment Environmental Assessment Method is a set of environmental standards with increasing levels. Attainment of a particular level is often encouraged and for some developments required, especially when the public sector is involved.

**Casement** The part of the façade at the sides of a window.

**Casement Windows** are windows hinged at the sides, opening like a door.

**Castellation** Architecture designed with features such as battlements (known architecturally as crenellation) and turrets to resemble a castle.

**Contemporary Design** Design particular to a specific point in time. It can be used in the context of the past, but is usually used without context to mean design particular to the present time period. Architectural historians usually refer to contemporary design at present as 'post-modern'.

**Context** In terms of design and architecture, the characteristics of the area in which a place, building or site sits; including vernacular and period styles, street pattern, urban form, legibility, landscape and views.

**Continuity** The quality of an unbroken street frontage which can create enclosure; unity where a common theme is used in the architecture, and visual interest where different themes meet.

**Crenellation** (see Castellation)

**Dentils** Detailing beneath the eaves, either in plasterwork, masonry or using side-on bricks which resemble a row of teeth or upside-down battlements.

**Desire Line** A line drawn across a site or an area which represents a route people might desire to take but can't; and can be exploited in the design process. They could be either desirable as the quickest route between two important locations, or desirable for scenic reasons.

**Dormer** A small gable end projecting from the sloped side of a pitched roof which usually contains a window.

**Dutch Gable** A distinctive gable shape which incorporates curved and stepped sides, and often topped with a pediment, Dutch gables are typically always fractable.

**Eaves** The bottom of the slope of a pitched roof which makes contact with, and sometimes overhangs the walls.

**Embodied Energy** The total energy consumed during the construction of a building, including that consumed in the manufacture and transport of materials.

**Enclosure** The feeling created by standing in a space which is small in relation to the height and continuity of buildings, walls or landscape surrounding it; for example a steep sided valley or a narrow street surrounded by high buildings.

**Exposure** The lack of enclosure, either through a lack of continuity or a space which is large in comparison to the height of buildings, walls and landscape enclosing it.

**Façade** The outer wall (usually at the front) of a building facing the public realm, and all decorative features, windows, doors etc.

**Fenestration** The arrangement of windows, doors and other openings on the elevation of a building.

**Finial** A miniature spire added to the tip of a gable or pointed roof as decoration.

**Fractable Gable** A decorative gable which continues above the line where it meets the roof.

**Frieze** A strip of masonry, paintwork or any other decorative feature running horizontally across the elevation of the building.

**Gable** The parts of the end wall of a building with a pitched roof which lie inside the triangle created by the roof. The gable may also extend above the roof and be decorative to disguise the true shape of the roofline

**Gauged Arch** An arch built from bricks which are wedge shaped so the joints radiate from the centre of the arch.

**Green Roof** A roof with a layer of soil on top and plants growing in it (see Sedum)

**Hierarchical (Street Pattern)** A planned street layout, where roads branch like a tree off a main distributor into successively smaller collector and access roads, often including culs-de-sac at the tips of branches. This form of street pattern is often found in suburbs and has been criticised for not distributing traffic efficiently.

**Hollington Sandstone** is the local yellow / pink stone quarried at Hollington in the Staffordshire Moorland, near to Upper Tean.

**Hydrology** The water-courses and lakes in an area above and below ground.

**In-fill (Development)** Development which fills a small site sandwiched between other buildings or set into the urban fabric and where the closeness of the other buildings and spaces make respecting the context even more important.

**Legibility** is the way in which people understand places and navigate through them by forming mental maps of places. The layout and design of legible spaces intuitively 'make sense' and legible design helps people to make mental maps both through the form of the urban area and the design of buildings.

**Lintel** An architectural element above a window or a door carrying the weight of the wall above, around the opening, traditional English styles often have a large stone lintel in a brick wall.

**Mansard Roof** A roof with two pitches, a steep pitch on the lower half and a shallower pitch on the upper half.

**Millstone Grit (Gritstone)** A dark yellow / grey sandstone quarried in the Pennines and Dark Peak areas.

**Natural Surveillance** The visibility of public spaces by overlooking windows of nearby buildings and adjacent, busier public spaces which deters crime in places which aren't busy and may otherwise be hidden from public view and attract criminal behaviour.

**Nogging** Brickwork used to fill in the gaps between timbers in a timber framed structure.

**Organic** When referring to urban form, organic is the pattern of development which grew up naturally and unplanned; for example, winding streets and irregular market places.

**Overlooking** Natural Surveillance from nearby buildings (see Natural Surveillance)

**Period Architecture (or Design)** architecture, landscape architecture or urban design to a specific style which follows rules popular over a certain time-period, e.g. Baroque, Georgian, Victorian.

**Permeability** is the quality of an area to provide a choice of easy routes to travel through it. For example, in an urban area, the permeability of a large shopping centre with only a main route through it would be poor, while the permeability of a traditional town centre with small blocks and great number of streets is better.

**Plant (industrial)** The miscellaneous machinery found mainly on commercial and industrial buildings, including both the servicing of the building itself, such as air conditioning units and machinery used as part of the building's industrial use, such as ducting.

**Public Realm** The area which is accessible freely accessible to the public. This includes streets, footpaths, parks, car parks, open land as well as the inside of some public buildings.

**Radius** In street design, the radius of the imaginary circle which a curve in a road would wrap around. There are often minimum and maximum radii for residential streets.

**Render** A finish such as lime wash or paint applied over the building material of an exterior wall.

**Robust Design** Design which has stature and implied strength, or development which can stand the test of time, and is able to withstand changing demands and changes of use.

**Roofscape** The upper part of a streetscape in an urban area. Including roof shapes and detailing, chimney stacks, tall structures and trees. Especially when viewed from an elevated position and the roofscape becomes an important defining feature of the urban area.

**Scale and Massing** A common phrase used by professionals to refer to the height and volume of buildings (scale) and their density and distribution throughout the development (massing). It is in these respects that poorly designed proposals often have the most damaging effect on the existing townscape.

**Sedum** A type of succulent plant popular for planting on green roofs.

**Setback** The distance between the front of a building and the edge of the street. The setback often contains private realm but public buildings often have setbacks containing public space. The size and variety of setbacks in a street has a distinctive effect on enclosure and visual richness.

**Sill** An architectural element beneath a window. It is not as structurally necessary as a lintel and brick walls may or may not have stone sills.

**SLOAP** Space Left Over After Planning, incidental open space which was not intended in the design of an area. SLOAP is often too small or oddly shaped to be developed and is created when development is the wrong shape for the site (e.g. a round building on a square site). SLOAP often suffers problems in deciding who is to maintain it.

**Stakeholders** are people and organisations with a vested or statutory interest in the development. This includes the developer, adjoining landowners, residents, local businesses, local community and business groups, the local authority and statutory consultees such as servicing providers and highways, heritage and other authorities.

**Street Frontage** The boundary between the street and the land use adjacent. A street frontage can be 'live' or 'active' when it contains access points to a building or public open space, 'dead' when it is a blank wall or glass façade, and 'absent' when there is no boundary, for example when the land use is a car park.

**Streetscape** The view from the street of the features which define its enclosure or exposure, including the physical characteristics of buildings, walls, other structures and vegetation, the surface of the street itself and street furniture.

**Suburban** The type of development typical of the twentieth and twenty-first century where large areas of countryside at the edge of towns were developed into housing estates designed to be partly separate from the town and with low density housing intended to create a more rural character.

**SUDS** Sustainable Urban Drainage Systems are drainage systems based on nature, often being combined with green-space to allow waste surface water to drain away naturally and gradually, seeping into the existing hydrology, both reducing energy use by the drainage system and reducing flooding.

**Sustainability** A combination of social, economic and environmental factors which together means development, or any activity, which contributes towards social inclusion, economic growth and environmental friendliness within a stable framework.

**Townscape** The pattern of streets and spaces; the views and locations of landmarks; feelings of enclosure and exposure; and continuity and breakage of street frontages created by the layout of the buildings.

**Under-croft** Car parking beneath a building but above ground, at site or ground floor level.

**Urban Grain** The urban grain is the complexity and 'small-scaleness' of the pattern of buildings and spaces. The fine urban grain of many old towns and neighbourhoods is characterised by small blocks with a large number of streets, lanes and passageways. Modern retail parks with few through routes and large floorspace buildings are examples of loose urban grain.

**Vernacular** The traditional, local building style and materials which evolved through functional needs, without the input of professional architects.

**Vista** A view towards a single point, such as a landmark building, often enhanced by features such as the sides of a valley or a street which channel the vista towards the object.

**Visual Richness** The quality of a building elevation or townscape which is highly detailed or contains a variety of interesting features at a variety of scales.

**Water Attenuation** The ability of a development to get rid of excess rainwater. The most sustainable method is through a SUDS (see SUDS), traditional storm-drains, combined with

non-porous hard landscaping directs storm water too quickly into the nearest watercourse and leads to flooding.

**Water Butt** Water storage cylinder or tank used to capture rainwater

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