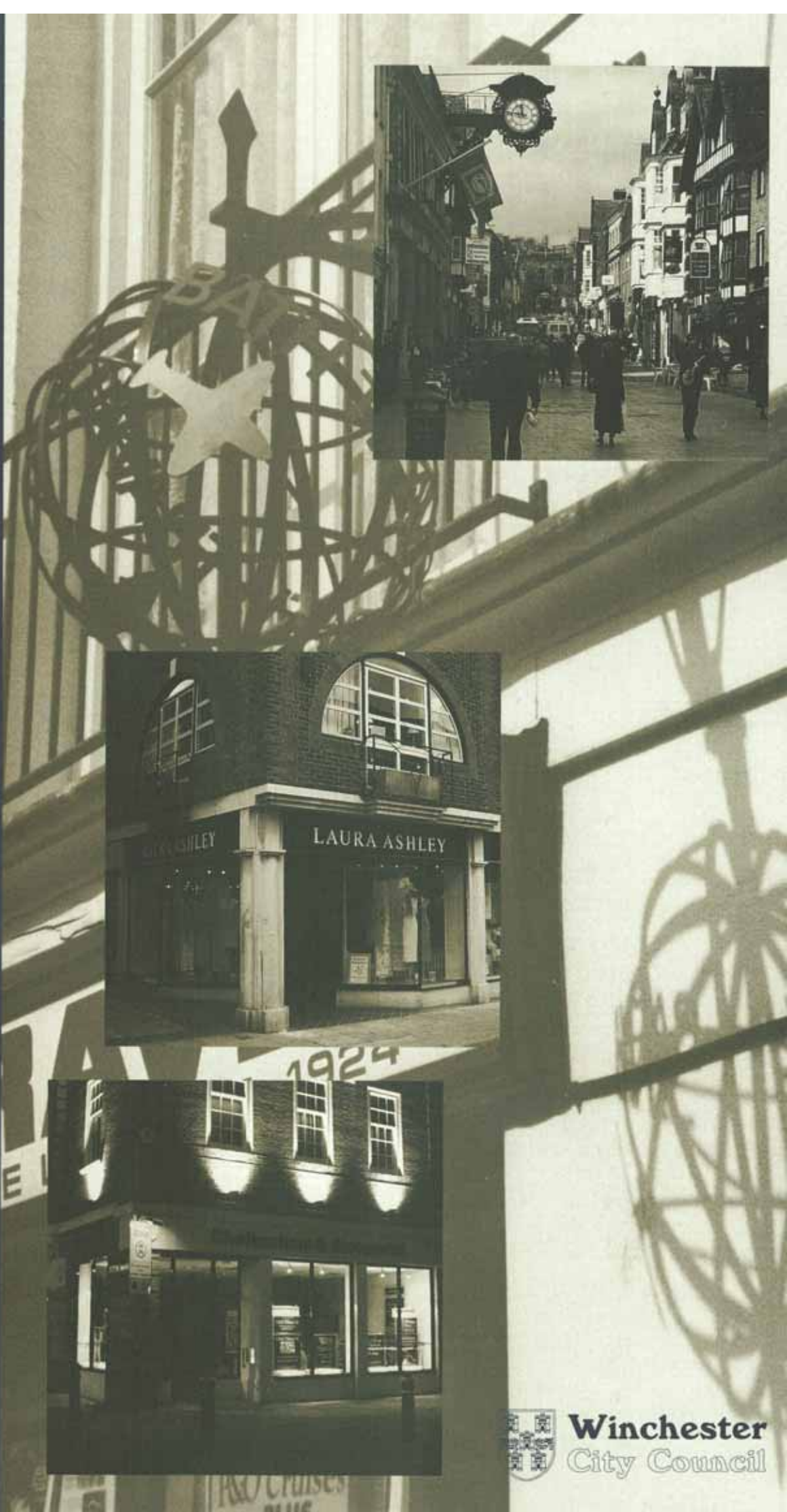


DESIGN GUIDANCE *for the Control of*  
**SHOPFRONTS & SIGNS**



**Winchester**  
City Council

# FOREWORD

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Winchester City Council is dedicated to improving the quality of the environment. The Council is conscious of changing patterns in retail activity, the commercial need to advertise, and increasing pressures for corporate signage. This Guide seeks to reconcile these pressures with maintaining and enhancing the character of our historic towns and villages.

The Guide sets out the principles of good shop sign and shop front design. It acknowledges the investment made by companies in promoting their own brand and image. It asks those companies in turn to recognise the investment made by the Council and other public and voluntary bodies in conserving and restoring the character of historic places. This historic character plays a significant part in their commercial vitality and viability.

This Guide, and the accompanying Design Sheet, provide advice and examples of good practice from the Winchester District. It provides a basis for discussion with business organisations and individual retailers, and I expect it to play an important part in the continuing dialogue between the Council and businesses in the District.

**Rodney Sabine**

*Chairman of Planning Committee*



DESIGN GUIDANCE for the Control of  
SHOPFRONTS & SIGNS

# DESIGN GUIDANCE

*for the control of*

## SHOPFRONTS & SIGNS

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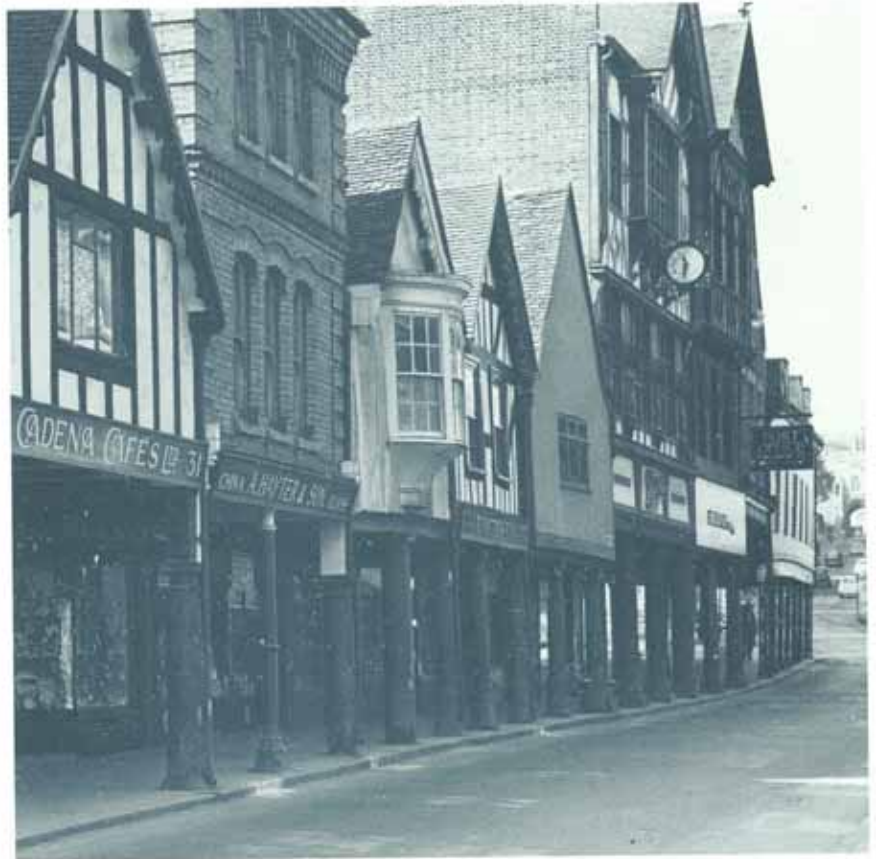
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## *Design Guidance for the Control of Shopfronts & Signs*

*The nature of retailing has changed considerably over recent years. Compare the above picture of The Pentice, Winchester, in the 1960's, to the picture of modern day Eastleigh below. This graphically illustrates how today's retailers place much more emphasis on attention-grabbing colours and displays. This can produce disparate, disjointed streetscenes, with neighbouring shopfronts competing and, in design terms, conflicting with one another. This problem has exacerbated with the advent of national chains with their own "house-styles", which often do not match up comfortably with historic buildings and their frontages.*



# 1. INTRODUCTION



**1.1** Many of the commercial centres in the Winchester District are located within historic towns or villages which have designated conservation areas. Even those that are not are often attractive in their own right or have the potential to be so. The need to balance the requirements of the commercial sector with a recognition and respect for the character of these areas is of paramount importance if they are to retain their attractiveness to the resident population and visitors alike. This is why the City Council has produced this design guidance for the control of shopfronts and signs to augment the relevant policies of the Winchester District Local Plan.

**1.2** The commitment to this guidance is set out in the Heritage section of the Winchester District Local Plan.

**1.3** The relevant proposals of the Plan provide a basis against which applications for shopfronts, signs, blinds and security shutters throughout the district, will be judged.

**1.4** The City Council has produced informal guidance notes on shopfronts and signs in Winchester for many years\*, and in other centres, like New Alresford, the conservation area policies have included reference to shopfront and sign design as an important element in the maintenance of the character of the conservation area. The 1991 Winchester Southern Parishes Local Plan also included policies (CB.11 & CB.12) with regard to shopfront and advertisement proposals within conservation areas.

**1.5** More specifically, the City Council made a significant contribution to the English Historic Towns Forum

*The Square, Winchester, historic street scene with in keeping signs for modern day commercial activity.*

(EHTF) 1991 publication entitled "Shopfronts and Advertisements in Historic Towns". This outlines criteria to be followed in recognising and respecting the essential character of historic shopping streets in order to achieve a balance between the extremes of too much control, which can result in a deadening effect, and too much commercial freedom which results in the visual chaos which devalues many historic places. To supplement this guidance the EHTF published in 1993 a "Book of Details & Good Practice in Shopfront Design" which provides more detailed technical guidance to assist those involved in shopfront design in historic areas.

**1.6** Winchester City Council endorses the EHTF publications and

\* Winchester City Council issued a guidance note on shopfronts in the town as long ago as 1931. A draft policy on signs and shopfronts was also produced by the Planning Department in 1976.

commends the advice therein to anyone contemplating proposals for new shopfronts or advertisements in the Winchester district. However, there is also a need to relate these principles specifically to the particular circumstances and character of this area, which is the purpose of this guidance and the associated supplementary design sheet.

*1.7* This guidance document sets out the City Council's aims for improving the standard of shopfront design and advertisement display throughout the

district. It does not represent additional control beyond the provisions of any relevant legislation. The objectives of this design guidance are :-

*(a)* to provide criteria to assist applicants in the preparation of plans for shopfront works and advertisement proposals throughout the district;

*(b)* to assist the Local Planning Authority in the exercise of its duty to control development in accordance with the provisions of the relevant policies contained in the development plan and appropriate legislation. (Refer to Section 16 and Appendix B).

*1.8* The document is arranged as a series of topic based advice notes with a summary "Guidance" which highlights what is expected of applicants when submitting proposals to the Council for consideration. The "Supplementary Design Sheet" to this document provides specific illustrated design guidance on how to achieve the standards that are promoted.

*1.9* This document has been the subject of consultation with a range of interested parties. These groups are thanked for their participation.

## 2. THE DISTRICT AND ITS CHARACTERISTICS



**2.1** Winchester District is located in an area of very attractive countryside in central Hampshire and the County Structure Plan and Winchester District Local Plan acknowledge the importance of safeguarding the setting and the heritage of its towns and villages by the application of conservation policies to most aspects of development.

**2.2** Winchester, New Alresford, Bishops Waltham and Wickham represent 4 of the most significant of the 37 conservation areas in the district. Their shopping streets have all retained much of their historic character, despite the pressures for changes which emanate from the evolution of the business and

commercial world and the growth in use of the private car.

**2.3** The importance of tourism to the area has also to be recognised, as the character of the area with its historic towns and villages contributes in no small way to its attractiveness to visitors. The Local Planning Authority therefore has a duty to ensure that these places continue to be perceived as attractive places to visit and shop in if they are to compete successfully with out of town centres and other towns for an adequate share of the market. Thus, the vitality and viability of a shopping street can be increased through enhancing the visual attractiveness.

*The district contains a number of attractive historic shopping areas. Clockwise from top; Alresford, Winchester, Hambledon, Bishops Waltham.*

**2.4** The appearance of shopfronts and signs contributes significantly to the first impression one gets of a place. Other centres like Denmead, and areas with only a few shops, such as Swanmore and Waltham Chase, although not possessing the same character as the larger historic settlements, still contribute to the overall character of the area. Therefore, the City Council believes that this design guidance should be adopted for the whole District to complement Local Plan policies.

### 3. BASIC CONSIDERATIONS



*The scale of commercial streets in Winchester (above) is very different to those in large cities, in this instance Oxford Street in London. An inappropriate design in a streetscene of a small-scale can dominate much more than a similar design on a street that is surrounded by large imposing buildings that are better able to "absorb" individual shopfront designs.*

**3.1** Proposals for shopfronts and associated advertising material should not be an exercise undertaken in isolation. The context of the site must be understood first.

#### Scale

**3.2** It is necessary to appreciate the basic difference in scale of street and buildings that exists between Winchester, its associated townships and villages, and larger centres, e.g. a metropolitan area like London or regional shopping centres like Bristol, Southampton or Brighton.

**3.3** Such larger centres can absorb a much greater variety of material, expression and colour without undue effect on the character of the street. In Winchester District the overall scale of streets and buildings is small so that

particular details have much more impact and can more easily affect the character and become offensive from an amenity point of view.

**3.4** Scale, therefore, has an effect on the appropriateness of shopfront and sign design and needs to be taken into account by the designer or shopkeeper when formulating proposals. The Local Planning Authority will judge proposals for shopfronts and signs having regard to the appropriateness of their scale in the context of their situation.

#### The Setting of Shopfronts in the Townscape

**3.5** There is an essential difference in character between historic shopping streets and modern shopping malls which needs to be acknowledged in design and presentation:-

(a) Modern shopping malls usually occupy an external envelope designed as a single entity, where, as a general rule, shops fit into a standardised module and contribute to an internal space with virtually uniform lighting.

(b) Historic shopping streets are made up of an aggregation of individual buildings, each with their own character and their own particular place within an overall townscape that has collective characteristics which are greater than the sum of its parts. This is due to the effect of topography, light, weather, landscape and buildings, which generally have a strong vertical component in their design.

**3.6** These differences of necessity require different responses from both the applicant and the Planning Authority.



## 4. EXISTING RESOURCES

### Shopfronts

**4.1** Shopfronts, especially in conservation areas, may also represent a resource to be cherished in terms of material and craftsmanship, even if the buildings are not listed as “buildings of special architectural or historic interest” by the Department of Media, Culture & Sport. On Listed Buildings there is a presumption that interesting shopfronts will be retained, consent being required for their removal.

**4.2** In conservation areas, there is a presumption in favour of retaining existing shopfronts of some character because they contribute to the townscape and the characteristic ambience of a particular street. Changing fashions can be expressed through window dressing. The removal/alteration of shopfronts in conservation areas before detailed planning permission is obtained requires the benefit of Conservation Area Consent. The District Local Plan seeks to protect the best resources from unnecessary loss. It is also desirable, in environmental terms, that material resources are not wantonly wasted just to reflect changing fashion or corporate image.

### GUIDANCE

**Existing resources in the form of shopfronts which are appropriate to their location, of historic or architectural value, or which contribute to the character of the building or area should be retained and restored. Proposals for their alteration or replacement will only be considered appropriate where such proposals in the view of the Local Planning Authority represent an improvement in the interests of the building or street scene.**

### Upper Floors

**4.3** A town centre building of which the shopfront is usually the focus of attention, is a very valuable asset, but all too often its full potential is not realised. Traditionally accommodation over shops was occupied by shopkeepers and their families, but this is now rarely the case. Consequently large areas of usable floorspace above shops have effectively been abandoned, or at best are seriously underused. The evidence of this is all too often plain to see in poor decoration and lack of routine maintenance.

Such neglect can lead to undetected deterioration of the building and the subsequent need for expensive repairs. The alteration or replacement of a shopfront presents owners and occupiers with an ideal opportunity to consider the future of the whole building, particularly the question of access to and use of upper floors.

**4.4** Upper floor areas that are not of reasonable beneficial use to the business should be considered for alternative independent use for residential purposes or by another business. The key to this is often the provision of independent access and this should be considered as part of the design brief when a shop unit is undergoing major change. The City Council has negotiated several schemes for the provision of residential units above shops in Winchester, including one for conversion to flats by a local Housing Association. The Council welcomes any proposals to utilise presently vacant upper floor areas for residential or other suitable purposes and the opportunity to discuss with applicants the means of achieving this.

*Retention of original shopfront  
Edinburgh Woollen Mill High Street Winchester*



## 5. SHOPFRONT DESIGN CONSIDERATIONS

### General

5.1 In a modern shopping mall there is a presumption that the whole shopfront will change with the occupier regardless of position and that even with the same retailer the shopfront and signing will change with passing fashions.

5.2 In a shopping mall the structural form creates a setting for the shops and fascias tend to be standardised. One does not have to cope with the effects of weather and often the design aim is as little intervention between the public space and the shop as possible, so that setbacks have little *raison d'être* and security is dealt with collectively.

5.3 This does not mean that shopping malls should be uninteresting, just that they are different, and the planning process can be simpler.

5.4 In Winchester's Brooks shopping centre, for example, a set of design principles for shopfronts was agreed as part of the detailed approval of the whole development and tenants were only required to submit details for approval as a "minor amendment" not a full planning application.

5.5 By contrast, in a historic shopping street, the design of the shopfront needs to take account of the whole building of which it is a part and this may put constraints on the design, for example on the acceptable position

of the entrance. For this reason, an elevation of the whole building as existing and proposed will be required with any application not just the shopfront itself. The elevation should accurately record the position of features such as cornices, fascias, pilasters and console brackets on adjoining premises so that the overall relative effect to adjacent buildings can be readily understood.

5.6 Because of the large variety of building styles in the historic streets of the district each has to be approached individually. A design which is suitable for one building may be totally out of place on another, and uniformity of design should be avoided. This applies equally where a business occupies adjacent buildings of differing design. Shopfront proposals need to be considered as part of the overall architectural composition of the building and take account of the rhythm and scale of upper floor windows and features as well as any elements which are common throughout the building.

### GUIDANCE

**Before an application can be considered, the Planning Authority shall require a drawing of the whole building, existing and proposed, and the shopfront, samples of colours and one coloured copy of the proposal.**



*The Building*



*Basic elements*



*Cornice completes shopfront and creates separation from upper floor*

*Stullriser forming base*



*Vertical glazing bars break down scale of windows*

*Basic pilasters*



*Use of details*

*Base to pilasters*



*Advertisement centrally located and framed*

*Additional moulding details*

*Well thought out detail improves the character of a shopfront in a traditional street*

## Principles of Designing Shopfronts in a Historic Street

5.7 In a historic street, there are well tried principles of design and detail which are known to make a positive contribution to the townscape. This affects:-

(a) The transition between the shop, with its comparatively large areas of glass, and the building above, where a good bold cornice is normally required. This projects from the face of the building giving a strong and definite line providing weather protection to the remainder of the shopfront. The fascia provides a logical space for advertising. Pilasters together with the cornice and fascia provide visual support for the upper part of the building, and act as a frame for the display and entrance.

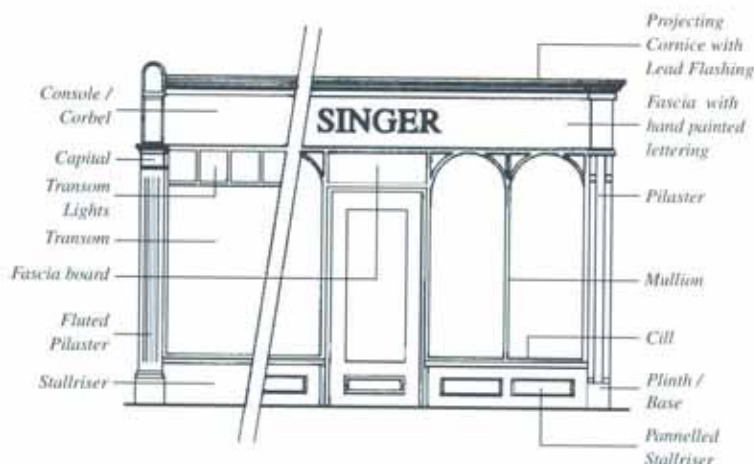
(b) The external subdivision of windows to create the right scale by the use of mullions and glazing bars. This helps to relate display windows to the smaller windows normally present on the upper floors.

(c) The quality and type of materials that are appropriate. Complementary materials to those of the building as a whole help to achieve visual harmony

(d) The necessity to provide setbacks to doors to create visual interest and also to accommodate access provision for wheelchairs and prams.

(e) Signs that have silhouette value and help to furnish the street as well as providing information.

(f) Shopfronts that build in security as part of their design with items like



Elements of a Shopfront

(diagram courtesy English Historic Towns Forum)

stallrisers. These provide a solid base for the display of goods at a suitable level, and dictate the vertical proportion of the shop windows.

5.8 The overall aim should be to give each premises a distinctive personality appropriate to the nature of the goods or services to be sold, the character of the building in which it is to be inserted, and its location in the street.

5.9 This does not mean that only traditional shopfronts will be accepted, although these are generally more appropriate to a historic street and are a good approach from the point of view of giving maximum security. It does mean that the Local Planning Authority wishes to avoid the introduction of large areas of featureless plate glass which gives rise to the buildings above appearing to have little visual support, or the scale of the street being disrupted.

5.10 In this connection, it is recognised that very attractive shopfronts can be made using the full

potential of glass to create modelled surfaces but this needs to be thought out in relation to the structure of the building.

5.11 Where windows are tall because of the proportions of the building, or have internal ceilings which need to be disguised, the possibility of introducing glazing bars or coloured glass etc should be incorporated rather than creating excessively deep fascias.

5.12 Fascias should have a range of depths from 225-450mm (9-18 inches), depending on the building's character. In many cases this could, with advantage, be set at an angle with end stops to maximise its importance as a design feature. (The aim of this advice is to avoid the fashion of excessively deep flat shop fascias that look "stuck on").

5.13 Normally stallrisers will be required, made of a material related to the building or the design of the shopfront itself.

5.14 On display windows where extra length is required (for example to show off clothes) special attention should be given to the floor surfaces inside the window which markedly affect the street scene. The internal design and layout of shops should ensure that the interior does not "turn its back" on the shopfront, and consequently deaden the street scene.

5.15 On shops with check out points close to the entrance, which do not have a window display as such, the appearance of parked trolleys can be partially disguised by the height of the stallriser. The windows should have a positive character and be subdivided by individual vertical mullions of sufficient depth to produce an architectural effect when seen at an angle, so that even if advertising material is put inside the window in quantity, it only has a local effect and does not damage the street scene.

## GUIDANCE

(i) Shopfronts should reflect the basically vertical rhythm and degree of modelling characteristic of traditional streets with the possibility that window displays can be seen as a whole with the building, and its context in the street scene. Where a shopfront extends for virtually the full width of the building it must be seen to effectively support the upper floors. Careful attention to the scale and proportion of the various solid elements is needed to ensure they are substantial enough to provide an adequate base for the remainder of the facade.



*Use of deep mullions minimising visual clutter of advertising, County Stores Broad Street Alresford*

(ii) Fascia treatment should be thought of as part of the architectural design of the whole building, with as strong a projecting cornice as possible to provide a separation between the shop and the upper floors and adequate weathering to protect the lettering below. A fascia depth of 225-450 mm (9-18 inches) has been found to be appropriate in Winchester High Street.

(iii) Doorways should be set back into the shop, not only so that they look better visually but so that a ramp for people with mobility difficulties can be incorporated, while ensuring that flood water cannot enter shops. Additionally, they should be positioned sympathetically to the design of the building above.

(iv) Shopfront proposals should incorporate appropriate design features that avoid undivided display windows which have a horizontal emphasis, and the need for deep fascias. They should normally include stallrisers and floor surfacing of complementary design and materials.



Shopfronts of larger commercial units (often made up of what were formerly two or more separate units) can be successfully integrated into the streetscene by utilising designs that reflect the overall architectural style of the building as a whole. In this instance the top design is good in that it avoids creating an expanse of window with oversized fascia sign, and respects the vertical emphasis of the individual buildings and the streetscene as a whole. In the design below, this has not been the case, with the result that the combined units look at odds with the buildings that surround.

## Materials and Finishes

5.16 Experience has shown that wood is normally the most appropriate material for shopfronts, because of its versatility in section, ability to make attractive shapes and receive a painted finish, which can simply freshen up or change the image without detriment to the character of the whole building. Moulding details, for example on stallrisers and pilasters, should be traditionally crafted and not simply “stuck on”, as experience shows that this treatment does not look genuine and deteriorates more quickly due to weathering and vandalism. Properly protected and maintained softwoods can perform quite adequately. If hardwoods are used they should be from a sustainable source. For certain shopfronts, metal may be an appropriate alternative material, if it has a bronze or other applied finish of appropriate colour, but plain aluminium is not acceptable.

5.17 The colour of a new shopfront or alteration to an existing one needs careful consideration as part of the design process as it will have an



Attention to detail, together with traditionally designed lettering produces a shopfront that respects scale and form.

important bearing on the character of the building. If the property is listed, repainting in a different colour will normally require listed building consent. An application for a new shopfront or for repainting should always include specific details in the form of samples, BS colour number and photographs.

5.18 Depending on the nature of the building and the finish, the shopfront is often most effective when dark in tone and matt in finish. This ensures one looks through the window to the goods displayed for sale within, which with their colours are then shown up to best

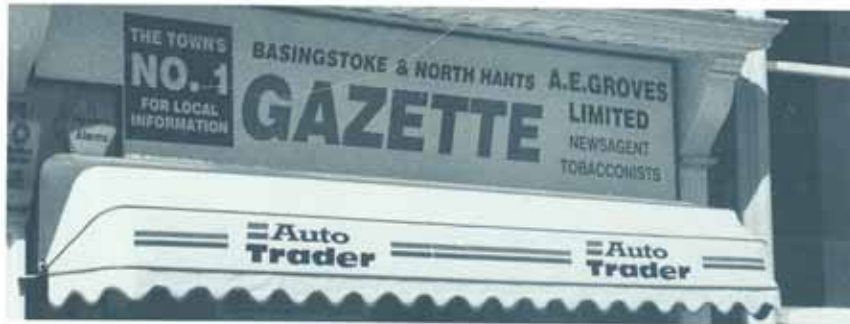
advantage. Rich dark colours are likely to be most suitable where a shopfront extends across most or all of the building or has comparatively wide pilasters, as they identify the robust nature of the shopfront and emphasise its function in supporting the upper floors. The use of a complementary colour to highlight decorative or architectural features can sometimes be used to good effect but in general a single colour should be used for all the major elements to avoid an over-fussy or disjointed weakening of its appearance. White windows, like net curtains, tend to draw attention to themselves and not to what is behind them.



Inappropriate mounted plastic lettering can appear out of place when on an older building.

## GUIDANCE

The use of wood with interesting moulding detailing is recommended in most cases for buildings of traditional design and setting, particularly those in conservation areas. Light coloured painted finishes should be avoided as should the use of plain aluminium and hardwoods derived from non sustainable sources.



Canopies, when used merely to increase advertising space, can result in unnecessary repetition and produce a cluttered, unattractive shopfront. In this instance the building as a whole is cut in half by the use of an inappropriate dutch canopy producing an expanse of superfluous lettering, which obscures what is a quality shopfront beneath.

Traditional awnings can be attractive features that add interest and colour to the streetscene.

## Blinds and Canopies

5.19 Traditionally blinds were of the roller type of canvas awning that pull out from a blind box integrated into the fascia design of the shopfront, and were installed simply for the purpose of protecting goods from strong sunlight on south facing windows. This type of blind is normally acceptable. Details should nevertheless be shown on any shopfront application with particular attention being paid to the design of the blind box as an integral part of the shopfront design. Listed building consent would be required for such a blind on a listed building.

5.20 Today, blinds are, however, more often seen as an additional advertising device and are erected for that purpose rather than to protect goods. Particularly popular in this respect are Dutch blinds or balloon canopies which tend to be less retractable. Their structure usually obscures the fascia, and introduces a dominant shape which is out of character with the street. The shiny plastic materials and colours commonly used are also inappropriate. Where blinds of this type are proposed as an advertising device they fall within the control of the advertisement legislation and consent will not normally be given.

Poor example of security shutters, providing a blank and obtrusive element within street scene.



## Security Shutters

5.21 Plain solid undecorated shutters on the outside of buildings are not acceptable because of the deadening effect they have on the street as a whole. Security needs to be thought of as part of the overall shopfront design so that items such as bulky shutter boxes remain concealed. Internal retractable grills are preferable to external devices as they do



Use of lattice shutters retaining visual vitality of shopfront.



not mar the appearance of the shopfront when not in use and even when lowered still allow the goods in the shop to be seen. More detailed guidance can be found in the English Historic Towns Forum publication of January 1994 entitled "Shopfronts Security Report". Consent is required for all such devices on a Listed Building.

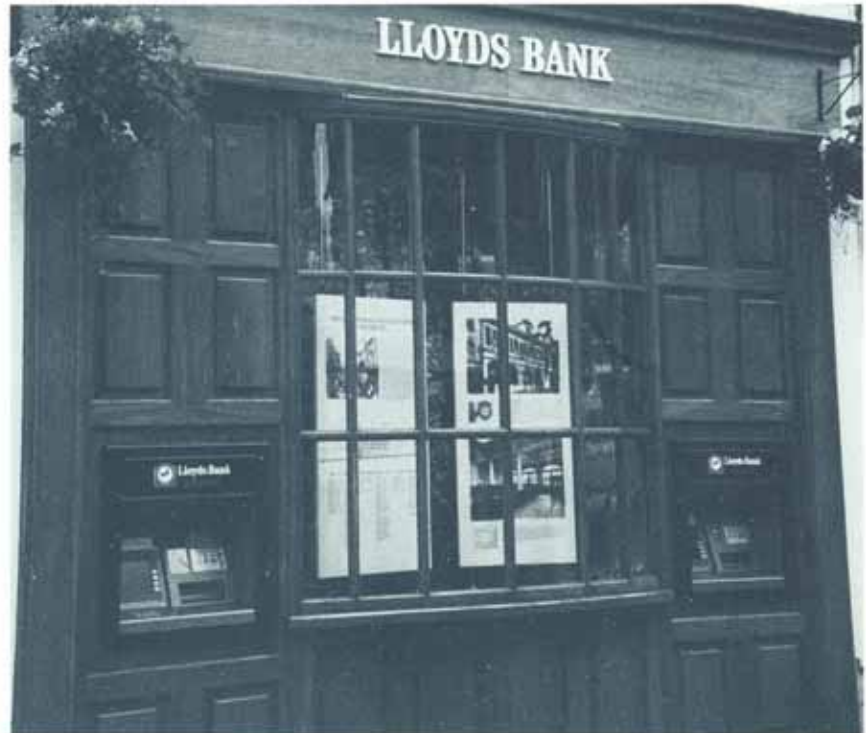
## GUIDANCE

Where security is known to be a problem, arrangements should be made for incorporating retractable open lattice shutters inside the window zone so that displays can be maintained at all times and the shutters retracted during trading hours. External shutters will only be accepted in exceptional circumstances providing their design allows the shop display still to be seen and the colour and form both in use and in its storage box forms a sympathetic part of the overall shopfront design.

## Cash Dispensers and Burglar Alarm Boxes

5.22 Some necessary ancillary equipment such as letter boxes, burglar alarm boxes and cash dispensers can make a significant impact on the appearance of shopfronts if their design and siting is not carefully thought out as part of the overall shopfront design. Too often these items appear as an uncoordinated afterthought. It is therefore required that such items be shown on any proposals for shopfronts and that their siting and colour is in harmony with the overall shopfront proposal.

5.23 Cash dispensers, because of their size and form can be particularly detrimental to the appearance of buildings, especially if listed. Wherever possible the provision of "lobby bank" facilities to accommodate such services is preferable to their dominant impact in shopfronts. In any event the inclusion of garish surrounds to cash dispenser machines should be avoided in order not



*Ancillary features need not be simply added on as an obvious (and uncomfortable) afterthought. In this example cash dispensers are incorporated into an overall design, resulting in a practical and integrated shopfront.*

to exacerbate their impact on the appearance of the shopfront and character of the street. Where proposals for cash dispensers are being considered in isolation the Local Planning Authority will require the same degree of information to illustrate the proposal in context as it would for a new shopfront. Due regard should also be had to the needs of disabled people.

### GUIDANCE

The incorporation of any ancillary requirements such as letter boxes, burglar alarm boxes, cash dispensers and wheelchair/pram access ramps should form part of any design proposals. Such items, if not integrated as part of the overall design with their siting, materials and colour carefully thought out, can appear as most discordant afterthoughts. Cash dispensers can be most effectively handled by providing "lobby banking."



*Use of Lobby Bank, Midland Bank, High Street Winchester*



*a d v e r t i s e m e n t s   s e c t i o n*

## 6. BASIC CONSIDERATIONS OF SIGNAGE DESIGN

**6.1** The advertisements displayed on a building can have a profound effect on its appearance, and should be considered as an integral part of the overall design of a shopfront. The use of discreet and well-designed advertisements on business premises will not only improve individual buildings, but will also enhance the appearance of the area adding to its appeal for both visitors and shoppers.

### Scale

**6.2** One of the characteristics of historic centres in the district is that advertising is modest and dignified to complement the character of the buildings. Attention, therefore, needs to be given to the particular siting of signs for maximum effect.

**6.3** For this reason, lettering that is very large and bright in itself or large in relation to the overall fascia, would be tantamount to "shouting" and therefore considered detrimental to the amenities of the area. This is a particularly important consideration where the sign impinges on something as important as say the Cathedral Close or the setting of the Butter-Cross in central Winchester, Broad Street in Alresford, Wickham Square or Bishops Waltham High Street, and could apply to some situations on the approach roads to the Conservation Areas. Attention is drawn to the fact that

many successful signs in Winchester in the past have had letters not more than 150 mm (6 ins) high.

**6.4** The display of fascia signs on traditional frontages should be easily readable with lettering in a single style and adjusted in size and content to suit the detailing of the fascia. Overcrowding the fascia with too much information should be avoided. The shape of the fascia, and the existing architectural details all need to be taken carefully into account when the form of advertisement is being considered.



*McDonald's St. Georges Street Winchester - sympathetic use of corporate image.*



*Pizza Express Bridge Street Winchester - hand painted sign complementing form of building.*

### Corporate Images

**6.5** Since the 1950's signs (and shopfronts) have been increasingly affected by the application of American inspired sales techniques using "corporate sales images" and national reshaping of chains of shops in a very short timespan to relate to TV advertising. Often firms of designers are commissioned to produce "manuals of standard details" which, whilst found to suit modern shopping malls, are very rigid and unsympathetic elsewhere.

**6.6** This is alien to the European tradition of individuality, tempered by classical concerns of visual order, proportion and harmony. Generally, such advertising, whilst it may be appropriate on letter headings, posters, lorry sides and TV adverts, in the Local Planning Authority's view requires modification for shopfronts and signs particularly where the amenities of a Conservation Area are concerned.



*Corporate design can be tailored to fit in with both the building and the streetscene. This allows for the identity of the retailer to remain clear, whilst accepting the scale and character of the local context.*

In any case it can be a matter of interest to people visiting several towns to see how corporate images can be modified to suit the characteristics of a particular place.

**6.7** The Local Planning Authority believes that it is appropriate to require that an effort is made to adapt a house style to suit local circumstances. This view is supported by Government policy as expressed in PPG6. So, for example, where a company's colour scheme is clearly important to identification, this can often be cleverly adapted to a local retail outlet, particularly if it is a listed building, by interpreting it through the use of attractive building materials.

**6.8** In the Local Planning Authority's view, one of the basic mistakes in lettering relating to corporate signing policies is that the type of graphical image that is selected as suitable on, for example; letter headings where the background is white, sales tags and carrier bags which are seen close to, do not look equally appropriate or have the

same impact in a street, which is a much cruder environment with a different scale.

**6.9** The visual principle found most applicable in such circumstances is that, in order for lettering to show up well from a distance, it is better to have light lettering on a dark background.

**6.10** Historically this has been understood by sign painters and is still demonstrated on public houses and commercial vehicles. This principle is now also being applied to road signs where the old black and white signs designed originally for horse traffic have been replaced by white on dark green, blue and brown for primary traffic routes.

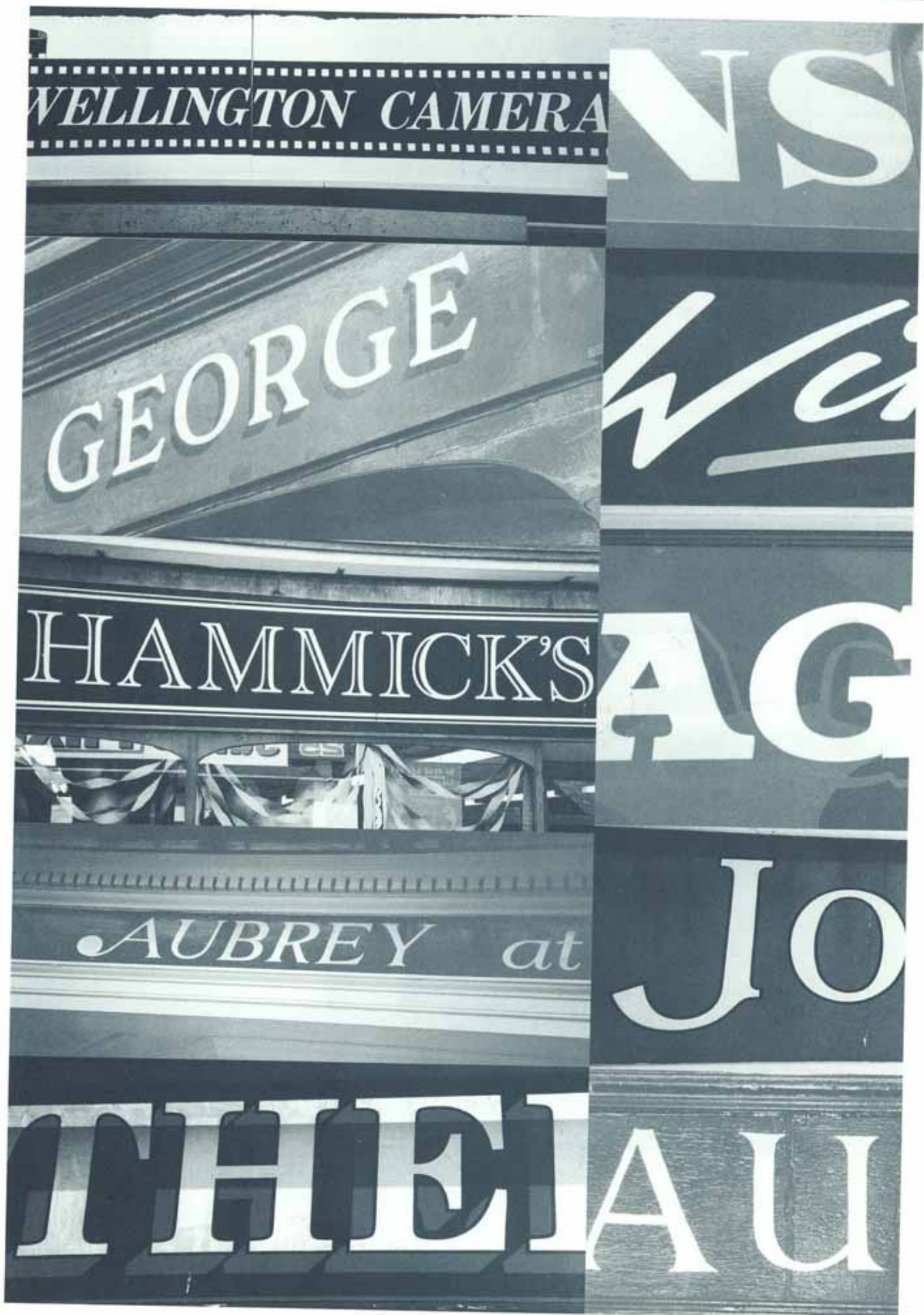
**6.11** For a shop sign this has other advantages in that the background colour (which might be a company's corporate colour) has more impact than the same colour used for the lettering only. It also acts like a picture frame in unifying individual words into an overall

composition of an appropriate scale to the building.

**6.12** Conversely, signs which are dark on a light background have a "spotty effect" which collectively make a considerable difference to the visual amenity of the street. If this approach is continued into hanging signs it can lead to a situation of visual "anarchy" rather than the harmony of classical ideas which the Council wishes to promote.

**6.13** Additionally, sign painters know that by putting coloured shadows adjacent to lettering, to create a three dimensional effect, their impact can be increased still further regardless of size.

**6.14** On appropriate buildings which are made out of stone or that are finished in painted stucco or brickwork, engraved stone fascias are to be welcomed if the engraving is carried out boldly. However, new stone fascia engravings should not result in the loss of genuinely old fascias which may be worthy of retention.



## GUIDANCE

(i) Lettering should contribute to the character of the street by being designed to relate to the space on the fascia on which it is set and selected from an alphabet that is both easy to read and decorative. Lettering over 300mm high will not normally be accepted unless there is a strong architectural case for it.

(ii) On painted fascias, particularly on small shops, painted lettering using the principle of light coloured lettering on a dark coloured background is considered most appropriate. Also a greater degree of individuality can be obtained using lettering with serifs, coloured shadows, coloured borders etc. Stick on vinyl lettering is a cheaper alternative but it does not have the visual quality of traditional signwriting. Lettering painted on a board that is then fixed onto a historic fascia is not acceptable as it disguises architectural features of the cornice etc.

(iii) Preference will be given to the use of alphabets that are not italic because they give a feeling of movement that does not reflect the general structural stability of the building and therefore look restless. Alphabets based on classical proportions and spacing such as Clarendon, Perpetua Roman, Alberta, Egyptian, Rockwell, etc. are decorative, easily read and can be reproduced well in plywood and metal.

(iv) In cases where only changes of lettering on a listed building are proposed, a photograph, scale drawing of the fascia showing the height of the lettering, one large letter depicting the style of lettering (e.g. Clarendon Bold) and a colour sample should normally suffice.

6.15 On Listed Buildings the planning authority can require an application but in many other situations below first floor level where the provision of a sign has already been permitted eg. on a shop fascia it can offer advice. In such cases, it is requested that the Local Planning Authority be notified of the proposal indicating the size and style of lettering and the name of the sign writer.

The aim of the Councils policy on lettering is to enable the name and type of shop to be read easily by pedestrians, to help shopkeepers.



*Lettering that is out of scale, together with excessive stick-on signs, results in a design that obscures the visibility of the building and the inside of the shopfront.*

## Materials and Finishes

**6.16** Although lettering signwritten onto the fascia in a single style is preferred as the most appropriate means of signing on traditional frontages, applied lettering is sometimes a satisfactory alternative. Careful regard is however necessary in deciding where exactly to fix such letters taking into account the design of the shopfront and the location of other features on the building, such as upper floor windows. The indiscriminate fixing of unsuitable lettering can badly affect the appearance of a building and the wider street scene of which it forms a part. In cases where applied lettering is proposed, either to be fixed to a fascia or directly to brickwork, this should be neither too thick nor too thin.

**6.17** Thin fret cut or built up plastic letters with coloured returns (in excess of 25mm) look cheap and shiny, do not read well from an angle and do not relate well to the building materials in the shopping streets. Neither, in the opinion of the Local Planning Authority, do they last well since they are particularly easily damaged by vandalism or, if of the type commonly held in place by plug-in fixings, can be



*Inappropriate mounted plastic lettering can appear out of place when on an older building.*

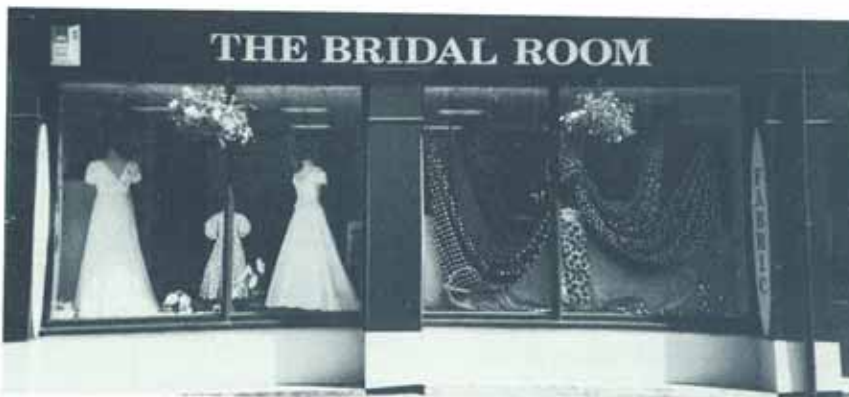
removed altogether by pranksters. Justification for the use of this type of sign based on lack of maintenance arguments is not considered valid. Even solidly constructed letters of wood or metal look unnecessarily clumsy and out of keeping with the character and scale of buildings if they are too thick or use unsuitable typefaces.

**6.18** Modern prefabricated fascia panels, whether in reflective perspex or some other material, are incompatible in appearance with old buildings, and totally unsuitable for use in the historic centres of Winchester district. Similarly, pre-painted timber panels superimposed on existing fascias should be avoided as they upset the balance of an attractive frontage and often appear as if they are merely a temporary expedient.

**6.19** On premises where no suitable fascia is available the identification of the business is often best achieved by signs applied directly to the shop window, either by painting or by transfer. Such a sign would need to be properly designed and positioned to suit the scale of the window, and not so prominent that it obscures or overwhelms the view of the goods displayed inside the shop.

## GUIDANCE

Where raised lettering is desired it will only be acceptable if it is 13-25 mm (1/2-1 in) thick so that it can easily be read at an angle. Such lettering should be either cast aluminium, bronze, enamelled bronze or cut out of an exterior grade board material and painted. Solid plastic moulded letters can also be acceptable but these should be fixed directly to fascias and not set off on locators. On an application for raised lettering the letters should be drawn out to detail on a large scale drawing of the fascia and a sample letter provided.



*Attention to detail, together with traditionally designed lettering produces a shopfront that respects scale and form.*

## 7. ILLUMINATED SIGNS AND LIGHTING



*Flood lit building in Winchester*

7.1 With the exception of signs essential to the needs of dispensing chemists, which are excluded from the provisions of the Town and Country Planning (Control of Advertisements) Regulations, an application is required for virtually all illuminated signs on commercial premises, whether lit internally or externally.

7.2 Because of Winchester's character as a small scale Cathedral town, the qualities of the conservation areas throughout the district, especially in places like Alresford, Bishops Waltham and Wickham, the range of architectural features in the historic streets of these places and the variety of natural light throughout the day, illuminated shop signs will not normally

be allowed. (But see section 11 below on public houses and restaurants). This presumption against illuminated signs will apply equally to internally illuminated signs on fascias, projecting signs, those displayed internally inside windows and proposals for external lighting of an existing or proposed sign.

7.3 As a corollary to this, it is the Council's aim to encourage the architectural lighting of buildings, where these have a positive character, to increase the town centre's attractiveness at night and during winter months. Although Winchester provides the most scope for this, many of the buildings in other centres are equally worthy of being sensitively lit to express their architectural quality.

7.4 The lighting of buildings itself requires the consent of the Local Planning Authority as it will in most cases relate to buildings which are listed and it is in any case a form of advertising. Illumination which highlights one part of a building at the expense of the whole and one particular building at the expense of others, thus detracting from the overall appearance of the area, is undesirable. The most appropriate form of lighting is that which gives the elevation subtle visual identity. This is usually achieved by low intensity lights placed beneath the eaves, for example, which "wash" the elevation. It is most important that light



*Cheltenham & Gloucester Building Society - use of uplighters.*

fittings and wiring do not themselves impinge on the appearance of buildings and that their brightness is in harmony with the overall appearance of the area and does not cause glare.

7.5 It is also the Council's long term aim to review the High Street lighting in Winchester to show off the architecture to best effect, while catering for the legitimate need for the safety of vehicles and pedestrians. The feasibility of similar exercises in places like Alresford, Bishops Waltham and Wickham will also be examined when replacement lighting is being considered, if resources permit.

7.6 The lighting of merchandise displays within shop windows is considered very important to the vitality and attractiveness of shopping areas during the early hours of darkness, especially during winter months. This is believed to be more effective than illuminated signs as it relates more to pedestrian scale and the attractiveness of the shop.

## **GUIDANCE**

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*(i) Shopfront and advertising proposals should not include illuminated signs as the Local Planning Authority's stated intention, as set out in the Winchester District Local Plan, is normally to resist such proposals.*

*(ii) Proposals for lighting buildings of architectural or historic interest, or whose character contributes positively to a conservation area, will normally be considered sympathetically providing the lighting proposed is sympathetically situated, not over dominant in its effect and relates to the whole elevation not just some commercial feature.*

*(iii) Where lighting is proposed full details of the fitting, method of fixing and luminance will be required in support of the application.*

## 8. PROJECTING AND HANGING SIGNS



*View of Winchester High Street showing symbol signs.*



*A clutter of box and hanging signs produces a confused, messy scene.*

8.1 The cumulative effect of projecting signs depicting shop names and repeating information already given on fascia signs can lead to visual clutter that disguises rather than enhances the character of the townscape in historic shopping streets. For this reason they are not generally acceptable in the main street.

8.2 However, historic towns have an old tradition of symbol signs whose quality can upgrade the visual interest of an area and create a unique identity to a place that gives it an appeal that is noteworthy, particularly to visitors. In recognition of this the Local Planning Authority is therefore willing to make an exception to this restriction where an

applicant is prepared to introduce a symbol sign of quality related to the nature of the goods or services to be sold, subject to the following provisions :-

(a) That the symbol and its supporting bracket are attractive in silhouette. (Plain oblong signs are monotonous and do not attract attention from a distance, brackets need to be made by a competent Blacksmith).

(b) That the sign does not include the shopkeeper's name but it may indicate the type of trade ie. jeweller, butcher etc (The aim is to attract attention from a distance to the type of outlet and draw the shopper along, leaving the fascia sign and window display to impart information and attract them into the shop once they get near, since commercial advertising is best kept as close to eye level as possible).

(c) That it is executed to a high quality of design material and finish so that it is sculptural and not just a cheap piece of flat board or similar that will quickly deteriorate due to weathering.

(d) That within the pedestrianised section of Winchester High Street a clear height of 4.5 metres (15 ft) has to be kept under the sign with a projection of not more than 1.6 metres (5 ft 3 ins), or a clear height of 5.0 metres if it projects further. (This is to enable the street to be used by ambulances and fire engines, carnival processions etc without damage to pedestrians, vehicles or signs).



*A well designed symbol sign can clearly show the nature of the commercial activity from some distance, and provide a distinctive, eye-catching landmark.*



*n.b.* Elsewhere, signs can be 2.3 metres (7 ft 6ins) off the pavement but the width of the pavement is likely to be a controlling factor since the signs must be 0.45 metres (1 ft 6 ins) from the edge of the pavement to avoid damage from high sided vehicles.

(e) That each proposal will have to be treated on its merits, and considered in relation to the building on which it is located and the effect it will have on the street scene, to avoid recreating the clutter which earlier negotiations by the Planning Authority in the 1960s succeeded in removing.

8.3 Symbol signs are not appropriate in all locations though. For example, projecting signs adjacent to the Buttercross in Winchester (an Ancient Monument) would detract from its setting. Similarly projecting signs are unlikely to be accepted on the Pentice in Winchester, whereas on the opposite, south facing, side of the street such signs could add vitality to buildings that are generally poor architecturally. Officers would be prepared to give guidance on this at an early stage to prospective applicants.

8.4 In the subsidiary streets of Winchester, where it is recognised the sales location is more marginal, while symbol signs would still be preferred, a pictorial hanging sign identifying the shopkeeper's business with a name may be acceptable if it is a high quality painted sign. This will also be the case in other locations within the district which are not so sensitive as the historic shopping streets.

8.5 Over the last 20 years Winchester streets have been enriched in this way by symbols representing hanging "boots" for shoe shops, a clock for a jewellers, a book for a book shop, a house for an estate agents, a top hat for a tailors hire shop, a newspaper for a newsagents shop, a french horn for a musical instrument shop, a coffee pot for a coffee and tea shop, scissors for a hair stylist etc. The Conservation Section of the Planning Department keeps a slide collection of successful signs in other historic towns that can also be inspected by anyone interested in exploring signing a business in this way.

*The method of using mock-up symbol signs helps to test appropriateness and scale to ensure a successful final design.*

8.6 In furtherance of this provision it has been found beneficial in practice to cut out a cardboard mock up of any proposed idea, which can be hung up in the street :-

- (a) To judge an appropriate scale. (Often ideas are too small to be effective in the street scene).
- (b) To choose the best location and judge the visibility and effect of the sign.
- (c) To experiment with colour for effectiveness in a particular location.
- (d) To make possible a photograph to accompany applications.

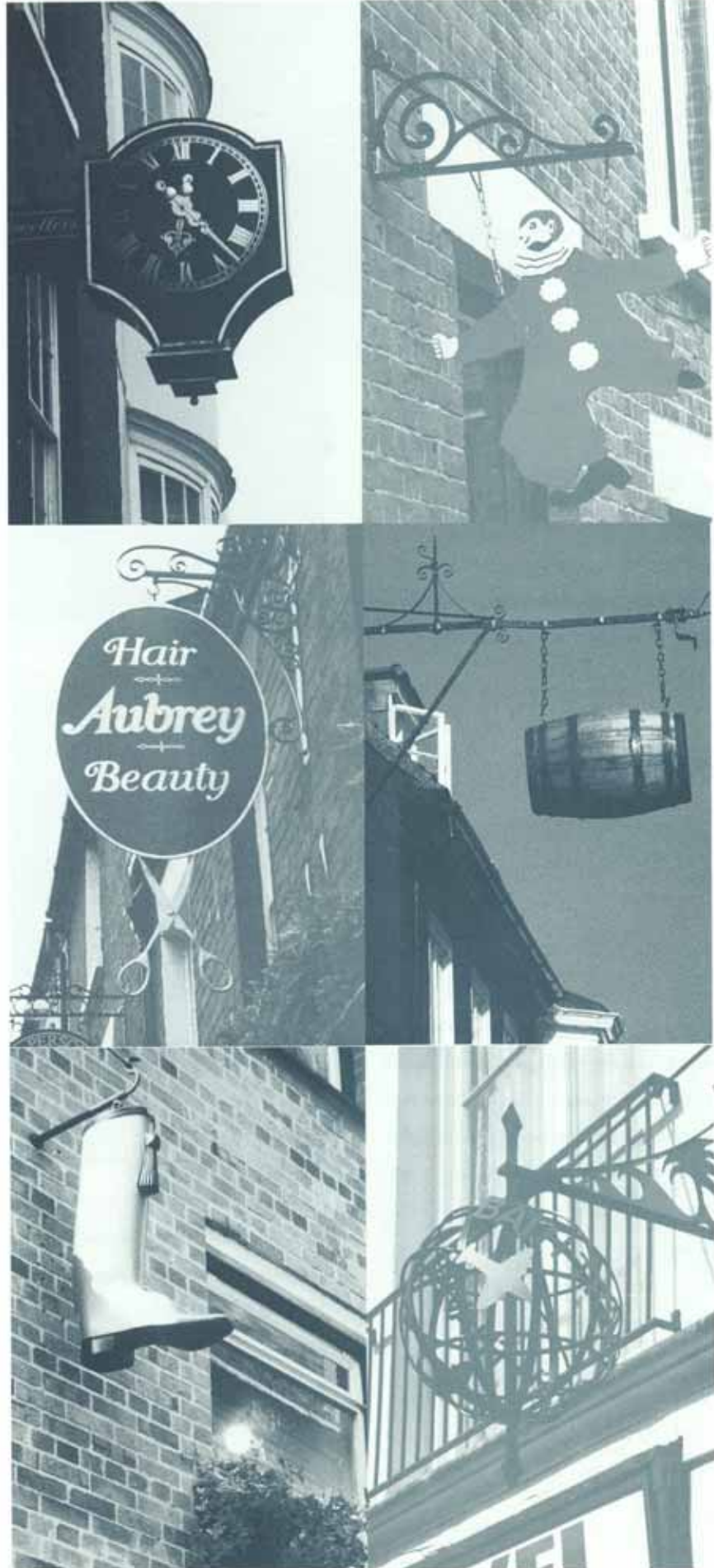
It may be possible to find an appropriate object for such a sign in a second hand shop but if a new sign is to be commissioned a register of potential artists/ craftsmen to quote for preparing drawings and undertaking the work, can be obtained from Southern Arts, (see Appendix B). The Planning Authority also has some local knowledge of signwriters and blacksmiths.



**GUIDANCE**

Proposals for projecting signs should :-

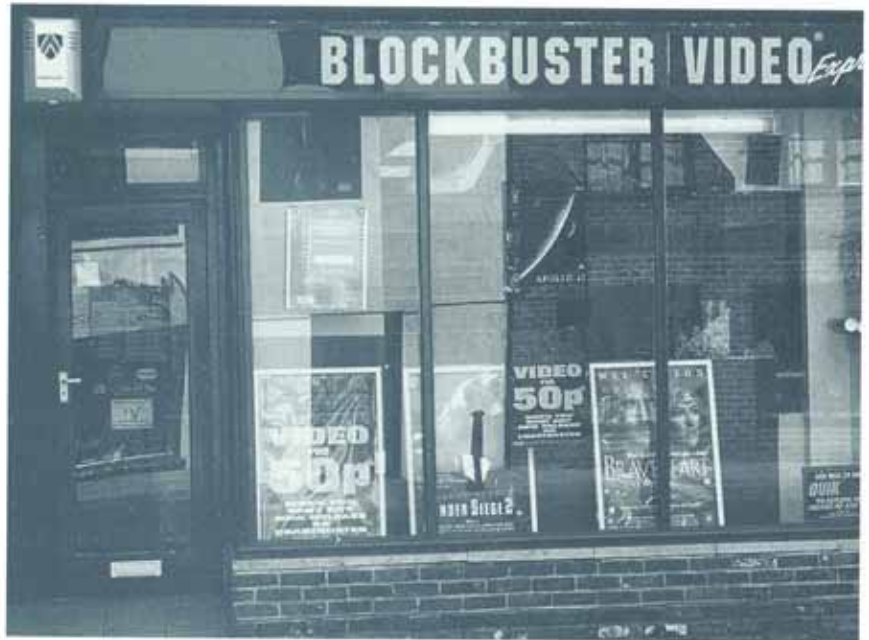
- (i) Be limited to one sign per building giving a simple message and avoiding repetition of information already displayed.
- (ii) Not be of the projecting box type.
- (iii) Not be illuminated. (With the exception of dispensing chemists and the provisions for public houses and restaurants made in Section 11 of this guidance).
- (iv) Where proposed in a historic street, be of a three dimensional symbol type in accordance with the advice given in Section 8 of this guidance document.
- (v) In other locations double sided painted board signs of a pictorial form and contained in a purpose designed frame will be considered sympathetically. Plastic signs are generally inappropriate and will not normally be permitted.
- (vi) In all cases proposals submitted to the Local Planning Authority for consideration should be supported by large scale detailed drawings of the sign (one copy to be coloured), its means of fixing and showing it in context on the building, to enable its impact to be assessed.



## 9. WINDOW STICKERS AND BANNERS

**9.1** The practice of displaying brash advertising material in the form of window stickers or banners draped across fascias or on elevations above ground floor level is not acceptable. It reduces the appearance of the street to the crudest advertising level associated with cheap goods and transitory trading, creates a cluttered appearance and spoils the appearance of the building. Moreover, it prevents people from seeing into shops and devalues the character of the area by prejudicing visual amenity. Attractive window displays are, in the Council's opinion, more conducive to a vibrant and appealing shopping area that will attract the interest of visitors and residents alike.

**9.2** It is accepted that on occasions, such as at sale times or for promoting new products, some additional advertising material may be warranted for limited periods. This should however be confined entirely within the shop window and sales area (never externally) and should not exceed 25% of the window area so that views into the shop are maintained and the activity within is not divorced from the street.



*Excessive brightly coloured and oversized lettering can result in deadened shopfronts, taking the emphasis away from the building and merchandise within the shop unit.*



*The use of window stickers can result in visual clutter on shopfronts.*

## 10. ESTATE AGENTS BOARDS



*Estate agent boards can erode the visual harmony of street elevations. Parchment Street, Winchester*

**10.1** One of the most visually intrusive elements in Winchester's narrow High Street is the clutter of Estate Agents' Boards which often dominate the view above ground level. Of course it is recognised that vacant property is in no one's interest and the letting of property as soon as possible is desirable for the vitality of the town centre. Nevertheless, the High Street, which is the focal point of the Conservation Area, epitomizes Winchester's character as an historic city with an important tourist trade. In essence the High Street is small scale with many listed buildings of medieval origins. The display of large agents boards, particularly "V" boards, fixed onto first floor windows can detract considerably from the appearance of individual buildings and from the character of the narrow High street generally.

**10.2** The Town and Country Planning (Control of Advertisements) Regulations provides that only one agents board may be displayed per property and that boards should be removed within fourteen days of the sale or letting of a property. The total maximum size of display permitted for commercial property is 2 sq. metres in the case of a flat board or 2.3 sq. metres in the case of two joined boards (V boards) which may not project more than one metre from the face of the building. No part of a board should be higher than 4.6 metre from the ground (3.6 metre in an area of special control) or, in a case where it applies only to part of a building, the lowest level on which it can be displayed on the part of the building it relates to. Illumination is not permitted and the maximum size of any character or symbol is 0.75 metre (0.3 metre in an area of special control).

**10.3** This provision, which applies to most situations (excluding residential), is seen as excessive in the context of Winchester High Street where the scale is very small. The City Council therefore wishes to discourage agents from the use of "V" boards and seeks their voluntary co-operation to constrain the size of boards to a maximum of 1.35 sq. metres, (i.e. approximately 1.0m x 1.35m [3ft.4ins. x 4ft. 6ins.]) as this will be more relevant to the scale of buildings in Winchester. A similarly sympathetic approach in other Conservation Areas would be welcomed.

# 11. PUBLIC HOUSES AND RESTAURANTS

11.1 Signing of premises in this category has traditionally produced



some of the best quality, most imaginative and attractive results, where the skill of the sign writer is evident. This heritage is acknowledged by the Local Planning Authority and its continuance is strongly encouraged. A movement away from such traditional qualities and a tendency for over-signing is, however, becoming evident. Greater care is thus needed to avoid premises taking on a cluttered and cheapened appearance. There has, in recent times, been a noticeable trend to display promotional banners, bunting and string lighting. These features result in a festive appearance which is dominant in a way that overwhelms the



*Simple use of signs can retain the architectural value of buildings*

character of the building and devalues its appearance and setting.

11.2 Public houses and restaurants that depend largely on night time trade have a special justification for externally illuminated signs where they have hanging symbol signs, heraldic or pictorial signs of the same quality as the traditional English public house or restaurant sign, provided they satisfy the criteria set out in Section 8 above. For public houses with forecourt areas a pole sign of the same quality will normally be appropriate, preferably on a gallows bracket or suspended within a frame.



11.3 Fascias on these premises may be externally lit if this can be incorporated discretely within the cornice detail or by means of discrete matt finish light fittings. Rows of brass swan necked lamps are not acceptable.

11.4 It is not considered necessary to repeat the names of public houses and restaurants more than once on one elevation if the signs have been properly thought out. Additional information should be at low level and not disrupt the character of the building.

## GUIDANCE

(i) Signing for public houses and restaurants should follow traditional approaches, based on the use of signwritten fascias with gilded lettering on a dark background and pictorial or heraldic hanging signs supported from gallows brackets or by freestanding posts on forecourts.

(ii) Illumination of signs by discreet external downlighting will normally be sympathetically considered. Where hanging signs or pole signs are illuminated, it should not be necessary for a fascia sign to also be illuminated. Rows of swan neck lights will not normally be permitted.

(iii) Other than for the purpose of identifying separate frontages to more than one road, repetitive signing should be avoided, as should car park signs. Amenity signboards related to the entrance will normally be considered sufficient.

(iv) Promotional advertising banners, bunting and string lighting should be avoided (other than for temporary festivities such as Christmas) in order that the character of the building is not compromised by visual clutter. Lighting of elevations will be considered under the same criteria as set out in Section 7 above where buildings are of suitable architectural quality or contribute to the conservation area.

## 12. HOTELS, GUEST HOUSES & B&B

**12.1** The Local Planning Authority frequently receives enquiries concerning the desire for signs in connection with such establishments. In location terms these establishments tend to be sited on the principal routes into Winchester and its associated settlements and their location within residential areas is generally less appropriate.



*Bed and Breakfast sign - appropriately discreet, given non-commercial nature of surroundings.*

**12.2** In order that signs identifying these facilities, which are important to the tourist trade, create the right image and do not detract from the environmental quality of the area, it is desirable that the guidance of this document is followed. The Town and Country Planning (Control of Advertisements) Regulations permits the display of one sign per premises (or where there are entrances on different roads one such advertisement at each of two such entrances) subject to a number of criteria, which should be checked with the Planning Department before any such signs are displayed.

*Royal Hotel, Winchester.*

**12.3** Illumination of such signs requires the express consent of the Local Planning Authority. Proposals for illumination will be considered on their individual merits having regard to the level of illumination already existing from street lighting and the effect that such proposals will have on the visual amenity of the particular locality.

**12.4** A double sided written hanging sign in a suitable frame will normally be the most appropriate form of sign for this category. No part should exceed 4.6 metres in height above ground (3.6 metres in an area of special control) and it should not overhang the highway, with the exception of premises that immediately abut the footway when the criteria of paragraph 8.2d above must be

met. Signs should be professionally produced in accordance with the advice above and the information displayed kept simple. Too much information cannot be read by passing motorists and appears cluttered so that the important message is lost.



## 13. GARAGES AND CAR SALES SITES

**13.1** Petrol sales forecourts and car sales sites have particular advertising requirements that can be unduly intrusive according to the individual location. Corporate advertising by petrol companies or motor dealerships needs to be tempered to the circumstances of the location. In Conservation Areas, the Area of Outstanding Natural Beauty, or indeed in an area of open countryside, excessive or over-large advertising material and illumination can detract undesirably from the character of the area.

**13.2** Canopies over petrol sales areas are, by reason of their form and scale, often intrusive features whose impact can be further exacerbated by advertising and lighting. The provision of deep illuminated fascias in particular appear over dominant and detract from the visual amenity of an area. Similarly, under canopy lighting that is excessively bright leaks out of the site to impact on the surrounding area. Other elements like pole signs, facility signs, security lighting and bunting can all contribute to visual clutter inappropriate to the overriding character of an area.

### GUIDANCE

Proposals for advertising at petrol filling stations, garages and car sales sites will be expected to respect the character of the area in which it is situated. Deep illuminated fascia signs will not be acceptable. Lighting should be at the minimum level necessary for security and safety. Lighting incorporated into the pump consoles is preferred to under canopy flood lighting units. Only one pole sign per site will be permitted unless it serves two road frontages. Facility signs (credit cards etc) should be grouped together on one display and not added in piecemeal fashion.



*Appropriate use of signs in a conservation area. Murco, Droxford, where a simple form of pole sign has been used and no canopy signs.*

*Poor example of over signage, providing visual clutter, with the use of the hammer head pole sign.*



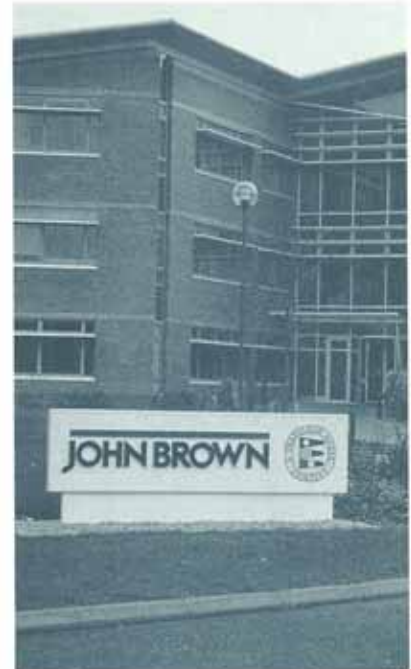
## 14. RETAIL WAREHOUSING AND INDUSTRIAL ESTATES

**14.1** Advertising in connection with development of this nature is often gross in terms of its size, design, materials and illumination with competing businesses trying to make their mark as dominantly as possible. Such uses in Winchester district are quite limited so this is not such a problem as is evident on the outskirts of larger centres in the region. For this reason, and because the limited retail warehousing sites that exist within the district tend to be viewed in the context of the adjoining countryside or small scale development, and need to relate to the smaller scale of Winchester and other centres within the District, this kind of dominance is not necessary and indeed would be inappropriate.

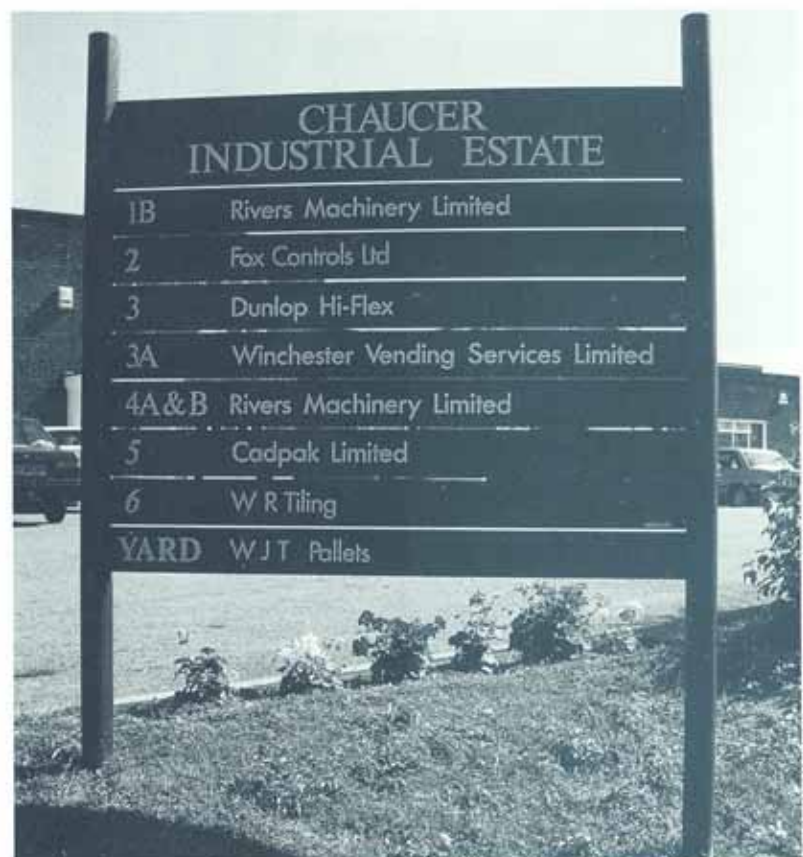
**14.2** Units on industrial estates, which are less dependent on passing trade, by and large only need individual identity for the unit concerned, which is best related to the entrance door in the form of a simple name board like a fascia sign. A sign identifying the name of the industrial estate at the entrance with a list of occupiers, that can be easily changed by slide in name boards, is the preferred solution. Signs on the rear or flank elevations of units within the estate which face public highways or open space should be avoided.

### GUIDANCE

Advertising on large commercial premises such as retail warehouses and industrial estates should be limited to necessary identification of the business and its services. Particular care should be given to avoiding an over dominant impact and signing needs should be considered as a complementary part of the building design with particular regard to siting, size and colour in relation to the building itself and its impact in the locality generally.



*John Brown Engineering: simple use of corporate sign in the grounds of the property and no signs on the building.*



*Winnall Sign.*



## 15. ADVANCE WARNING SIGNS AND A-BOARDS

**15.1** The provision of advance warning signs in positions unrelated to the premises concerned is frequently sought in order to attract trade. Such advertising is generally unacceptable as it contributes to visual clutter. In rural areas this practice usually involves signs on the highway verge or on private land. The Highway Authority does not allow signs to be displayed on land in its control and will remove unauthorised signs. Advertisement consent is required for such signs on private land but normally there is no justification for signs of this type.

**15.2** In town areas A-Boards are often displayed to attract custom to nearby premises. The unauthorised positioning of such signs on highway land is considered hazardous to highway users, particularly the visually impaired and the City Council will therefore take action to remove any such signs.



*Use of 'A' boards, cluttering street and providing hazard to pedestrians.*



*In certain instances, it may be acceptable to mount advanced warning signs on walls, which overcomes the problems of safety and visual clutter at street level.*

**15.3** The Local Planning Authority does however recognise the problems encountered by traders in some of the secondary streets. In appropriate circumstances a means of drawing attention to premises in such locations through a single unified well designed

sign may be acceptable. In narrow streets, however, there is little room for street furniture, and the City Council will not permit excessive and potentially hazardous signage.

## 16. LEGISLATION

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**16.1** The installation of a new shopfront or alteration of an existing one will require planning permission, as does any material change to the external appearance of a shop by way of physical alteration which is not a repair involving minor works to replace like with like.

**16.2** In the case of listed buildings any alteration to the external appearance is likely to require Listed Building Consent, this can extend to such matters as painting and the display of advertisements where such matters materially alter the appearance of a listed building.

**16.3** In conservation areas Conservation Area Consent is necessary for the demolition or partial demolition of buildings. This includes the removal of a shopfront or any feature which gives character to a building.

**16.4** In the case of advertisements, part III of the Town and Country Planning Act 1990 provides the legislative basis for the control of advertisements. The Town and Country Planning (Control of Advertisements) Regulations provide detailed criteria for the application of such control and Planning Policy Guidance Note 19 (Outdoor Advertisement Control) provides guidance on the exercise of such control.

**16.5** In view of the comprehensive and complex nature of the legislation and Government advice relating to advertisement control it is not possible to explain in this document how any particular development may be affected by such provisions. Therefore, it is vital that anybody wishing to display advertisements of any kind should discuss their intentions with the Planning Department before proceeding. The Council does have powers to require the removal of signs, even where displayed with deemed consent, if it is considered desirable in the interests of "amenity" or "public safety".

**16.6** In Winchester additional advertisement controls are in force through the designation of an Area of Special Advertisement Control for an area which includes the Cathedral and its environs, the College and St Cross.

# APPENDIX A

## List of Information Required to Support Applications

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In order that the Local Planning Authority may process applications for Planning Permission, Listed Building Consent or Advertisement Consent as expeditiously as possible it is essential that all information submitted in support of applications is of a satisfactory standard. Proposals that give clear and accurate information to explain how the finished scheme will look in the context of the existing facade, and adjoining premises, enable the Council and any interested third parties, such as local amenity societies, to consider the proposals with confidence and will help the application to be processed with the minimum of delay.

Applications for planning permission or Listed Building Consent involving works to alter or replace a shopfront should be accompanied by:

(i) Detailed elevation drawings of the whole of the existing elevation of the building at a minimum scale of 1:50, showing all existing architectural detailing, plus relevant details of the buildings on either side.

(ii) Detailed drawings at the same scale showing the front elevation of the building as proposed, indicating clearly the proposed alterations within the context of the whole building, including any existing features which are proposed to be altered or removed.

(iii) At least one sectional drawing of the shopfront showing its profile and position relative to the upper part of the building.

(iv) Plans, elevations and sections at a minimum scale of 1:20 showing, as necessary, the detailing of architectural features, including pilasters, cornices and window details.

(v) A precise indication of the materials and colours proposed to be used, either by the submission of samples or photographs, and by reference to British Standard numbers. The drawings accompanying applications for Advertisement consent should include an elevation of the whole shopfront (minimum scale 1:50) with the size and design of all letters and symbols accurately shown, together with details of the colour scheme.

Where individual letters are proposed, sections or samples should be submitted showing the profile and thickness of the letters, as well as details of materials and the method of fixing.

Where a projecting sign is proposed, detailed drawings should be submitted which show accurately the size, materials and shape proposed for the sign and supporting bracket, the size and design of all letters and symbols, and the colours to be used. A drawing of the front elevation of the building is also necessary showing where the sign is to be located. Applicants are also encouraged to prepare a cardboard mock-up of their proposals as described in para 8.6.

## APPENDIX B

# References & Useful Addresses

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### REFERENCES

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Shopfronts and Advertisements in  
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Shopfronts Security Report  
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(Control of Advertisements)  
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(Outdoor Advertisement Control)  
March 1992

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(Town Centres and Retail  
Developments)  
June 1996

Winchester District Local Plan  
(Chapters 4, 11 and 13)

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