London Borough of Redbridge

WOODFORD BROADWAY

ENHANCEMENT SCHEME

ENHANCEMENT PROPOSALS FOR WOODFORD BROADWAY CONSERVATION AREA

Adopted: 05.02.1998

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A. ENHANCEMENT PROPOSALS FOR WOODFORD BROADWAY CONSERVATION AREA

The suggestions detailed below would assist in the preservation of the existing pleasant nature of Woodford Broadway Conservation Area and to some extent improve upon them. There is also a desire to use a range of materials sparingly for example in the use of fencing to bring consistency to the area.

The proposals are reduced to small areas and described in turn:

1) Area in front of Local Library building on Snakes Lane

1.1 The tubular steel guard rails are unattractive. Due to the canopy of the mature trees along this line the planting of shrubs would probably be difficult and would be different in appearance to the open grassy areas elsewhere. Removal of these and the installation of timber trip rails at low level would be a more elegant solution. This type of rail has been used at the Charteris Road entrance to the Conservation Area.

1.2 Towards the end of this line of trees the blank façade of the side wall of the first shop is rather unattractive. The introduction of ivy or a creeper could soften it bearing in mind the low light levels caused by the trees.

2) Pankhurst Green in front of the row of modern shops between Snakes Lane West and Charteris Road

2.1 There are desire lines which have established unofficial paths across this sloping bank. The resulting informal nature of the green is attractive. Any attempt to tidy this up with purpose made paths and definite borders would harden the overall impression and urbanise it.

2.2 So to improve the rural feel of the green the main paths could be resurfaced in bays of brick pavers to break up the expanse of bland tarmac.

3) Strip of land between Woodford Station car park and pavement on Charteris Road

3.1 Recently trees have been planted along the upper section of this strip of land and there are a few mature trees which curtain the car park. However the section within the Conservation Area would benefit from more trees to create a continuous avenue as one enters the Conservation Area from the South.

3.2 There is also an opportunity here to put shrubs along the line of the existing tubular steel guard rails beneath the canopy of the trees. In addition the rails could be replaced by timber trip rails described earlier. The overall effect of these proposals would be to provide a green barrier to the station car park.

4) Area immediately in front of the subway under Central Line

4.1 The subway is a hard and wide border to the Western side of the Conservation area. The image of a frontier is not helped by the barbed wire on the roof and is hardened further by the barren expanse of car park in front.

4.2 The simplest improvement would be to reduce the width of the car park and to introduce planting along a strip in front of the subway. This proposal would not decrease the car parking capacity. Once established the trees and or shrubs would be a green backdrop to soften the subway walls.

4.3 A problem which might reveal itself once the trees mature is the possibility of people climbing the tree in order to gain access to the subway roof, however once there it would still be impossible to climb over the fence to the rail line.

4.4 There is also an opportunity to take advantage of the flat roof of the subway to install planters. It would be necessary to install substantial planting boxes to discourage theft; the effect would be to mask the security fence behind it.

5) The shopfronts on the Broadway

5.1 The architectural features of this Edwardian terrace lend themselves to flower boxes above the shop fascia.

5.2 A greater density of hanging baskets could be incorporated into the street in front of the shops but this has to be carefully designed in relation to the existing street furniture to prevent clutter.

5.3 There has been a gradual breaking down of the traditional approach to shopfronts that has caused a poor selection of haphazard facades which do not group together well and do not enhance the original design intention of Edwardian architecture. This subject is the greatest cause for concern and is there fore treated in a separate section.

For a comprehensive guide to shopfront design please see Section B: EDWARDIAN SHOPFRONT DESIGN IN A CONSERVATION AREA.

6) The shopfronts in front of Pankhurst Green

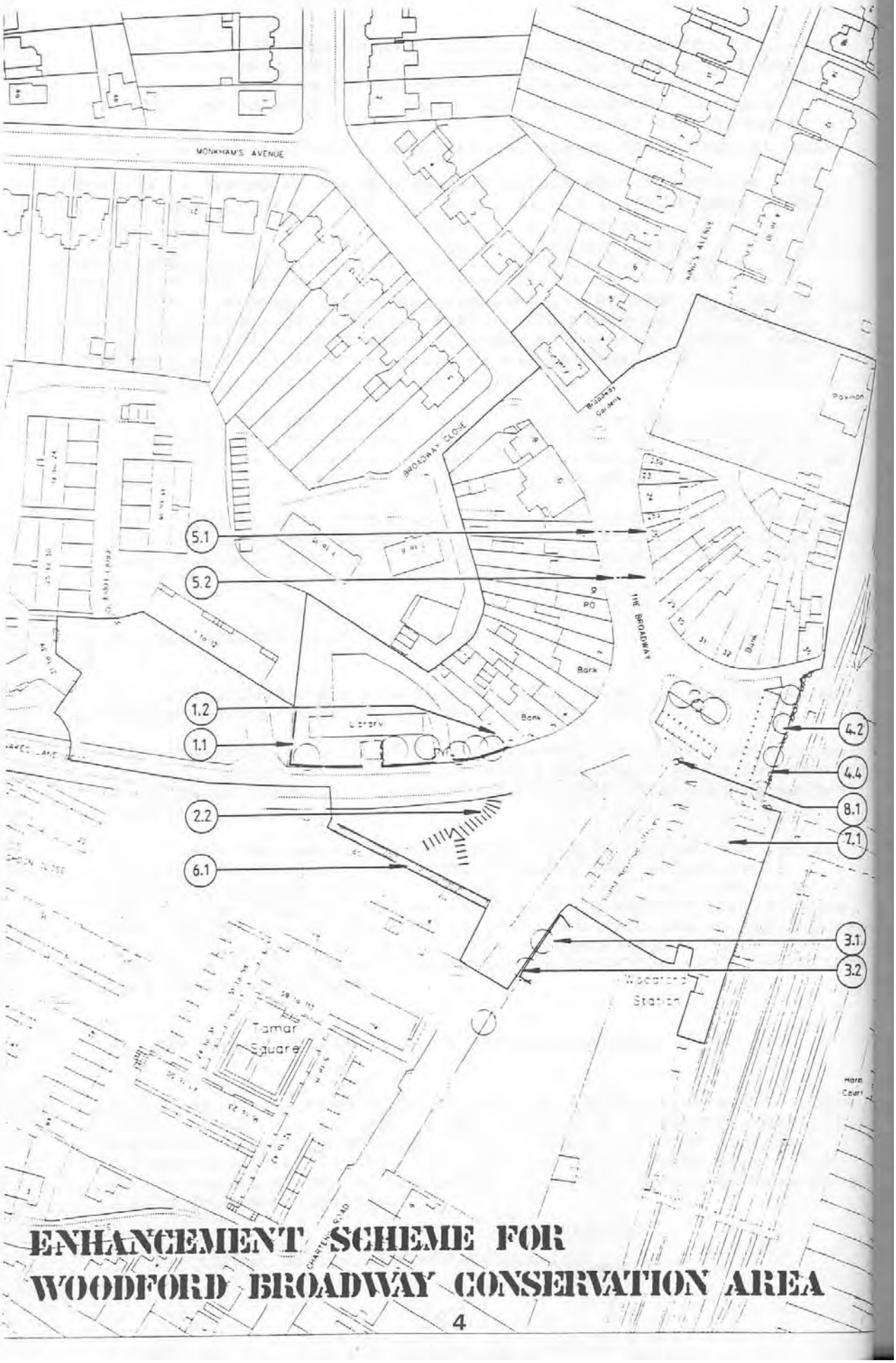
6.1 This row of modern shops edge the conservation area. There is an opportunity to improve upon the bland facades by installing a glazed canopy supported on either timber posts or cast iron columns along the front. This would not only break up the flat and uninspiring look of the modern shops but also provide shelter during inclement weather.

7) The ticket office of Woodford Station

7.1 In the past there have been hanging baskets along the overhanging eaves of the ticket office. The practice of this could be encouraged again. It is understood that there was a “Friends of Woodford Station” group that might be the first point of contact for this.

8) British Telecom Public Telephone Boxes on corner of Charteris Road and car park

8.1 As part of British Telecoms’ support for enhancement schemes in conservation areas the modern telephone boxes can be replaced, subject to approval by residents and other members of the public, by K6 type telephone boxes. These are more appropriate in style to the historic area. The exact location has not been determined but would be positioned as the existing boxes if there is no other suggestion.

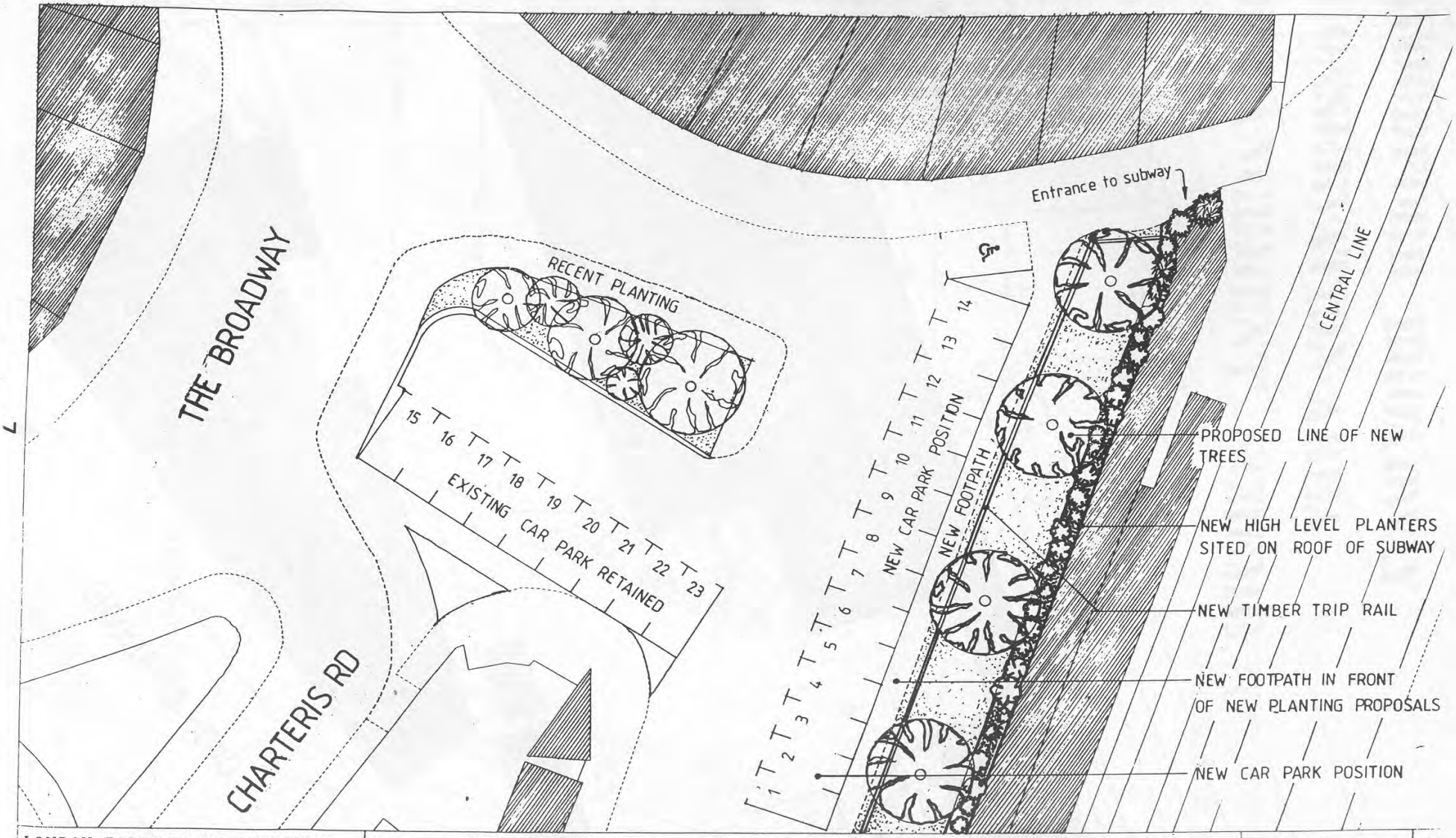


ENHANCEMENT SCHEME FOR WOODFORD BROADWAY CONSERVATION AREA

Plot Scale 1 : 200

Plot Date 25/09/97


CONSERVATION AREA BOUNDERY
117
4
INLAND REVENUE
A
A
NEW TREES AND SHRUBS AT
CAR PARK BORDER
NEW TIMBER TRIP RAIL TO REPLACE
TUBULAR STEEL BARRIER
CHARTERIS ROAD
DESIRABLE SUBJECT TO AGREEMENT
NEW TREES SHRUBS AND RAILS
WOODFORD STATION CAR PARK
PROPOSED LANDSCAPING
LONDON BOROUGH OF REDBRIDGE
The material in this plot has been reproduced from the 1993 Ordnance Survey 1-1250 scale. with the
Plot Scale : 200



Plot Scale 1 : 200
Plot Date 25/09/97

WOODFORD STATION
INLAND REVENUE
CHARTERIS ROAD
LONDON BOROUGH OF REDBRIDGE
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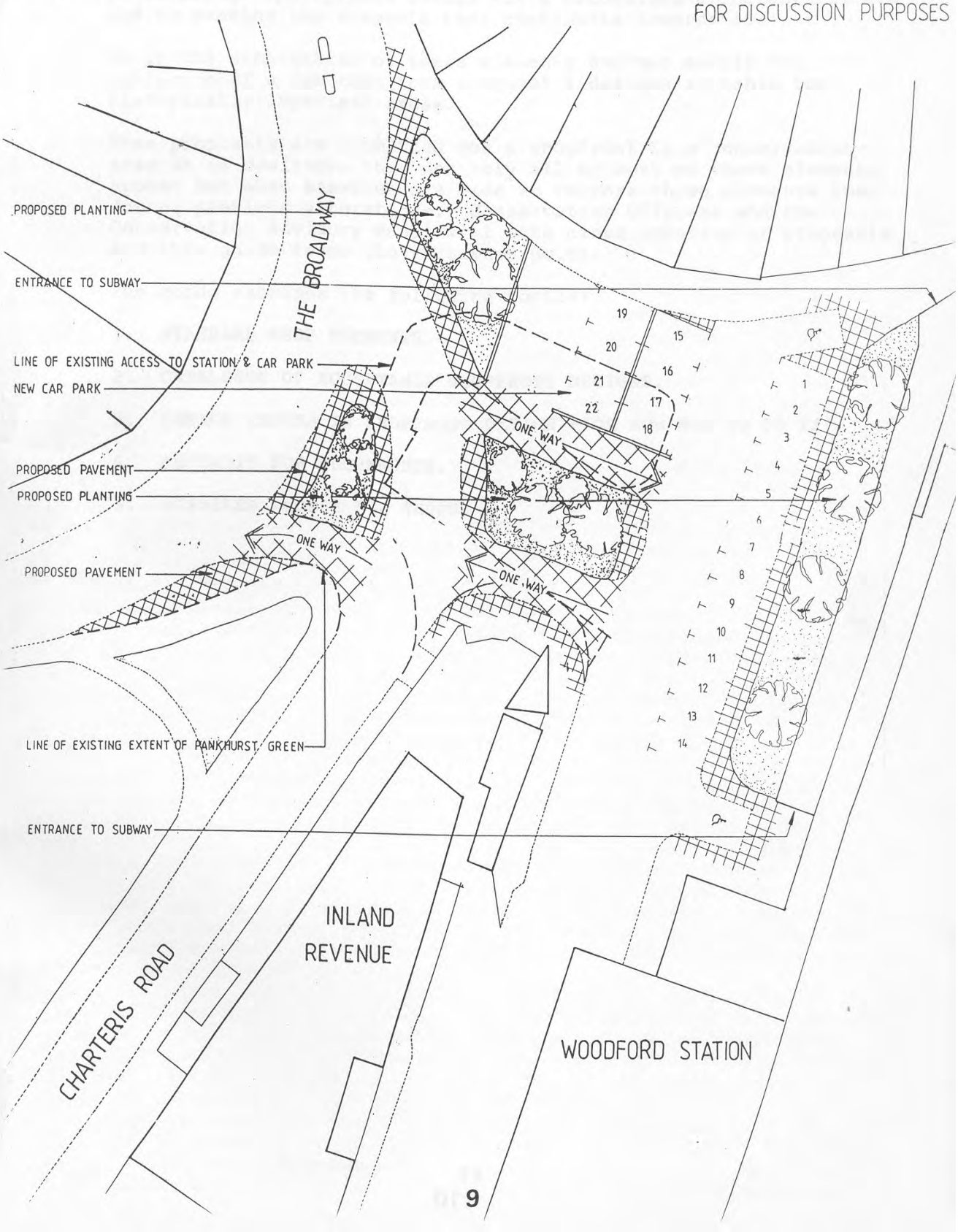
WOODFORD BROADWAY CONSERVATION AREA ENHANCEMENT SCHEME

REVISED LAYOUT FOR CAR PARK
FOR DISCUSSION PURPOSES



B. EDWARDIAN SHOPFRONT DESIGN IN A CONSERVATION AREA

The design of traditional Edwardian shopfronts has many recurring elements, which form the basis of acceptable design for new shopfronts in a conservation area. The purpose of this guide is to encourage appropriate design for a recognized architectural era and to examine the elements that contribute towards it.

It is the combination of these elements and not merely the inclusion of a few that form successful designs suitable for historically important areas.

When proposals are submitted for a shopfront in a conservation area it is desirable that not only all or most of these elements appear but also measures are made to restore those elements lost during previous alterations. Conservation Officers and the Conservation Advisory Panel will make close scrutiny of proposals and this guide forms the reference point.

The guide examines the following topics:

1. **STANDARD SHOP ELEMENTS.**
2. **CATALOGUE OF ACCEPTABLE SHOPFRONT DESIGNS.**
3. **COMMON ERRORS IN SHOPFRONT DESIGN – OR HOW NOT TO DO IT!**
4. **SECURITY FOR SHOPFRONTS.**
5. **DISABLED ACCESS FOR SHOPS.**

1. STANDARD SHOP ELEMENTS

1. ENTABLATURE. This is the part of the shop façade that contains the cornice, fascia and architrave. Based firmly on classical Greek architecture (i.e. the top part of a temple above columns) each element has a distinct function and are not merely decorative.

2. CORNICE. The cornice has the primary function of throwing rain away from the façade; visually it adds strength to the top of the shopfront and it makes a distinction from the rest of the building. In an ideal proposal this is the most forward part of the façade. Too often in new proposals the cornice is covered up – quite often they can be reinstated.

3. FASCIA. The fascia, or from classical architecture the frieze, is the middle part of the entablature. On a Greek temple this would be where blocks of large masonry spanned between columns; later this are became a canvas for decorative friezes and carved references mimicking timber construction. Shopfronts evolving from this became the horizontal band for lettering. It is important to respect the classical proportions of this element in relation to the height of the façade and should be very slim. Too often deep and dominating fascias spoil the proportions of shopfronts. They can often reach ridiculous depths.

4. ARCHITRAVE. The architrave is the bottom element of the entablature, and in order to give the impression of strength at its base would be carved with mouldings. In Edwardian design this became the frame around the lettering panel and visually completed the entablature as a margin to the window below it.

5. COLUMNS. Columns derived directly from buildings of the ancient world. A series of strict orders emerged that are used again and again in architecture of every era – and are recognized as the classical approach to design – columns being a fundamental method of supporting a building. Sometimes they are used within shopfronts as supports for windows and are completed by capitals at their top to give the appearance of strength. In Edwardian times they would be used to form colonnades.

6. CAPITALS. Derived from classical construction, capitals had a purely structural function in that they widened the top of the column so that the span of stone between each one was reduced. In Edwardian design they may be omitted or replaced by consoles (see below) but are sometimes seen beneath the entablature to add strength to any columns if they appear. Capitals and columns are really one element in effect to be used together. Where they are used they refer directly to the classical orders or simplifications thereof: commonly Corinthian, Doric and Ionic.

7. PILASTERS.A flattened simplification of the classical column. They form the uprights either side of the shopfront and are completed by the inclusion of consoles above them. They can be very simple in design for example sheets of polished granite or might be highly decorative for example with carvings or reeds to mimic classical columns. The covering up or the removal of these is actively discouraged. Where a shopfront occupies two bays across two properties the pilasters must be retained.

8. CONSOLES. An adaptation of the classical column described above. The consoles are the ‘bookends’ to the entablature of the shopfront and are simply a decorative bracket. They often describe a double curve derived loosely from the Ionic capital or might be a bracket containing a carved acanthus leaf at its head. (See illustration). Where a shop occupies two properties they should not be covered up or removed.

9. SHOP WINDOWS. The most common design of Edwardian shopfronts were flat-fronted bays or bays projecting out from the building line. From this frontage were often curved

windows sweeping inwards to the door lobby set back some distance from the front of the building. Curved glass was a result of considerable advanced in materials science and the invention of plate glass.

10. PLATE GLASS. Plate glass allowed larger window panes Plate glass allowed larger window panes compared to earlier shopfronts. The glass was supported vertically by timber sections known as mullions. The design for these supports were refined over time to become elegant colonnetes with capitals. So despite the advances of glass technology, shop design still drew its references from classical architecture. This is important to bear in mind when submitting design proposals for a new shopfront. The fact that the whole of the shopfront can be glazed with one pane if glass does not mean that this is suitable for windows in a conservation area; on the contrary, the bare expanse of a large window without subtle detail has a blank and uninteresting face to the street – often looking like fish tanks! The celebration of the quantum leap in the strength of glass sheet is inappropriate in the finer streetscape of an Edwardian terrace. (For security measures with glass see separate section entitled SECURITY FOR SHOPFRONTS.)

11. MULLIONS. These are the vertical supports for glass In Edwardian design these ranged from ornate slim columns with capitals displaying delicate fretwork to sumple moulded timber sections into which the timber slotted. Whether ornate or simple the shopfront would always be subdivided by mullions into bays. The general rule of thumb is that a single pane of glass is orientated in the portrait and not in the landscape direction thus enhancing the tall elegance that typifies the Edwardian era.

12. TRANSOMES. A legacy of the classical shopfronts of the 18th century was the addition of a horizontal bar called the transom in the upper part of the window into which shutters slotted to cover the window. In Edwardian times shutters no longer featured in shopfront design but the division of the window remained with the transom in the same proportions. Above the transom was a glazed panel to bring light into the shop known as the clerestory.

13. CLERESTORIES. This high level glazed panel above the transom was often decorated with leaded lights or with gold lettering behind black glass or with coloured glass, and were commonly subdivided by glazing bars. This area of the window is an ideal place for additional lettering since it is at high level above the display area of the shop window.

14. SHUTTERS. In pre-Edwardian times each window on a shopfront would have had an external shutter that closed up the shop at night. They would either lifting shutters which were lifted in and out of slots and stores during trading hours or would be folding shutters that folded back in an elegant series of hinged panels, supports, bars and keeps. With the increase in the size of windows the use of shutters diminished and by Edwardian times had virtually disappeared. Larger expanses of glass meant that these details were lost because the shutters became oversized and heavy. There then came the use of roller shutters: these wooden slatted shutters unfortunately had the effect of blanking out the façade. However it is accepted that the function of shutters has relevance today: firstly as a security device and to a lesser extent as a shade. Modern external security shutters are made from retractable metal slats that often fall prey to graffiti artists. Their use in a conservation area is strongly discouraged, chiefly because they present a hard and faceless front to the street out of hours and lack all the elegance of design of their predecessors. Security is dealt with in greater detail in the separate section entitled SECURITY FOR SHOPFRONTS. For shade Edwardians used ROLLER BLINDS.

15. ROLLER BLINDS. The most common roller blind in Edwardian shopfronts were of undyed canvas sometimes painted with lettering . The projecting roller blind would be lowered in sunny weather and would be retracted into the blind box when not in use. Evidence of the existence of a blind box can often be discovered when modern shopfronts are removed –

normally under the entablature. (For acceptable roller blind design please see old photograph of Woodford Broadway).

16. Unfortunately a recent trend is to use blinds that have a curved canopy and filled ends known as Dutch Blinds. They are often fixed, plastic and garishly coloured. In essence they are often of unofficial advertising – normally the placing of advertisements on a shop is subject to separate permission and requires Advertising Consent. The use of these blinds also has the effect of reducing the apparent height of the window and historical features. To this end the use of such blinds are discouraged in conservation area.

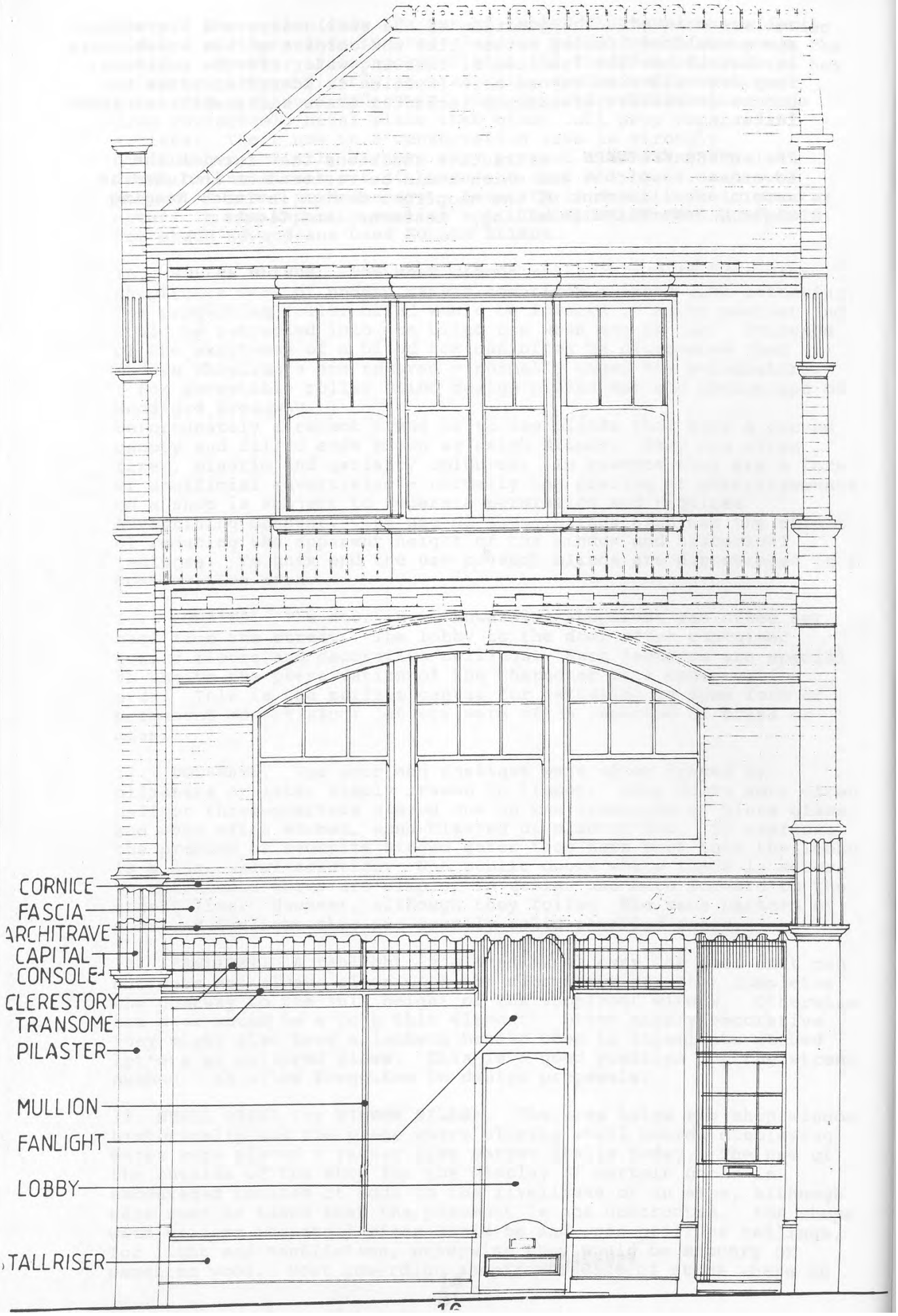
17. LOBBIES. The door in an Edwardian shopfront was often set back from the street. The lobby to the door often contained mosaic floors and decorative ceilings. Such features are special to the preservation of the character of a conservation area. This is the perfect canvas for lettering or some form of permanent advertising: letters were often inserted of brass or mosaic.

18. DOORWAYS. The door and fanlight were often framed by pilasters or later simply framed in timber. Shop doors were often half or three-quarters glazed due to the invention of plate glass and were often etched, sand-blasted or diamond cut. To overcome the problem of security hinged gates that turn back into the lobby is a successful solution. Non public doors where there is access to apartments above are simpler in design and more forward to this street line. However, although they follow the same pattern of door and fanlight they are usually solid panelled doors.

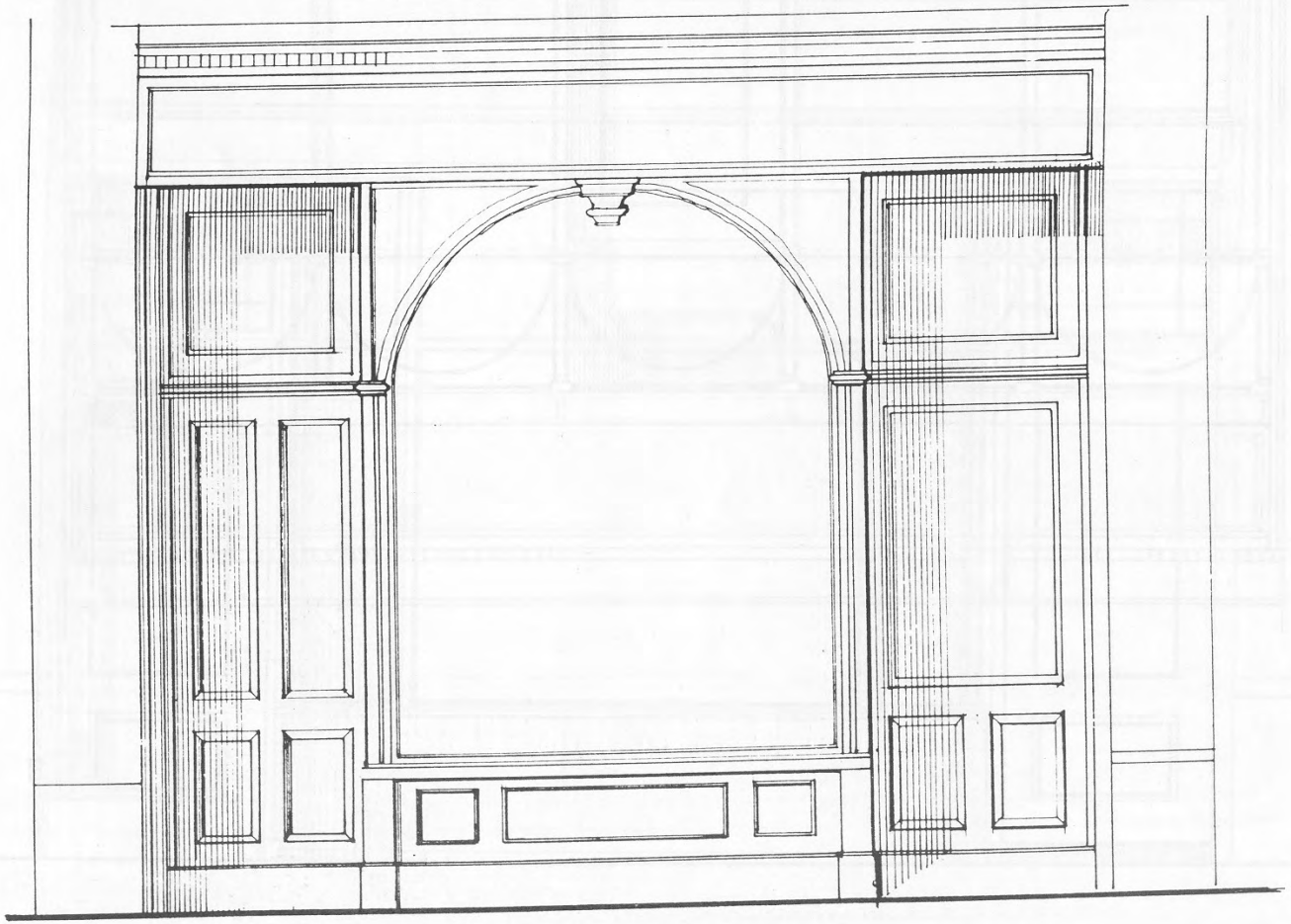
19. FANLIGHT. A fanlight is glazed panel over the door that can but does not always align with the clerestory and that completes the doorway to the full height of the shopfront window. Otherwise the door would be a long thin element. Often highly decorative they might also have a lateren behind them to illuminate etched letters or coloured glass. This is a good position for the street number – too often forgotten in design proposals!.

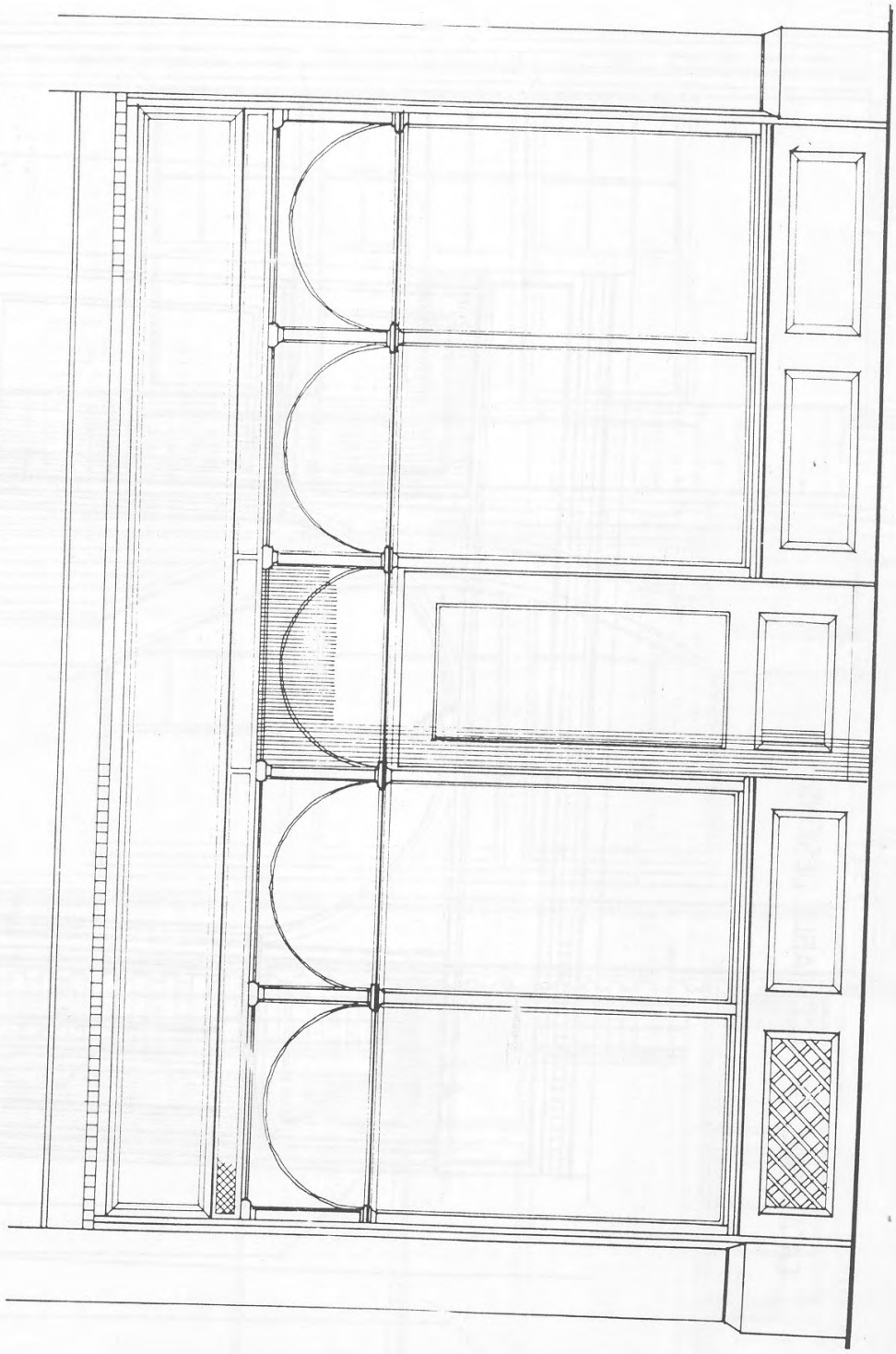
20. STALL RISER (or WINDOW SILLS) The area below the shop window historically was the place where sloping stall boards displaying wares were placed – rather like market stalls today. The use of the outside of the shop for the display of certain goods is encouraged because it adds to the liveliness of an area, although with cellars the stall riser would be and open grill or railings, for light and ventilation, otherwise they would be masonry or panelled wood. Most Edwardian shopfronts were of stone where no cellars existed. The junction of the stall riser and the window above would be treated rather like the cornice of the entablature in that it has the function of throwing water off the building. They were elevated beyond mere function in Edwardian times to become decorative treatments including brass sills with inscribed lettering.

21. OTHER FEATURES. Attractive additions that furnish the Edwardian shopfront and which could be restored or included as modern embellishment of the shopfront design include: hanging signs, Decorative panelling, Lanterns, and Clocks.


CORNICE
FASCIA
ARCHITRAVE
CAPITAL
CONSOLE
CLERESTORY
TRANSOME
PILASTER
MULLION
FANLIGHT
LOBBY
TALLRISER

CATALOGUE OF ACCEPTABLE DESIGNS – 1





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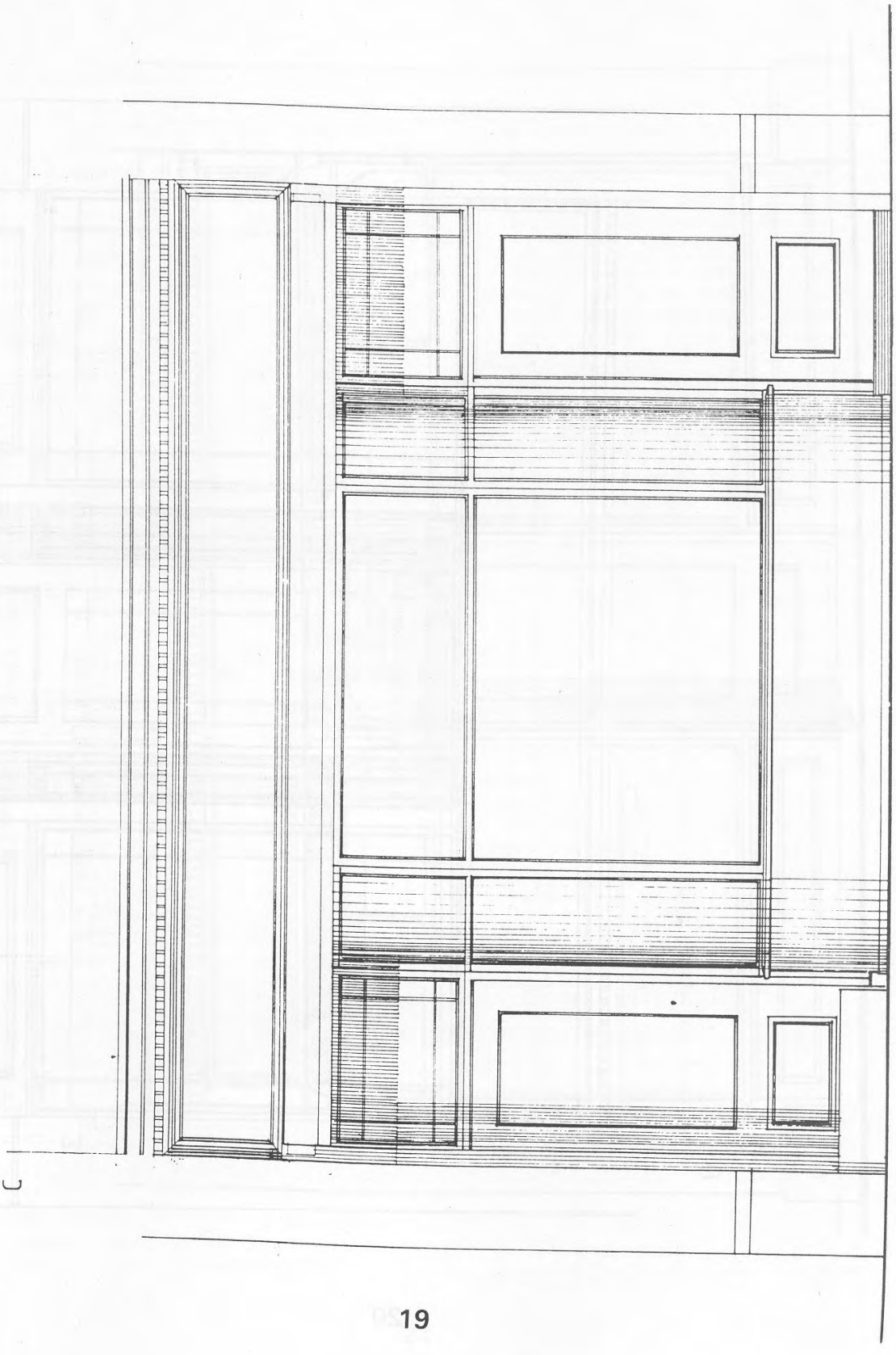

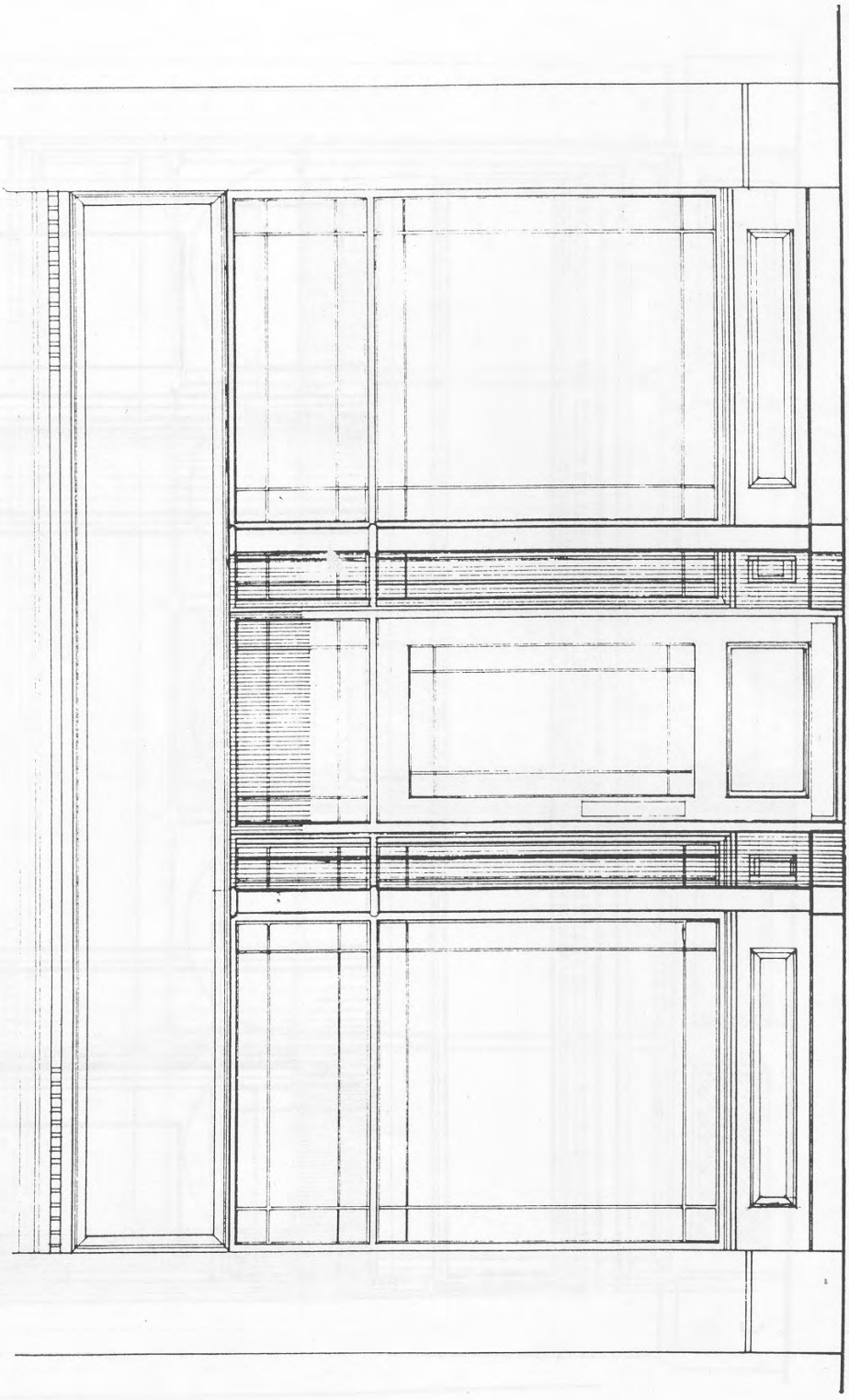

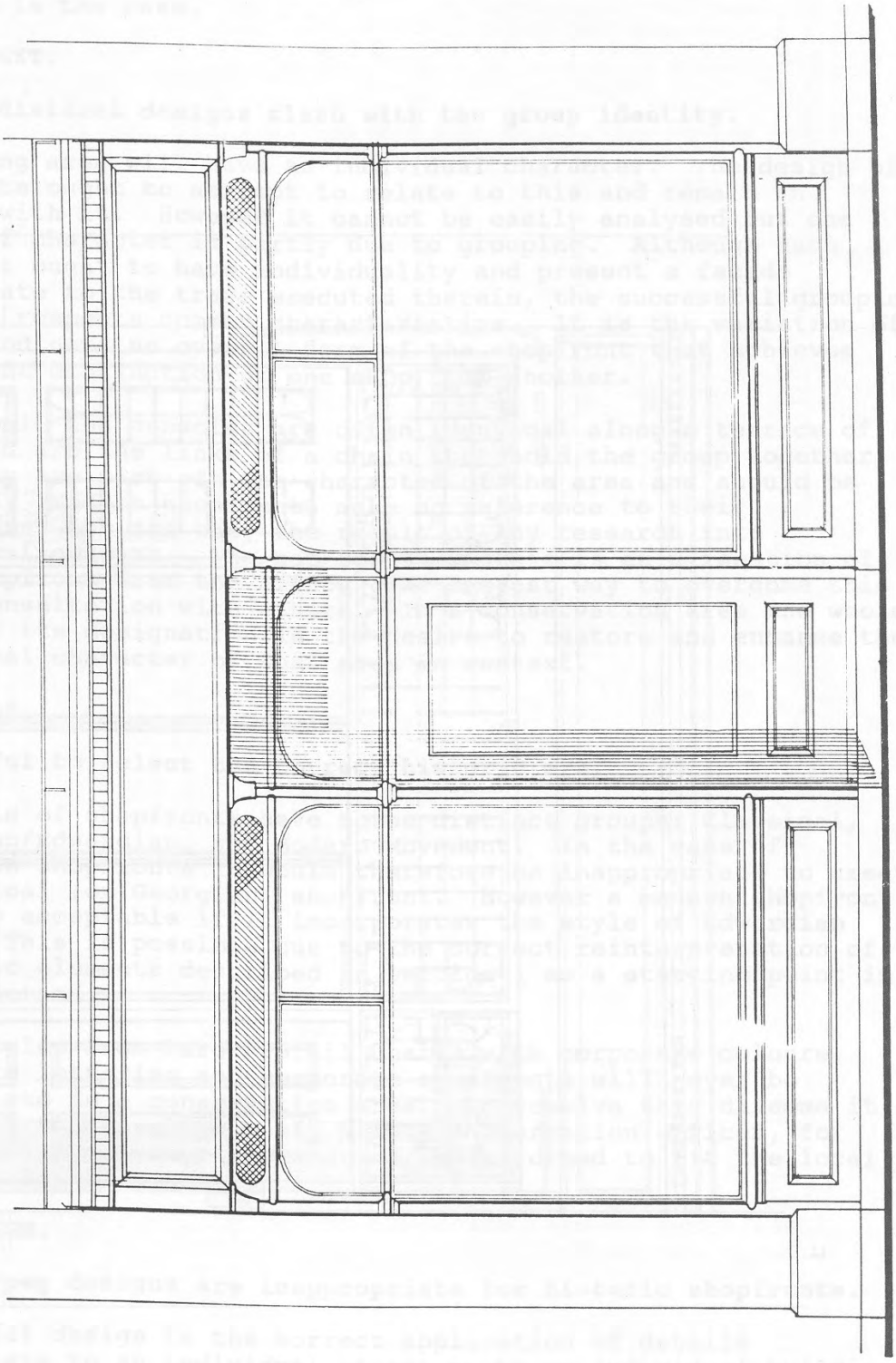

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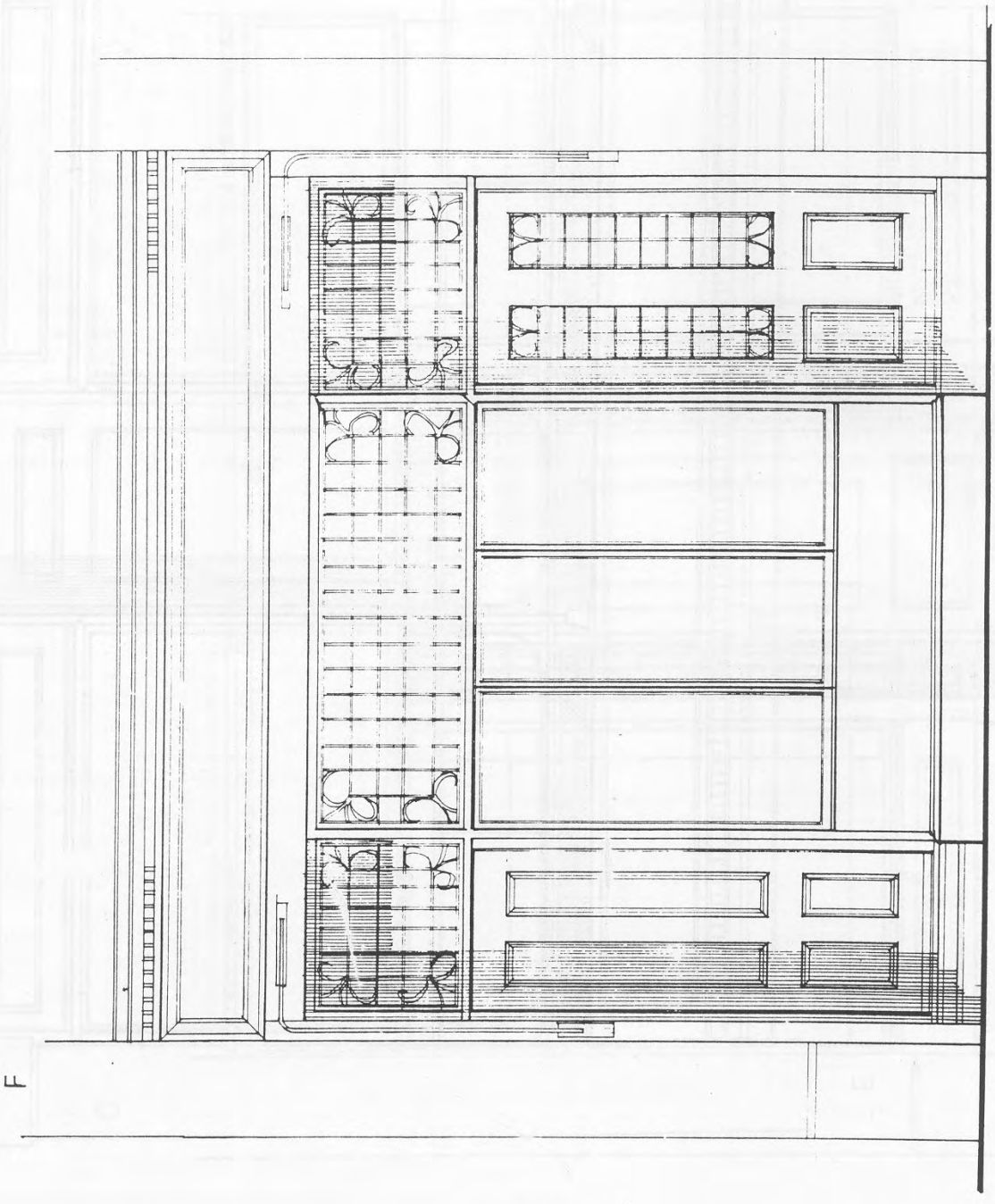
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3. COMMON ERRORS IN SHOPFRONT DESIGN – OR HOW NOT TO DO IT!

There is always a difficulty in assessing what is good design practice in a Conservation Area. The approach may have used all the elements described in the above section and yet due to a number of factors does not work. This section attempts to explore why this is the case.

1. CONTEXT

Bold individual designs clash with the group identity.

A shopping area will have an individual character. The design of shopfronts ought to attempt to relate to this and remain in context with it. However it cannot be easily analysed but one aspect of character is partly due to grouping. Although each shopfront ought to have individuality and present a façade appropriate to the trade executed therein, the successful grouping of shops respects common characteristics. It is the variation of detail and not the overall form of the shopfront that achieves sufficient distinction of one shop from another.

For example the consoles are often identical along a terrace of shops and are the links of a chain that hold the group together thus they are part often the character of the area and should be retained.Modern shopfronts make no reference to their neighbours, nor are they the result of any research into historical context. The net result of this is an alienation of that shopfront from the group. The easiest way to overcome this is by consultation with others. In a conservation area the whole point of its designation is the desire to restore and enhance the historical character of that area in context.

2. STYLE

Be careful to select the correct historic era.

The style of shopfronts have three distinct groups: Classical, Victorian/Edwardian, and Modern Movement. In the case of Edwardian shopfronts it would therefore be inappropriate to create a Classical (or Georgian) shopfront. However a modern shopfront might be acceptable if it incorporates the style of Edwardian design. This is possible due to the correct reinterpretation of the basic elements described in section 1 as a starting point in its evolution.

House styles from large retail chains with corporate colours, corporate lettering and corporate shopfronts will never be appropriate in a conservation area. To resolve this dilemma it is important to consult closely with a conservation officer, for example, and to establish what can be reformed to fit the local style. (See illustration).

3. DESIGN

Off-the-peg designs are inappropriate for historic shopfronts.

Successful design is the correct application of details appropriate to an individual street or to an individual building (providing it harmonises with its neighbours). Many manufacturers supply off-the-peg shopfronts. Apart from the blandness so often found in standard shopfronts, precious historical features can be lost during their installation. The contractors often knock out the whole shopfront and inset a new one without respect – this is wholly unacceptable to a conservation area. Assuming proposals respect their surroundings even this has its pitfalls if proportion and scale are wrong. There is no easy solution.
Successful application of details also requires restraint. DETAILING never means CLUTTERING. There is no merit in stuffing as many fanciful features onto a shopfront in the hope that they will somehow magically form a good solution, in fact simplicity is more successful. A shopfront can be elaborate in detail but very simple in design. That is not to say

that Edwardian design was austere, in fact they used a wide range of decorative techniques but with consistency and clarity in their execution.

4. WINDOW HEIGHT

Lowering ceiling heights is inelegant.

The loss of height of a shop window is a common occurrence in shop refurbishment. This spoils the elegance of the shopfront. Part of the reason why this occurs is that a new suspended ceiling is installed at a height much lower than the original. To combat this problem, if lowering the ceiling is necessary, then this should be done as far back from the window as possible and with a step down to the new ceiling further into the shop.

5. FASCIA DEPTH

Deep Fascias spoil shopfront proportions.

The recent approach to fascia signs is disturbing for conservation. They have become exaggerated in depth to the point where they become the dominant element. In Edwardian shopfronts vertical emphasis is lost with deep fascias and they appear crude and clumsy. The trend is blamed squarely on the desire to increase advertising space. It is a fallacy to think that the bigger the sign the more customers will be drawn into the shop,. In fact a well-designed sign in the correct position and in the right proportion is altogether more attractive. Moreover, repeat custom is more likely to be based on the quality of service and nothing to do with the size of the sign. Sometimes a new fascia sign is installed below the entablature. This gives the façade of the building the impression that is had slipped down. As a rule of thumb the correct proportion of the depth of the fascia in relation to the height of the shopfront is IN THE RATIO OF 1:9 and the correct position of the fascia is within the entablature of the shopfront.

6. WINDOW SIZE

Avoid large plain windows.

Large expanses of single sheets of glass that fill the shopfront and have sills at floor level are unacceptable for a Conservation Area. The overall effect is one of a fish tank. The elevation should aim to have varying levels of interest that sheet of glass does not achieve.

7. ENTRANCE SIZE

Large openings spoil the proportion of the shopfront.

The widening of doorways to oversized proportions, or to the point where the entrance is simply an opening across the whole shopfront is unacceptable, likewise the installation of large sliding doors.
There is no merit in this approach to design and a more traditional approach is always more pleasing in a historic building. In the restaurant design there may be a desire to have a façade that opens up to the street. However this can only be achieved successfully by a series of folding back windows at the correct sill height. Careful detailing is essential.

8. COLOUR

Garish colours do not suit a Conservation Area.

Although variety in the use of colour is encouraged the choices are best restricted within a palette of colours appropriate to the group and historically correct for the era. Garish colours are inappropriate to a Conservation Area.

9. LIGHTING

Illuminated signs and bold lighting are inappropriate to historic buildings.

It is always tempting to over illuminate the façade of a building. Whilst the installation of lights on the outside of the building is to some extent welcome, certain types of lighting definitely are not acceptable to a conservation area. These include back-illuminated plastic and Perspex signs. Swan necked lamps in appropriate materials might be acceptable but will be viewed on its merits.

10. INTERNAL DISPLAY

Removal of front display areas is discouraged – there should be a transition between the inside and the outside of a shop.

The loss of the window display area at the front of the shop is regrettable. It has the effect of making no difference between the inside and the outside. A proprietor usually realises the importance of this designated are but by squeezing it out produces a confusion of roles. There is the placing of display goods to bring the customer in, on the one hand, and the placing of stock on the other. Advertising materials, goods, boxes, promotions and stickers all complete in this area. It is simpler to stick with tradition and use the area for display only. Potential out-of hours advertising is also lost because the space looks messy and unappealing.

11. EXTERNAL SHUTTERS

Avoid external roll down shutters.

The use of external roll down shutters is extremely damaging to the overall appeal of a Conservation Area containing shops. Security is an important issue and is dealt with in greater detail in section 4 of this design guide. Metal shutters blank the face of the shopfront to the point of hostility.

12 CORNICES

Avoid removal of historic features.

The loss of the top margin of the elevation is regrettable and design proposals should always attempt to reinstate them. Cornices in particular provide not only separation from the upper part of the building but also has the function of throwing water off the façade. There is an opportunity during work to a shopfront to reinstate or to retain original elements. Conversely, wholesale removal of an historic shopfront is discouraged.

13. ORNAMENT

Bland elevations lacking in interest are unacceptable.

Various levels of interest in the design of a shopfront is attractive. Apart from pleasing and correct proportions it is more appropriate to the group identity if characteristics are repeated and enhanced. So for example a new mosaic floor in the entrance lobby which takes its inspiration from similar ones in the street is encouraged. Always enhance original features rather than conceal them.

14 MATERIALS

Modern synthetics are usually inappropriate in a Conservation Area.

A useful approach to new proposals is to refer to the materials used historically. Natural materials such as wood and stone behave in a different way to synthetics, and mixing one with the other is rarely successful. There is also the environmental issue associated with non-degradable materials and those which produce toxic waste in their manufacture. Proposals will be viewed much more sympathetically if they are shown to be environmentally friendly. The most obvious offenders are plastic blinds and PVCu windows.


FASCIA DROPPED
CONSOLE OBSCURED
PLAIN PLATE GLASS WINDOW
LOSS OF STALLRISER

4. SECURITY FOR SHOPFRONTS

One of the commonest issues facing retailers in a Conservation Area is the “apparent” conflict of interest between conserving the historic nature of buildings and the practicalities necessary for insuring security.

This guide resolves this issue in a simple step-by-step approach.

First of all important questions need to be asked:

1. Is the shop a target for theft?

Clearly a shop selling jewellery or cameras is more likely to be targeted by crime than for example a bread shop although this is not denying the concern of all shopkeepers who wish to be confident that their building is safe especially out of trading hours from impulse theft, vandalism and other crime.

2. What are the methods employed by other shopkeepers in the area?

The impact of security methods already employed is an important consideration. This is the delicate point, because your neighbour having a totally blanked out shopfront with external security grills does not set up a precedent for future shopfronts. In fact the use of these is discouraged in a Conservation Area. Any future changes to existing shopfronts will be discouraged from using this method.

3. What does the area look like at night?

The overall impression of an area can actively encourage crime by implying that crime takes place – a “catch 22”. If after hours the street scape looks more like a war zone it is unwelcoming and sinister and actually more likely to discourage people from being around at night who are in effect the best security methods and are free. There is also the point that restaurants and off licences are good security for a neighbourhood because their trading hours are longer and the street has life at night.

4. Does the area have a history of crime?

This is a relative issue and has to be a realistic reaction to the known criminal activity of the area. It can have an affect on the type of security methods utilised. Clearly there is no point in for example installing anti ram-raiding measures if there has been no history of this in the district. There is no point in “using a sledgehammer to crack a nut” for an unlikely event and extreme measures can be expensive.

Once the relative probability of crime is established the following hierarchy can be examined in step-by-step measures from least impact to maximum impact and minor expense to major expense in that order.

COMMON SENSE (Maximum Effect – Minimum or no Expense)

Good practices deter theft.

- Removal of valuables at the end of the trading day – but remember to present something decorative in their place.
- Lights left on in the shop out of trading hours is often enough to deter opportunism. They also help passers-by who may witness something unusual as they "window shop".

FILM applied to existing glass. (Minimum Effect - Minimum Cost.)

- 12 microns minimum thickness.
- Must be applied to the edge of glass behind the glazing.
  Surround: requires removal and reinstallation of window because the edge of the film is a week spot and must not be fixed to the edge of the window in 0. the whole sheet will be pushed out on impact if the sheet is not lapped behind.
- This method is particularly useful for historic glass.

TEMPERED GLASS replaces existing glazing (Maximum Effect – Medium Cost)

- This glass has a sandwich of plastic material that that resists impact and will not shatter.
- Available in many grades up to bullet and bomb proof!
- Recommended thickness 7.5mm. Impact resistant to bricks etc.
- Can be used for both windows and doors if these are vulnerable.
- This can be cut to size from off-the-peg sheets: does not have to be specially manufactured.
- The most effective method but some shopkeepers believe that it is not enough of a deterrent because the window appears to have no security measures and could be targeted.
- Once hit the window does need to be replaced. This is a good reason to opt for smaller areas of glass in modules forming the overall window to keep expenses low. In a conservation area small expanses of glass are preferable: illustrations of the acceptable window designs for shopfronts appear in this guide.

GRILLS (Medium Effect – Maximum Expense)

- Externally fixed security grills in any form will be discouraged.
- The use of grills has to be seen as part of a security "system" and not installed without other measures.
- Lighting must be given consideration in conjunction with grills – ideally during non-trading hours there is a reasonable level of lighting so that the window does not appear "dead". At night this also makes passing people feel secure.
- Where shutters are given planning permission, and this is only after careful consideration of the other security measures above, the position of them behind the glass is the next important consideration, ideally there are two positions to install them a) the shutters are placed behind the window display area well back from the glass forming a curtain behind the display area or b) immediately behind the glass.
- The percentage of light that is permitted to shine through the grill is crucial. Fine woven grills are not acceptable the chain link type is alright but the rule of thumb ought to be how easily people can look into the shop. Interestingly the more open in appearance they are the more secure they are. This is particularly true for passers-by by who can witness intruders from the street.

- Try to include in the design a method of down lighting the window area. The more attractive the lighting beyond the grill the less obtrusive the presence of the grill appears. Again this has the opposite effect than one might expect/ The grill is the second line of defence, the tempered glass being the first but the presence of a well lit display where light also spills onto the pavement is not attractive to thieves.

CLOSED CIRCUIT TELEVISION (CCTV) (Medium Effect – Maximum Cost)

The installation of cameras in a Conservation area is unlikely to be given permission. Not least because their presence is obtrusive and out of character with historic buildings. If the applicant can justify their presence i.e. by a proven record of repeated attacks and have been advised by the Crime Prevention Officers that these are absolutely necessary then they may be given permission.

- Close scrutiny of the size and position of the camera will be given.
- If the camera is placed too high there is no face captured on film and yet the camera must be placed out of reach.
- Given the limitations of the camera angle the camera must be placed at the most advantageous position to focus on the most vulnerable part of the façade given that it cannot capture the whole scene. Expert advice should be sought.
- Colour television is preferable to black and white.
- Placement of the camera in a vandal-proof housing is sensible.

CRIME DETECTION EQUIPMENT AND METHODS (Medium Effect – High Cost)

- Fog emitting device. This disorientates the intruder by surrounding him/her with thick cloud. Which might be enough to dissuade theft. Non-damaging to goods. Linked to alarm system.
  Odourless to prevent confusion for Fire Brigade.

- UV Spray. A fine spray is emitted into the air at the point of entry into the premises containing a dye not noticeable during emission. Any stolen goods and the thief himself are marked with an undetectable dust unless viewed under UV light. Radical but effective in tracing goods and people!

ANTI-RAMRAIDING MEASURES (Maximum Effect – Medium to Maximum Cost)

Generally seek advice from the police about this.

- The stall riser – a traditional feature of shop front design – is an effective barrier against ram raids. In a traditional shop front this was where the stall was placed on the outside of the shop to display wares. They now have a modern security use. The problem generally is the effective height of this barrier against the car or van bonnet and crash bars. Unless a vehicle has been customised then a sill height of 900mm is effective. Clearly the stall riser has to be of solid construction.

- Bollards on the pavement installed between the road and the shop front. This is a Highways issue and would require close coordination and cooperation between the appropriate department and the residents and proprietors. For bollards in a Conservation Area the design must be appropriate.

Other Security features that have an effect upon the appearance of shop fronts in a Conservation Area:

- Alarm Boxes. Ideally these are placed in a discrete place. There is an opportunity to blend the box into its background by for example choosing to paint it to match the brickwork behind.
- Wiring – can give the façade an untidy appearance ideally choose a colour that blends into surroundings.

5. DISABLED ACCESS FOR SHOPS

Shop owners have a statutory duty to provide reasonable access for people with disabilities. The most common concern for shops in a conservation area is that they may not be easily altered if they do not provide easy access already. There are several solutions to these problems.

1. Level changes between the street and the shop floor

A significant change in level may require a longer ramp, in which case the long run of slop can run along the front elevation provided that there is sufficient space at the pavement. If this is not possible then a bell on the outside of the building accompanied by the use of a temporary ramp may be the only option. These features ought to be considered at an early stage in the design process.

2. Doorways

Adequate access for wheel chair users requires a minimum door width of 840 mm. Door handles must be low enough for a person in a wheel chair or the use of a push plate with a delayed action door closer i.e. a door closer that does not slam shut nor one that has an action that is hard to open.

Mat wells must not produce a significant level change nor be of a material which causes wheels or sticks to get stuck in them.

Be sure to provide an uncluttered entrance into the shop to prevent poor sighted people from stumbling over obstacles that they do not expect.

C. DESIGN GUIDE FOR ALTERATIONS TO BUILDINGS IN A CONSERVATION AREA

MAIN PRINCIPLES:

1. Repair and reinstatement are preferable to replacement. However removal of unsympathetic alterations are desirable.

2. Maintain the character of the historic building by respecting its architectural style. This is also respect for proportions of the building.

3. Make reference to the character of the area and refer to the setting as a whole.

4. New extensions can be successfully added to a building providing that the materials, proportions, and details of the proposals are appropriate and never attempt to dominate or compete with the existing building.

5. Detailed knowledge of the history of the architectural style of the building is essential and therefore specialist knowledge and the commissioning of specialist builders is essential.

6. Accurate drawings of existing and proposed works to buildings in a conservation area are essential. This includes large scale details of mouldings 1:10 drawings of windows and doors, sections through the building at a minimum scale of 1:50 and any supporting drawings that give clear intentions of the project in order to understand and comment upon them.

The elements of the building are examined in turn in the following section entitled BUILDING ELEMENTS.

BUILDING ELEMENTS

1. WALLS

Alterations to wall surfaces can damage the overall appearance of the property if due care is not taken to examine the existing historic construction. Always attempt to match the existing materials, texture, colour, and quality of the existing walls.

Avoid render unless this is historically correct for the building.

Retain and restore facing bricks, stonework, tile hanging, weatherboarding, half timbering and decorative plaster-work.

2. DOORS / WINDOWS

Copy or repeat original designs.

Position new openings only where there were originally openings.

Set the new door or window in the correct place in the wall depth according to the historic method.

Glazing bars, panelling, sills, and mouldings should be historically correct in size and detail proportion.

3. POINTING

Analysis of the old pointing must be done before repairs are commenced. The correct mortar mix, the same colour and the same method of application of the pointing is essential.

New pointing that is bold and has damaged the original brickwork or stone is actively discouraged. Therefore the use of mechanical cutters is also actively discouraged. Therefore the use of mechanical cutters is also actively discouraged because of their damaging effect on the original materials.

5. PLASTER AND RENDER

Removal of render to expose rubblestone is not historically correct. However the use of rough cast, stick-on stone, Tyrolean render, cement based paint which is difficult to remove is discouraged. Never cover up original architectural features with render.

Lime based render is the correct traditional method and is a specialist trade. The reason why this method is successful is that it is a breathable skin to the building and does not trap moisture behind it, which cement render does. Over time the interstitial condensation breaks down the fabric of the building. Lime based render is also softer in appearance.

6. PAINTS

Only use paint where there was an original intention to do so. For render the usual method would be limewash and again is a specialist trade.

Downpipes should be painted in unobtrusive colours except for lead downpipes which should be left unpainted.

Gloss paints are usually relevant to window frames and some doors and a limit of palette between properties ought to be agreed.

Wherever possible attempt to use old pigment methods or choose from the range of heritage paints appropriate to the historical era.

7. CAST IRON

Cast iron railings, downpipes, hopperheads and balconies are features of a historic building that must be retained. They are the details that make the building attractive and distinguished.

Repair of broken cast iron is encourage.

Reinstatement of cast iron is encouraged even when such features have been lost for some time. Architectural salvage yards may be useful.

8. FIRE ESCAPES

Where essential use materials and styles that are historically correct. Consult with Conservation Officers for advice on location and type.

9. PLUMBING

Often the drainage of a historic building would be concealed within it. Where downpipes do exist they should be in traditional materials. New pipes if they are essential must never break through architectural features such as mouldings and decorative elements.

Where possible remove plastic pipes and restore to cast or lead.

10. ROOFS

Pitch roofs are an important element of the building. Where original tiles have been lost there should be an attempt to find old ones to replace. If the roof has to be stripped then the dominant slopes are the most important places to replace with reclaimed tiles and on inner slopes matching new ones can be used.

Always bear in mind the original materials, colour, size and texture of the original.

Decorative features such as finials, ridge tiles, iron crestings and bargeboards should be retained and restored.

11. PARAPETS

Retain or restore parapets, balustrades, gables and moulded capping stones. These contribute greatly to the Conservation Areas overall appeal.