Bruce Grove Conservation Area Design Guide

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Haringey LONDON

Produced by:

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HM Government

Historic England

METROPOLITAN POLICE

Heritage Potential

ROGER MEARS ARCHITECTS

Contents

Introduction

Purpose of the Guide

This Design Guide sets out recommendations and guidance for designing works to buildings. It establishes good design principles to safeguard both locally distinctive features and heritage assets, in accordance with best conservation design practice.

This Design Guide specifically focuses on shopfronts, forecourts and upper façades, which best represent the rich and diverse history and culture of Bruce Grove. Raising and maintaining the standards of design in this way will make a more attractive, engaging and vibrant place for people to live, work and spend time.

Scope of the Guide

This Design Guide deals specifically with shopfronts, forecourts and upper facades. For other elements such as extensions and roof conversions, refer to the Bruce Grove Conservation Area Appraisal and Management Plan.

Where Does the Guide Apply?

This Design Guide is a product of the High Streets Heritage Action Zone (HS HAZ) programme, which will conclude in 2024. The programme, funded by Haringey Council and HM Government through Historic England, aims to improve the look and feel of the Bruce Grove Conservation Area through investment in historic buildings. The design principles contained in the guide are also relevant to adjoining areas, since the historic environment is continuous and not necessarily defined by the conservation area boundary.

Who Should Use the Guide?

- Owners and tenants of properties within the Bruce Grove Conservation Area (BGCA) who are considering:
  - Alterations/replacement of a shopfront or signage
  - Alterations to building façades
  - Alterations to forecourts or boundary treatments (walls/railings/fences)
- Owners/tenants of premises who may be outside of the BGCA but are interested in making alterations according to good design principles within the historic environment and best conservation design practice.

Introduction

Structure of the Guide

The Guide is divided into 3 parts:

PART 1 – Background and Historical Development

This provides a brief timeline of the area and comparison images of historic and current views. It also includes analysis of the buildings in the Bruce Grove Conservation Area,providing information on their age, style and other defining characteristics.

PART 2 – Shopfronts

This provides information on shopfront elements, styles and designs, highlighting the difference between good and bad design. Overall design considerations, design principles for individual elements and a step-by-step process for designing shopfronts are included. Information on approvals and consents and maintenance are also provided.

PART 3 – Upper Facades

Methodologies for improvements to façades including window replacement, reinstatement of missing elements and guidance on redecoration and restoration are provided in this section.

PART 4 – Forecourt and Boundary Treatments

This section identifies appropriate boundary treatments, surfacing, lighting and bin storage to improve the setting of individual buildings and the wider conservation area.

How to Use this Guide

For information on the historical development of the conservation area and the age and style of particular buildings, go to **Part 1 – Background and Historical Development**.

If you are considering alterations/ replacement of a shopfront or signage, go to **Part 2 – Shopfronts**.

If you are considering alterations to building façades, go to **Part 3 – Upper Facades**.

If you are considering alterations to forecourts or boundary treatments, go to **Part 4 – Forecourt and Boundary Treatments**.

In each instance, you should follow the guidance within each section about the necessary consents required, including advertising consent and planning and listed building consent. Without these, you risk prosecution, and there is no statutory limit for penalties for unauthorised works to listed buildings.

Further Guidance

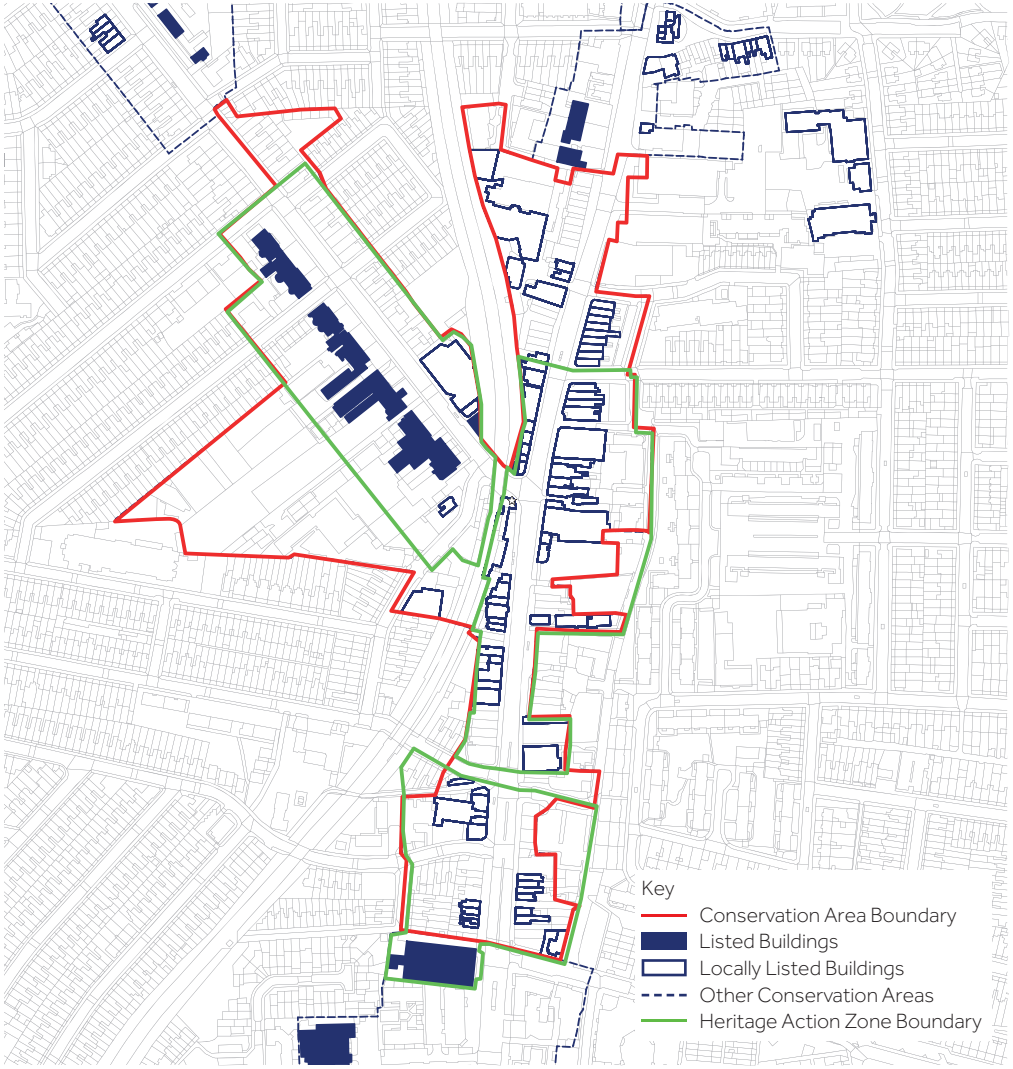
Alongside this guidance, property owners considering alterations are encouraged to look at existing good examples of improvements to buildings. Some of these are illustrated in this guide.

This document should be read alongside the Bruce Grove Conservation Area Appraisal and Management Plan.

Although this Design Guide can serve as a starting point for any proposal to carry out alterations to shopfronts, forecourts or façades within the Bruce Grove Conservation Area, it is always recommended that expert advice from an architect, surveyor or planner be sought. Advice is also available from the local planning authority.

Part 1 – Background and Historical Development

1.1 The Conservation Area and Its Development



Bruce Grove Conservation Area

The length of Tottenham High Road within the Bruce Grove Conservation Area is notable as an example of an essentially late-Victorian and Edwardian commercial townscape.

The urbanisation of this part of the High Road advanced rapidly from about 1872 onwards following the opening of Bruce Grove station, which acted as the catalyst for commercial development.

The early-Victorian shopping parade of Warner Terrace (479-491 High Road) was later joined by an increasingly eclectic range of architectural styles throughout the nineteenth and twentieth centuries.

Residential accommodation changed to predominantly commercial uses, resulting in a relatively uniform three-storey building height and regular building line that is very much part of the character of the 'traditional' Victorian and Edwardian high street.

The west side of Bruce Grove was built up in the late eighteenth century with larger houses as an early offshoot from the High Road, but the surroundings remained undeveloped until the building of the shopping parades and the cinema to the east side in the early twentieth century.

Most of the buildings that helped to create the high street survive, but much of the area's historic character has been lost in the 20th century. This Design Guide considers how this character might be rediscovered by identifying the features and characteristics to guide future development.

For further details of the historical development of the area, refer to the Bruce Grove Conservation Area Appraisal and Management Plan.

1.2 Historical Development Timeline

This timeline provides a brief overview of the historical development of the conservation area, focusing on key buildings and features and how they used to look alongside how they appear today.

A more detailed account of the historical development of the conservation area can be found in the Bruce Grove Conservation Area Appraisal and Management Plan.

Early development: A settlement is recorded at Tottenham in the Domesday Survey of 1086, and a manor house existed by 1254, on or near the site at Bruce Castle.

16th century: Tottenham was a favoured retreat for city merchants, who developed mansions along the High Road. The High Road's development, over the next two centuries, reflects its continued attraction to wealthy Londoners.

1789: The most uniform building takes place with development of classical villas on the south west side of Bruce Grove (Nos 5–16), associated with wealthy Quaker families. Nos 1–4 followed a couple of decades later. The north side remains undeveloped and lined with elm trees.

Early 19th century: Considerable infill and redevelopment on High Road south of Bruce Grove takes place, including the beginning of Warner Terrace (Nos 479–491). Narrow streets and courts appear, particularly north of Bruce Grove junction.

1867: St Mark's Methodist Church is built, with Sunday school added to the rear in 1880.

1872: Railway arrives, with clearance of buildings around Bruce Grove to make way for the station and viaduct.

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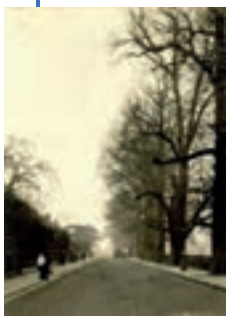


1.2 Historical Development Timeline

1894: Two shopping parades (Nos 515–541), a post office (now No. 547), a bank (No. 549) and Nos 551–553, are built on the north side of the station.

1894: To the south of Bruce Grove station, another commercial group (Nos 497, 499 and 501–507) has been erected. Further south, a long shopping parade, Nos 467–477, has been built.

1905: Shopping parade to the north east of Bruce Grove has been built, replacing the row of plane trees that once lined the route, opposite the Georgian villas.

1907: The most substantial Edwardian development on the High Road, Windsor Parade (Nos 538–554) is built, with a series of parades erected slightly further south in 1907 and 1908.

1921: The Tottenham Cinema & Entertainment Co. Ltd. opens Bruce Grove Cinema. The cinema is designed by Charles Blackburn, who also designed the adjacent Bruce Grove Ballroom in 1923.

1937: New high street stores emerge including a new frontage for St. Mark's Methodist Church, which was rebuilt due to the spire's structural instability, in an Art Deco style in 1937, incorporating ground floor shops.

redevelopment occurs on the east side of the High Road, north of Reform Row. More recently, the 19th century parade at Nos 530–536, was destroyed in the Tottenham Riots of 2011 and has been redeveloped as flats.

1.3 The Conservation Area – 'Then and Now'

The area of Tottenham High Road around Bruce Grove has a varied history with many different buildings and styles. Lots of these historic buildings still survive today.

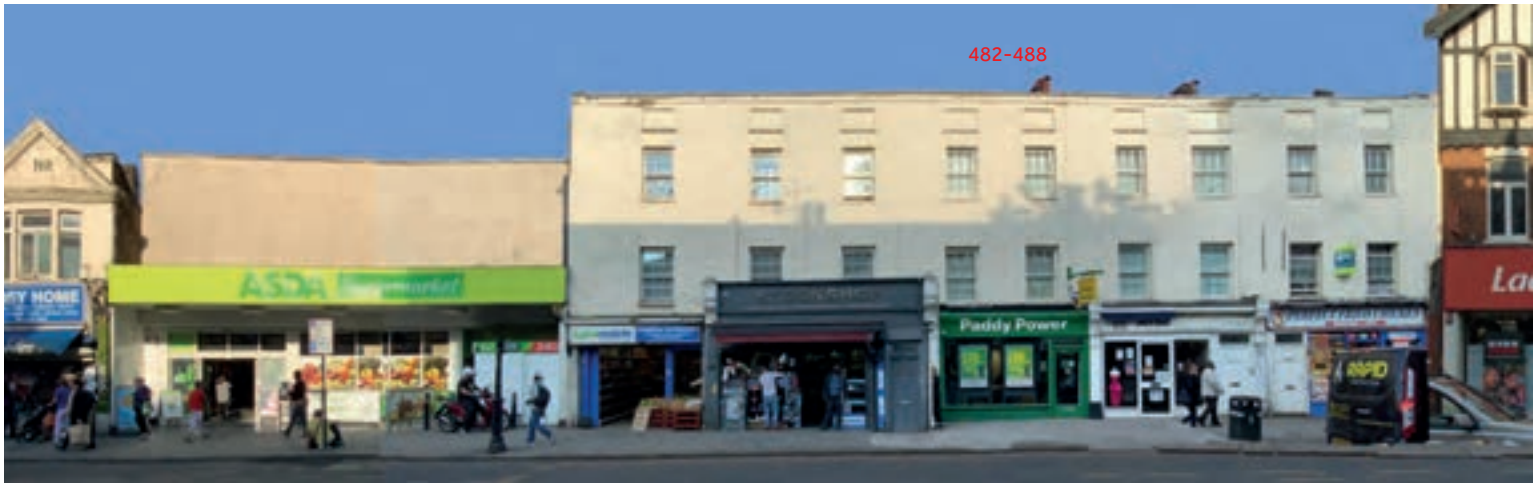
The historic character of many of the area's historic buildings has suffered in recent years. Shopfront design can play a critical part in rediscovering this character and boosting the local economy.

The images opposite show historic views of the High Road and compares them with the area's current appearance. This will assist you in identifying historic features and visualising how your buildings' historic qualities can be conserved or reinstated.

Further examples can be found in **Appendix A1**.

Tottenham High Road looking north from The Ship c1906

The same buildings on Tottenham High Road in 1860-70



Nos 482–488 as seen in 2022

1.4 The Conservation Area: Understanding the Surviving Buildings

If you are proposing alterations within the conservation area, you need to understand the age and style of the subject building.

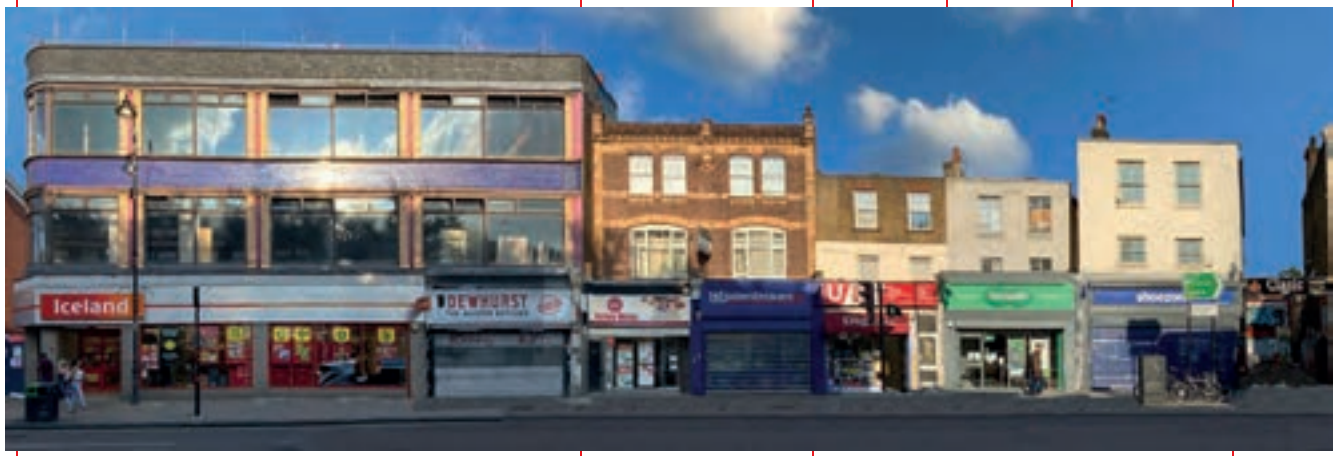
This guide provides an overview of the High Road and Bruce Grove, with information on the building ages and styles to help you understand the age and style of your building and use this to inform any new design for shopfronts or upper façades.

The complete record can be found in **Appendix A2**.

536-530

MODERN REBUILD; EARLIER BUILDING REBUILT 2011

528-524 | 522-526 | 518 | 516 | 514



LATE C19 (C.1890) FORMERLY 'G L WILSON & CO LTD MERCHANT' - BUILDERS/BUILDERS MERCHANT

LATE C19

EARLY/MID C19; LATE C19 SHOPFRONTS

Part 2 – Shopfronts

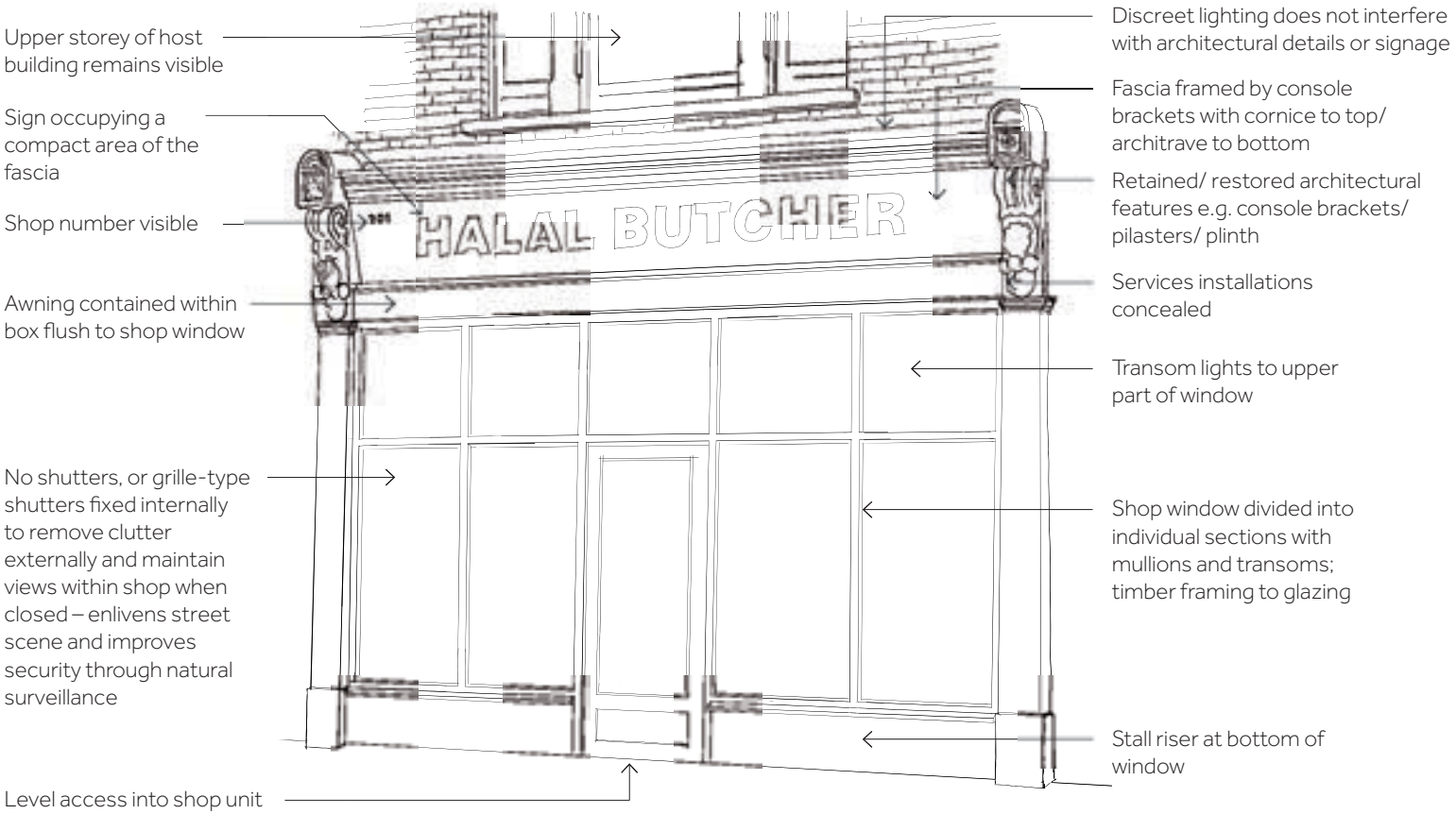
2.1 Introduction

Why Good Shopfront Design is Important

The primary function of a shopfront is to display goods for sale to their best advantage. It also projects an image of the shop and contributes to the general street scene. There are also economic benefits; a well-designed shopfront will make the shop more inviting and serve as an advertisement for the quality of goods and services that are provided inside. Therefore it is in the shop owners' interest to ensure that the shopfront makes a positive contribution to the environment.

Original shopfronts, in keeping with the rest of the building in which they are located, add to the historic interest of the street scene. Refurbishment and reinstatement of historic shopfronts will address changing consumer demands by using the local historic character and distinctiveness to differentiate the High Road and its environs from competitors and provide unique and memorable experiences.

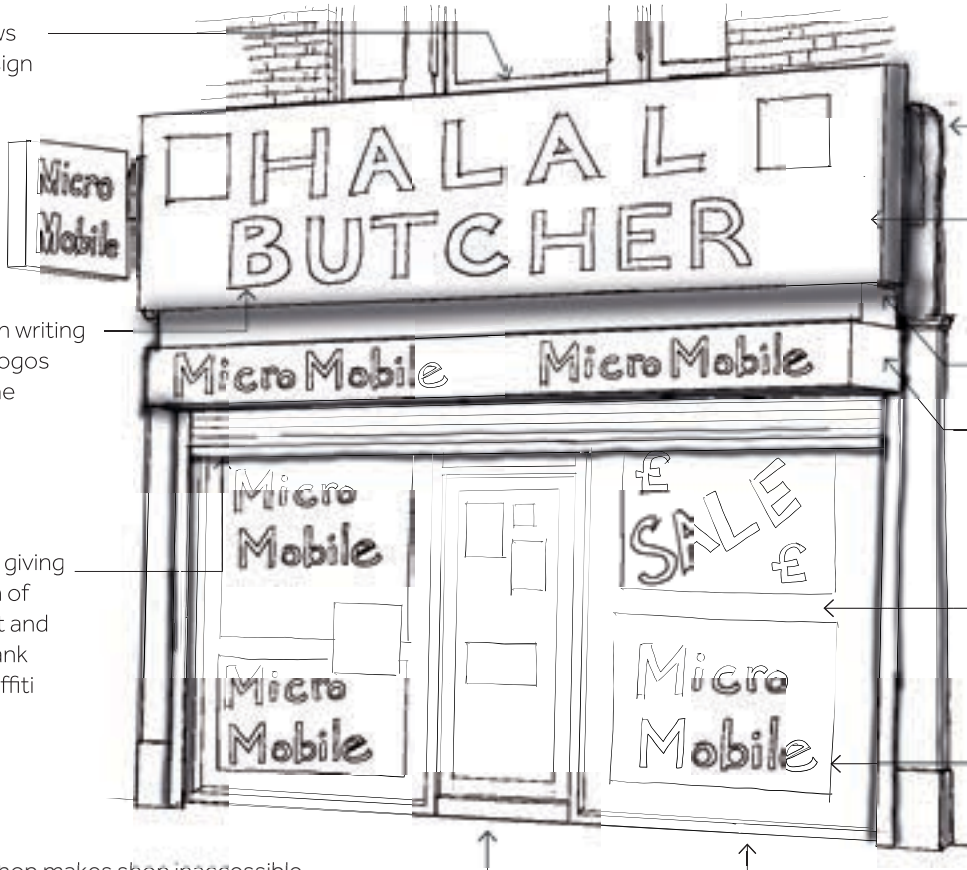
Features of a Good Shopfront



A well-designed shopfront will enhance existing features, making the shop more inviting and serving as an advertisement for the quality of goods and services that are provided inside. It will also enrich the wider streetscape and environment.

2.1 Introduction

Features of a Bad Shopfront



Poorly designed shopfronts obscure original features and confuse the goods and services on offer, adding to visual clutter and impacting negatively on the local area.

2.2 Parts of a Typical Shopfront

Historically shopfronts have been constructed from a number of functional elements that combine to make up a 'typical' shopfront. Many of these elements have been developed from classical features to achieve a satisfactory relationship between the shopfront and building as a whole. As a result, many of the traditional principles are applicable to both traditional and modern design.

The elements that make up a typical shopfront and which are explored in detail in this guide are described opposite.

CORNICE:
A prominent, continuous, horizontally projecting moulding.

CONSOLE BRACKET:
An ornamental feature that terminates the pilasters and fascia.

FASCIA:
The surface above a shop window that normally contains the signage.

ARCHITRAVE:
A decorated or moulded band that frames either an opening or a panel.

FANLIGHT:
A glazed panel over the door.

TRANSOM RAIL:
The horizontal frame that separates the panes of glass in a window.

MULLION
The horizontal frame that separates the panes of glass in a window.

PILASTER:
Vertical element that frames and defines the extent of the shopfront.

CILL:
The horizontal bar at the bottom of a door or window.

STALL RISER:
A horizontal surface and vertical panel between the pavement and window which provides protection from damage to the shopfront and raises the window display to make it more visible.

2.3 Shopfront Styles

Different Styles within the Bruce Grove Conservation Area

When designing a new shopfront, regard should be given to the age and style of the building in which it is to be fitted, with the appropriate stylistic characteristics and conventions incorporated into the design.

For each building within the conservation area, the illustrations **here** can be used to identify the age of each building. The predominate styles found in the conservation area are:

- Victorian (1837-1901)
- Edwardian and early 20th century (1901-20)
- Mid- and later 20th century (1920 onwards)

Characteristics of Victorian shopfronts

- Roller blinds or awnings as part of the shopfront
- Consoles terminating fascia
- Fascias flat or tilted towards the street
- Large glass windows
- Mullions
- Recessed doorways
- High stall riser

Victorian shopfront (Crouch End)

Characteristics of 1900-1920 shopfronts

- Fascias with cornices terminating in console brackets
- Transom lights and ventilation grilles
- Leaded/stained, etched or patterned glass transom lights and ventilation grilles
- Large sheets of glass
- Recessed doorways with tiled/mosaic flooring
- Lower stall risers

Edwardian shopfront (Crouch End)

2.3 Shopfront Styles

Mid- and Later Twentieth Century (1920s onwards)

Characteristics of 1920-1950 shopfronts

- Flush shopfront surrounds.
- Art Deco motifs and geometric detailing.
- Large plate glass windows.
- Large recessed lobbies.
- Display windows splayed often asymmetrically.
- Lack of glazing bars.
- Smooth and reflective materials (terrazzo, faience, marble, Vitrolite).
- Variety of materials, including mosaic tiles and aluminium.
- Low stall risers

Surviving Art Deco shopfront to St Mark's Methodist Church, High Road; note the flush surround, low stall risers and terrazzo tiles to the entrance lobby floor

Modern Shopfront Designs

The design of modern replacement shopfronts should be of a high standard and should bring diversity and vitality to the street.

Modern shopfront designs must be sensitive to the rest of the building and contribute positively to the street scene. Modern shopfront designs should consider proportions, materials and details to ensure best quality.

Many of the traditional principles outlined above are applicable to both traditional and modern design.

Modern designs should not be poor quality pastiches, or imitations, of traditional shopfronts.

Modern shopfront responding to the features of the earlier building above

2.4 Legislation and Policy

Heritage Assets

The basic presumption with all heritage assets (world heritage sites, registered landscapes, statutory listed building, conservation areas, locally listed assets etc.) is to conserve their special interest. When assessing development affecting them, the Council has a legal duty to pay 'special regard' to protecting the special interest of statutory listed buildings and conservation areas. This document is not intended to provide specialist advice on statutory listed buildings but its content may be relevant in some cases. The advice relating to heritage assets therefore largely relates to properties on the local heritage list and those within conservation areas. However, this advice is general and will not be applicable in every case; careful judgement is therefore required and other guidance, such as area-specific Conservation Area Character Appraisals and Statements, should always be consulted when considering work.

Policy

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the primary legislation and foundation upon which national, regional and local policy is built.

The Act includes a duty to preserve or enhance the character of conservation areas (Section 72), as well as preserving listed buildings and their settings (Section 66).

The National Planning Policy Framework (NPPF), introduced in 2012, was introduced to condense national-level policy into a single document.

The document sets out national priorities, including high-quality design, sustainable development and ensuring that the historic environment is protected.

Local Authorities produce local plan policies which primarily focus on issues within their boundaries and set ambitions for how the authority should develop.

It is at this level where specific design policies are applied, including shopfront and public realm policies. In relation to understanding the Bruce Grove area and character of the borough, the Bruce Grove Conservation Area Appraisal & Management Plan (2017) and Haringey Urban Character Study (2015) have been produced to help guide the design of new development.

The key local policies for shopfront and public realm works are listed in the table opposite.

Other policies are also likely to be relevant, depending on the proposals; however this list forms the core policies to be aware of before making an application, and with which your proposals should comply.

Note that these are the key policies at the time of the preparation of this Design Guide. It is expected that more, or new policies will supersede this in the table, but the guidance will still be valid.

Table of Key Policies

Policy/Guidance Document	Policy/Section	Page
Haringey Development Management DPD (July 2017)	Policy DM1: Delivering High Quality Design	P. 7
Haringey Development Management DPD (July 2017)	Policy DM8: Shopfronts, Signs & On Street Dining	P. 10-11
Haringey Development Management DPD (July 2017)	Policy DM9: Management of the Historic Environment	P. 11-12
Tottenham Area Action Plan (2017)	Policy BG1: Bruce Grove & Tottenham High Road District Centre	P. 15
Bruce Grove Conservation Area Appraisal & Management Plan (2017)	Preserving & Enhancing the Conservation Area	P.17-18

2.4 Legislation and Policy

Application Types

- Planning Permission
- Advertisement Consent
- Listed Building Consent

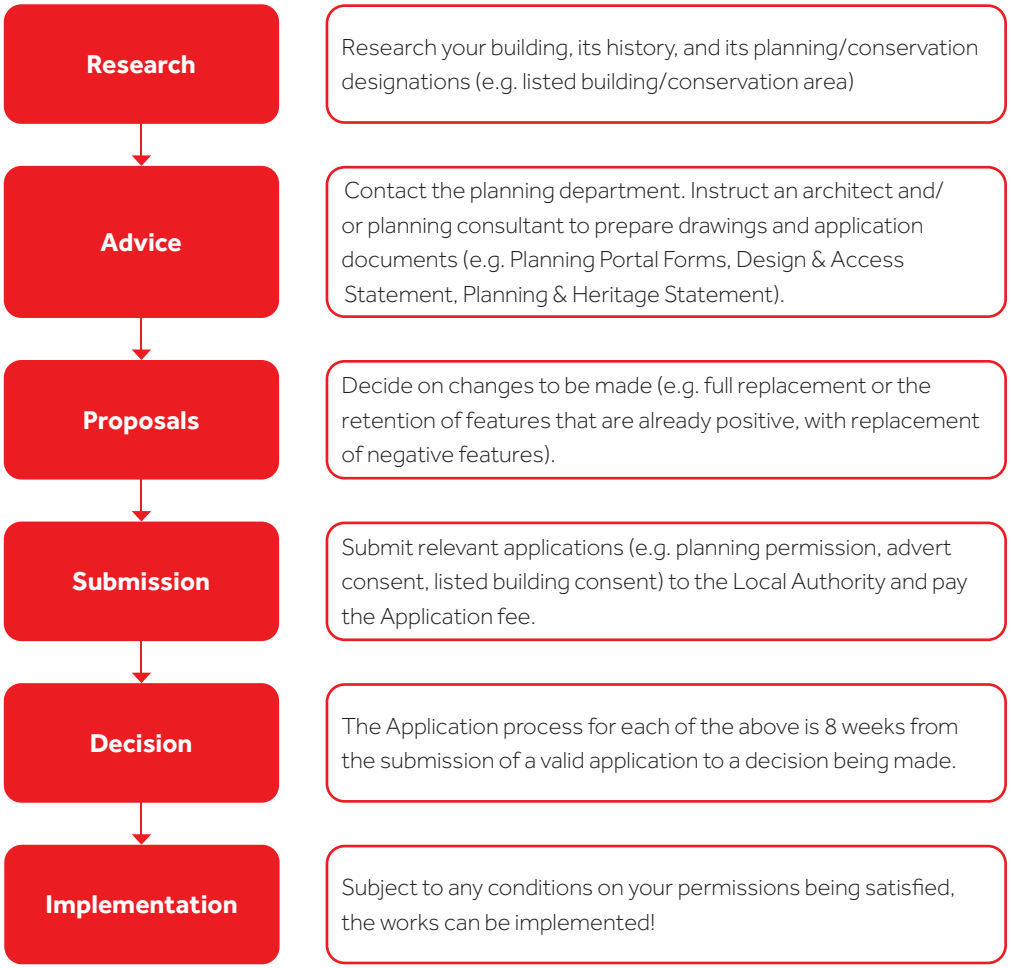
Applications are required for certain forms of development. This includes the need for **Planning Permission** for shopfront changes (both new shopfronts and alterations to existing) and external works to buildings and their boundaries (e.g. alterations to walls/gates and hardstanding).

Advertisement Consent is required for all illuminated advertisements and non-illuminated adverts of a certain size. Some forms of advertisement benefit from Deemed Consent, meaning an application is not required. Professional advice should be sought to determine whether this may be an option.

Listed Building Consent is required for both internal and external alterations, where a listed structure is directly affected by the proposals. Undertaking works that would affect a listed building's significance, without obtaining Listed Building Consent first, is a criminal offence.

Prior to submitting the full applications listed above, it is often encouraged, but not compulsory, to submit a **Pre-Application Advice Request**. This allows for feedback to be received from planning and conservation officers prior to full applications being submitted and can often mean that applications run more smoothly as potential issues, and their solutions, would have been discussed in advance of the applications being made. This approach minimises risk of refusals but requires the allowance of some additional time (approximately 30 workings days for the pre-application meeting and feedback) as well as an additional application fee.

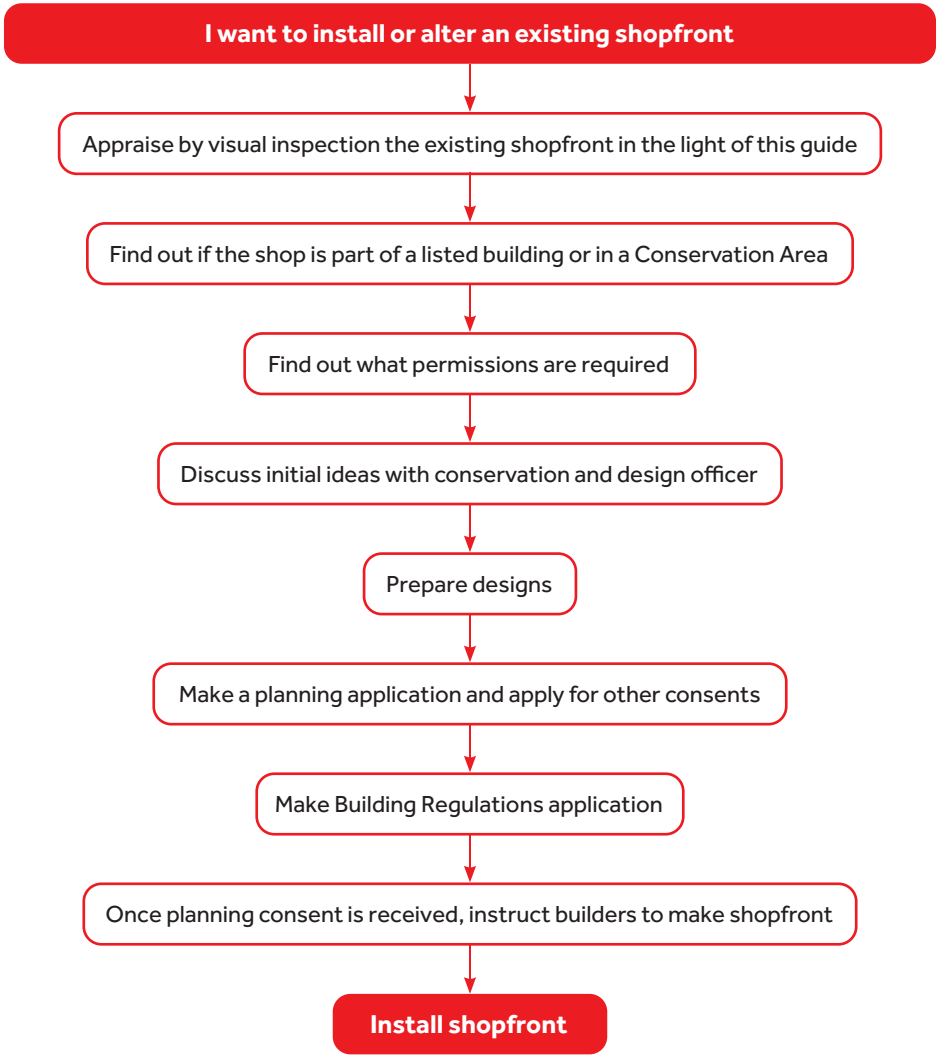
The Consents Process



2.4 Legislation and Policy

Practical Application of the Consents Process

The flow chart opposite gives an overview of the process of installing a new shopfront from design concept through permissions to installation on site



2.5 How to Design a Shopfront

2.5.1 Design Principles

This section of the design guide sets out the general principles that should be applied to the design of new shopfronts. If you follow those basic guidelines, you will find obtaining consent for your shopfront much easier.

The elements and features in this section are explored in more detail in Section 2.6.

Note that listed buildings will need to be assessed on their specific character, significance and merits. This guidance is subordinate to the protection of the special character of listed buildings within the frame of the conservation area, and it is advisable to discuss with the planing authority constraints and opportunities for works to shopfronts on listed buildings.

Shopfront in Context with the Historic Streetscape

It is important to consider the effect of shopfront design on the rest of the street and conservation area. Proportions, materials and details should maintain and reflect the local variations as appropriate. The shopfront should not seek attention or dominate its surroundings unnecessarily.

Shopfront designs should include reference proportions, materials and details of the building and of the wider area. The width of the street and height of the buildings generate an appropriate scale for shopfronts.

The rhythm of the street should be considered to ensure that any new or altered shopfront fits into the existing pattern, or where this has been subverted or lost, recreates or responds to the original.

2.5 How to Design a Shopfront

✓ ***Shopfronts should not dominate the street***

- *The rhythm of the street should be considered with the natural breaks between buildings maintained.*
- *Fascia signs should not encroach on the buildings above.*
- *Colours can be bright but employ standard tones.*
- *Dividing shop windows into smaller panes maintains the relationship with the building above and the rhythm of the street.*
- *By working together, shop owners can create a strong shopfront theme with a simple clear design.*
- *As well as working well individually, this establishes a character for an area, creating identity and generating interest and commercial activity through increased footfall.*

✗ ***The street pattern is interrupted***

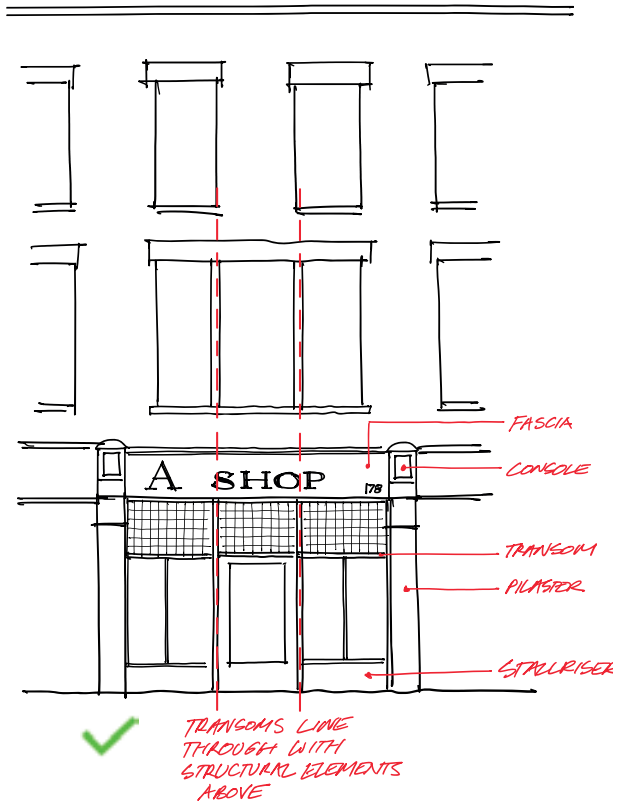
- *Oversized signs encroach on the buildings above and extend across several units.*
- *Garish colours seek to dominate the street.*
- *Large expanses of glass create 'voids' that unbalance the relationship between the shop and the building above and the wider street.*
- *Overall the individual identity of the shops and cohesion of the street is lost in visual clutter.*
- *This can have a negative impact on the area and put off customers.*

2.5 How to Design a Shopfront

Shopfront in Context with the Building

It is important to consider the effect of the design on the building as a whole. Sensitive design should enhance the building's character and reflect and respond to the building's rhythms and organisation. Designs should acknowledge the adjoining properties as appropriate.

Shopfronts exist as part of a wider building frontage. It is therefore important to treat them in context and not in isolation. Consideration should be given to the style and period of the building. (Refer to **Section 1.3** and **Appendix A1** to determine this.) The opportunities and constraints of the 'host' building and adjoining buildings should be identified before starting a new design for a shopfront. This will help to inform the approach for the design along with the other principles within this guide.



The shopfront needs to relate to the building above

- *Large expanses of glass break up the vertical rhythm and create 'voids' that dislocate the shop from the building above.*
- *Visual support for upper floors should be given by providing or exposing the frame around the shopfront (pilasters, console brackets and fascia).*
- *Reducing the size of glazing with horizontal transoms and stall risers and vertical mullions aligned with structural elements within the building above will also allow the shopfront to integrate with its context.*

Retaining/Restoring and Exposing Surviving Historic Features

Where historic features survive, they should not be removed or covered by any new proposal. Wherever possible, they should be revealed and restored, and where lost, it is encouraged that they should be reinstated.

Within the conservation area, proposals for shopfronts and advertisements require planning permission. (Refer to **Section 2.4**.) A consideration for these is that proposals should preserve or enhance the shop's surrounding environment and historic and architectural features. Where proposals are not considered to achieve this – for instance by obscuring historic features or by a design solution that is at odds with the historic surroundings – they may need to be adapted to protect or enhance the shop's character.

Retained and restored original features (such as these seen in Tottenham) provide clarity to individual components and cohesion to the shopfront design, adding to the character of the shopfront and wider area

Missing features, as shown here in Tottenham, should be reinstated to restore, preserve and enhance the wider environment

The original awning box and fascia sign have been neglected in favour of a new sign and blind which obscure original fabric and add a bulky profile to this shopfront in Tottenham

The original cornice, fascia and architrave have been obscured by the modern bulky sign on this shop in Tottenham

2.5 How to Design a Shopfront

Materials

Materials should be selected with the character of the rest of the building in mind.

As a general principle, the type and number of materials used should be kept to a minimum, and they should be durable and easily maintained. Shiny, reflective material such as acrylic or plastic, or inappropriate colours, should be avoided.

Traditional shopfronts are normally painted softwood. These can be easily repaired if decayed, and with proper maintenance can last indefinitely. In conservation areas and listed buildings, timber and other traditional materials are most appropriate.

Windows with timber frames such as these in Tottenham should be broken down into individual panes. This maintains the historic character and can also improve security.

The type and number of materials should be kept to a minimum. Aluminium shopfronts such as this one in Tottenham have square-edged profiles that are often unsuitable for use on historic buildings. Aluminium frames are difficult to redecorate and repair, in contrast with timber, which can be easily repaired and maintained and will last indefinitely.

Refer also to Sections 2.6.3 and 2.6.5 of this Design Guide.

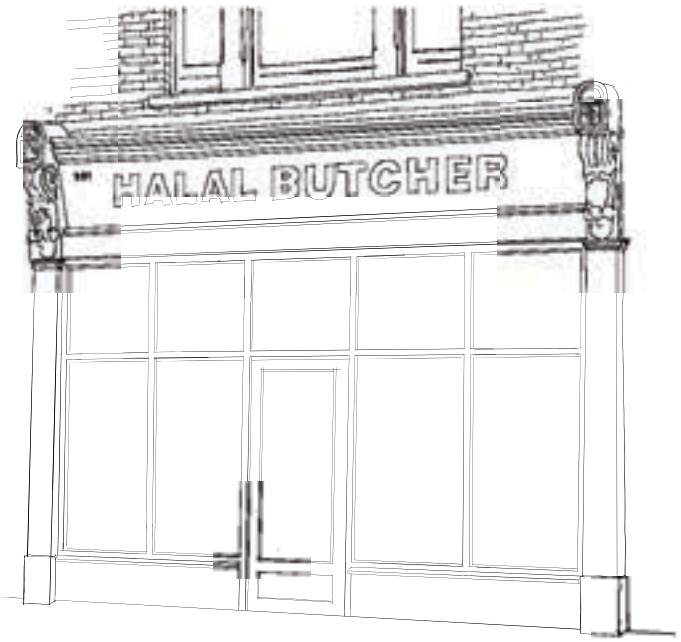
2.5 How to Design a Shopfront

Improving Unsympathetic Alterations and Minimising Clutter

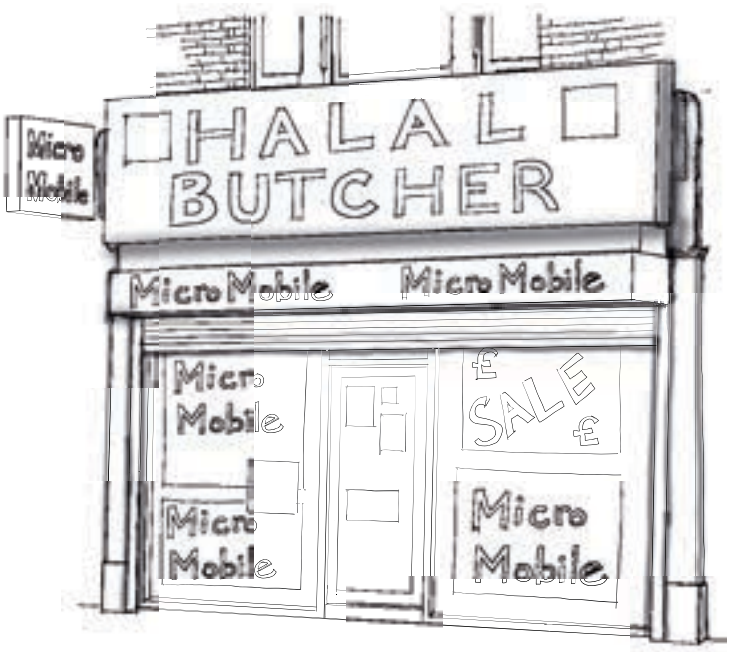
The incremental build-up of elements can add to a cluttered appearance; wherever possible, excessive signage and advertising should be removed.

Over time, shopfronts have been altered, with new features and elements added to or over the existing. Sometimes this has not been done in the most sensitive or thoughtful way and has had a detrimental impact on the clarity of individual buildings and wider streetscape. Often, when these newer features have become outdated, newer features are added, leaving obsolete elements in place.

When new shopfronts are proposed in existing buildings that have been altered in the past without regard for the existing arrangement, they should be replaced in a appropriate manner that reflects the character of the original building. This may mean uncovering period features hidden by later additions or in others, it may require a total redesign.



Designs should be kept simple to minimise clutter and provide clarity, exposing or reinstating original features and complementing them with new elements.



The incremental build-up of elements and excessive signage and advertising obscure original features and contribute to a cluttered appearance and 'visual noise'.

2.5 How to Design a Shopfront

Accessibility

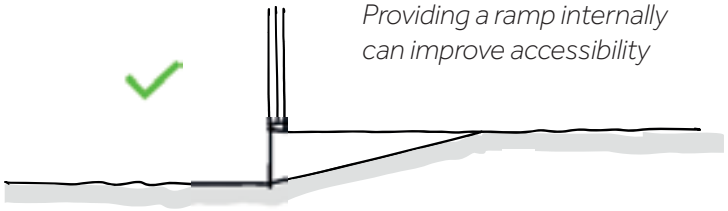
Level access should be provided if possible to accommodate the needs of people with limited mobility, as well as people with pushchairs.

Doors should be wide enough for wheelchair access (typically a clear opening width of 900mm). Some historic shopfronts may not be able to accommodate this without harm to their character and appearance, so innovative solutions need to be sought.

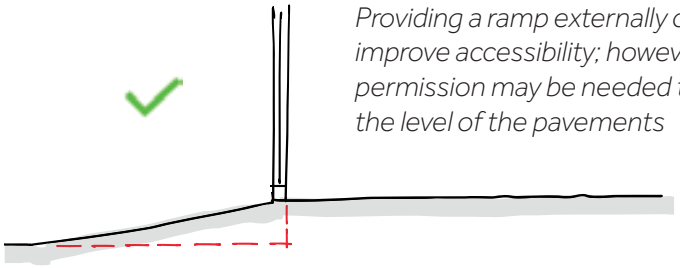
It is always advisable to discuss reconfigurations related to accessibility or health & safety compliance with the planning authority to confirm at an early stage constraints and opportunities to introduce the desired changes.

Note that the need to comply with building regulations should not supersede preserving the special interest of a historic building.

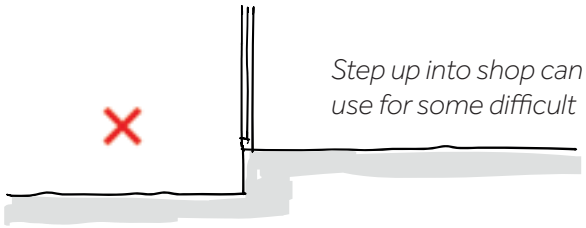
Refer also to Section 2.6.2 of this Design Guide.



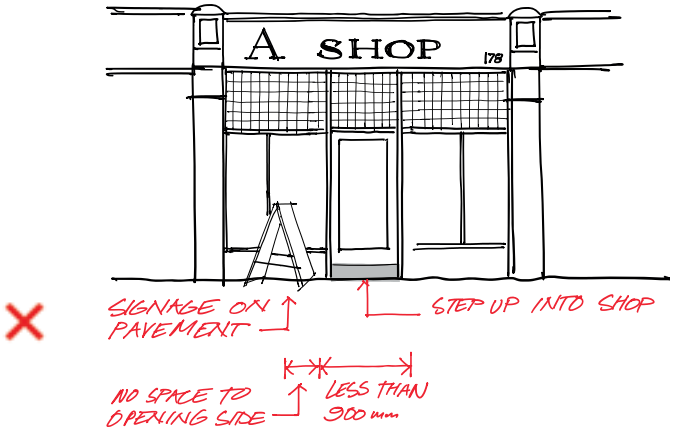
Providing a ramp internally can improve accessibility



Providing a ramp externally can improve accessibility; however, permission may be needed to alter the level of the pavements



Step up into shop can make use for some difficult



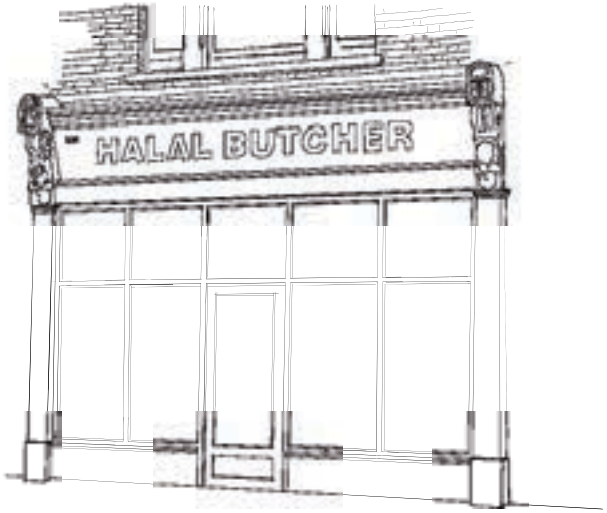
2.5 How to Design a Shopfront

Signage and Adverts

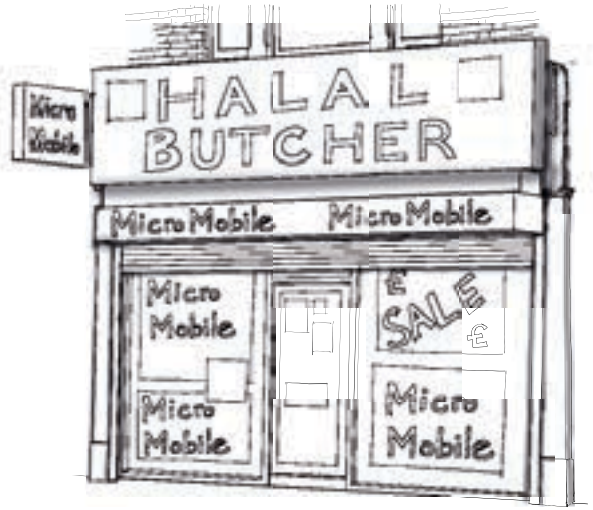
A well-designed sign can create a sense of quality.

Conversely, excessive advertising or poorly designed signs can obscure original detail, appear cheap and convey the wrong message, adding to the sense of visual clutter.

Refer also to Section 2.6.4 of this Design Guide.



- *Historic shopfronts should have a traditional painted sign or individually applied letters on risers.*
- *Lettering should be in proportion with the sign and not fill the entire area.*
- *Logos should be located within discreet areas of the fascia.*
- *Each shop should have its number clearly displayed.*



- *Signboxes or boards with deep profiles mounted onto existing fascias are not acceptable.*
- *Lettering should not be out of scale or fill the entire fascia.*
- *Content should be restricted to the shop name, the type of business and the shop number, with no other brand names, or advertising.*
- *The shop window should not be blocked by posters, advertising or applied vinyl films.*
- *Projecting signs are discouraged since these are often fixed to and obscure original details such as console brackets.*

2.5 How to Design a Shopfront

Security

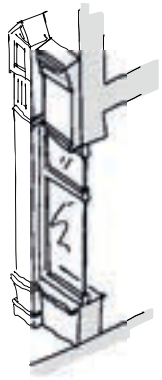
It is recognised that security is an important priority for shopkeepers. However, there are different ways of providing this.

Solid roller shutters, when closed, can make shops appear very unattractive, creating a hostile environment, increasing the fear of crime and encouraging anti-social behaviour.

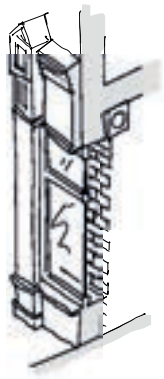
Solid roller shutters are not acceptable in the conservation area.

Open and transparent grilles allow views into the shop, providing natural surveillance, with intruders easily seen from the outside. They also provide advertising for the shop by displaying goods even whilst the shop is closed.

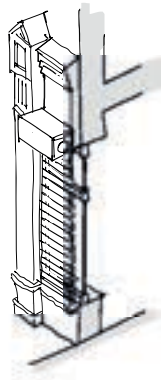
Refer also to Section 2.6.5 of this Design Guide.



✓✓ *Where possible, security shutters should be avoided. Laminated and toughened security glazing can be unobtrusive and effective, used in smaller panes and in conjunction with a security alarm.*



✓ *Where security shutters are deemed necessary, open roller grilles placed internally should be used, allowing the shop display to still be seen. This contributes to an attractive environment outside opening hours. Shutters should be positioned as far inside the shop as possible to allow views of the window display, and boxes should not obscure glazing.*



✗ *Shutter boxes fitted to the outside of the shopfront are harmful to the appearance of the building and the shopfront, obscuring original detail.*

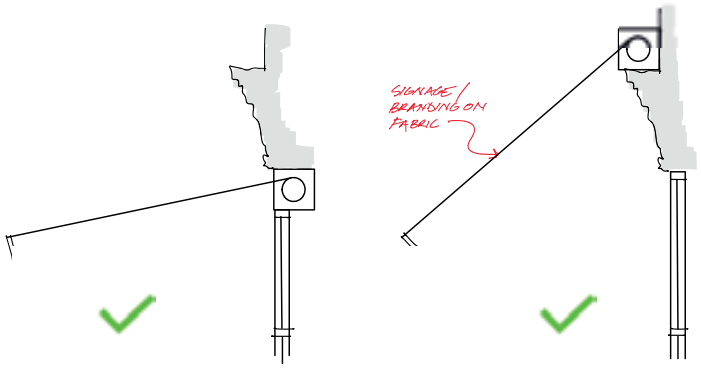
2.5 How to Design a Shopfront

Awnings

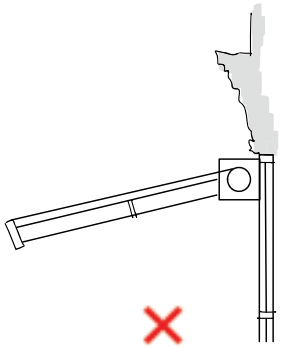
Awnings and canopies are a traditional feature of shopfronts. Benefits include protecting goods from sunlight and heat and providing shelter.

Well-designed blinds can improve the character of a building and add interest to the streetscene, but they should be appropriate to the character of the building and should only be used where they are required. The excessive use of blinds can introduce unnecessary clutter.

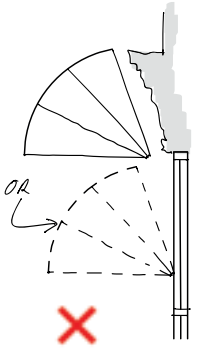
Refer also to Section 2.6.6 of this Design Guide.



Awnings should be of the traditional fabric variety, retractable and contained within awning boxes mounted flush to the façade of the building and integrated into the design of a shopfront, either above or below the fascia. Many original awnings survive in existing shopfronts, unused and with the potential for repair and re-use. Where new blinds are fitted on existing shopfronts, they should be located as discreetly as possible.



Face-fixed awning boxes can obscure the fascia and other details of the shopfront. Modern extending aluminium arms are discouraged.



Folding or fixed canopies, quarter round rigid frames and balloon blinds will not be permitted. Canvas is usually the most appropriate material. Fluorescent, glossy or metallic blinds are not appropriate and the colour should work sympathetically with the colour scheme of the shopfront.

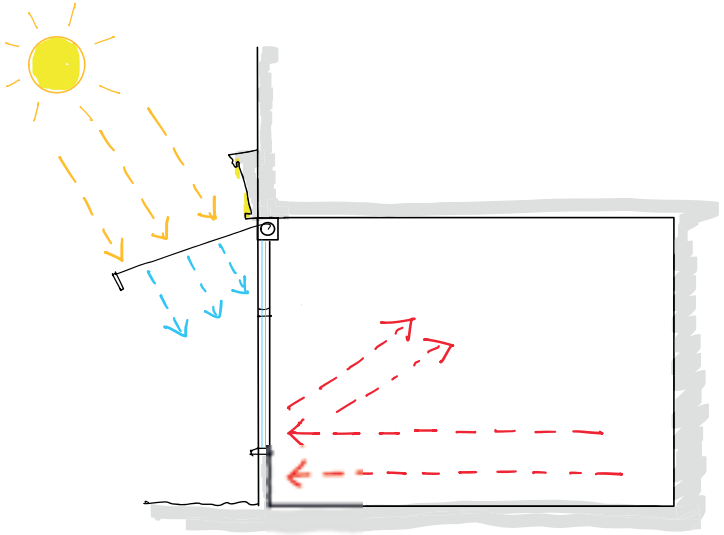
Sustainability

A more durable shopfront with a longer life span that requires less maintenance will be achieved by working with quality materials, careful detailing and a high standard of craftmanship.

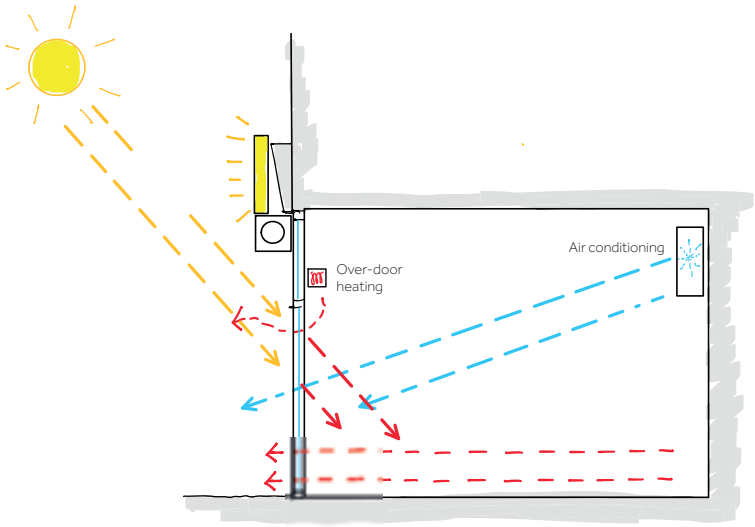
Energy usage and running costs can be reduced through careful use of materials and elements.

The use of awnings, timber framing and double glazing are among measures that can reduce energy.

Refer also to Section 2.6.7 and 2.6.8 of this Design Guide.



Awnings can reduce solar gain and the need for air conditioning. Timber frames are better at retaining heat in a building and when used with double glazing, can reduce heat loss and the need for heating. Subdued, low-energy lighting can reduce energy use, heat gain and light pollution.



Aluminium frames with single glazing and lack of environmental control measures such as awnings contribute to the need for air conditioning and inefficient over-door heating. This increases running costs and carbon footprints.

Bright fluorescent or halogen lighting increases energy usage, heat gain and light pollution.

Lighting and Services

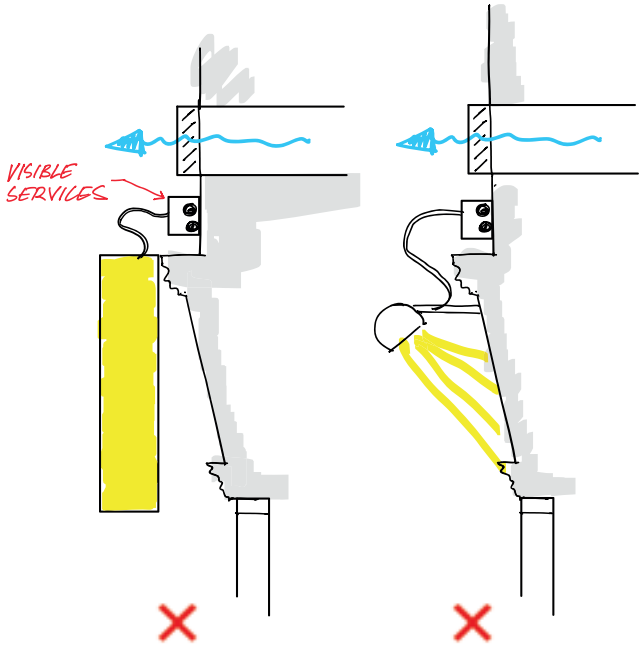
Lighting can make a positive contribution to the shopfront where it is designed as a discreet or integral part of the shop.
An effective window display with subtle illumination inside the shop can often be a more effective advertisement than a brightly illuminated sign.

Illuminated signs will often require consent from the Council.
The illumination of shop signs can contribute to visual clutter on the building and is often unnecessary in well-lit streets. The Council therefore generally seeks to minimise the use and impact of such signs.

Redundant services should be removed, with existing services rationalised.
Services should have concealed cable and pipe runs, not be surface mounted. Extractor fans, air conditioning units, services ducts and ventilation terminals are not permitted to be fixed to the front of buildings.

Refer also to Section 2.6.7 of this Design Guide.

Signs should be illuminated indirectly, with fittings and cables concealed, potentially within the cornice and/or architrave of the fascia. Low-energy fittings should be used with subdued and constant light levels, not bright or flashing.



Sign lighting must not contribute to visual clutter on a building and be incorporated into the design of the shopfront. Internally illuminated panels, signs or lettering will not usually be permitted. Lighting fixtures should not obscure architectural features or proportions. Cable runs should not be surface mounted.

2.5.2 Structural Design

Basic Structure

The buildings within the Bruce Grove Conservation Area comprise a mix of 18th-, 19th- and early-20th-century properties. The basic structure of the buildings originally consisted of traditional solid brickwork masonry walls in lime mortar, with timber joisted floors, and a timber roof. The shopfronts were typically formed with a timber, steel or wrought iron bressummer beam spanning between the load-bearing party walls. This beam supports the brickwork elevation, timber floors and roof above. Brickwork walls are likely to have shallow brick corbel footings which bear directly onto the ground below.

The Structural Design Process

Before the new shopfront is designed, it is a good idea to engage the services of a qualified structural engineer with experience working on existing buildings of a similar age and type of construction.

The early engagement of an engineer is important to help limit the risk of uncovering structural 'surprises' during the installation of the new shopfront that may delay, alter, or prohibit the new shopfront installation when it is on site.

The engineer's involvement should comprise two stages:

- Stage 1: to confirm the overall arrangement and condition of the existing structure.
- Stage 2: to specify any structural repairs if defects are identified, or modifications needed to accommodate the new shopfront.

For Stage 1, the structural engineer will need to visit the site and carry out a visual survey of the front elevation and internally within the shop and the first floor (if possible). If defects, e.g. cracks in the brickwork, or other structural items that can't be explained by visual inspection alone are observed, the structural engineer may suggest that opening-up investigations are undertaken.

The aim of these investigations would be to understand the cause of any potential defect and the nature of historic alterations. In a listed building, these investigations will normally require Listed Building Consent. If there is uncertainty on this, it would be sensible to contact the local conservation officer to check.

For Stage 2, the engineer will prepare structural drawings and share these with the designer of the new shopfront so they can be coordinated into the main design. If repairs are needed, the structural engineer should specify these in a manner that is appropriate to the age and construction of the building.

The reinstatement of historical features, such as awnings, cornices, and console brackets, should be fully considered. The appointed engineer should review the outline proposals before the investigations are undertaken so any further opening up needed to help advise on these elements of the works can be included.

For example, awnings or shutters should be securely fixed to elements of the structure that are sufficiently robust to accommodate the loads. Where fixings are proposed to fascia boards or window frames, some localised investigations should be undertaken to confirm the location of the primary structure behind and identify if local strengthening works are required.

2.5.3 Services Design

There are typically three services on shopfronts – mains electrical power for signs and lighting, telephone lines and satellite feeds (telecoms), and sometimes gas.

Power and telecoms are carried in cables which are often fixed to the façade without containment (conduit etc.) and with insufficient fixing points so that they hang or clump together in an unsightly way. Telecoms cables in particular are often poorly installed.

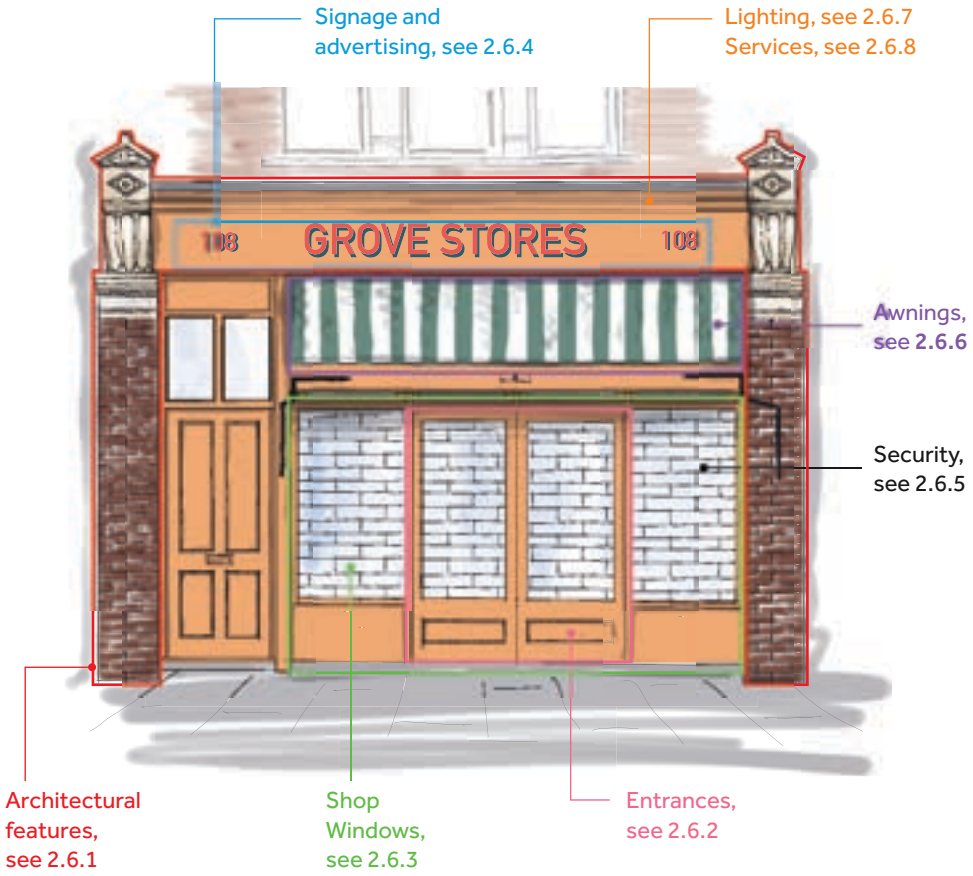
Where possible, leaving cables to run externally should be avoided altogether: for example, power for signs should exit the façade either straight into the light or immediately next to it. Where moving or running cables inside is not feasible, cables should, at a minimum, be fixed properly at short intervals, routed and grouped sensibly. The cable type must be suitable for outdoor use.

Power cables must be worked on by suitably qualified and experienced electricians, whilst telephone cables outside the property are typically the responsibility/property of the provider, e.g. BT Openreach, and routing/repair negotiated with them.

The electrical system must also be tested at least every 5 years and should be inspected annually.

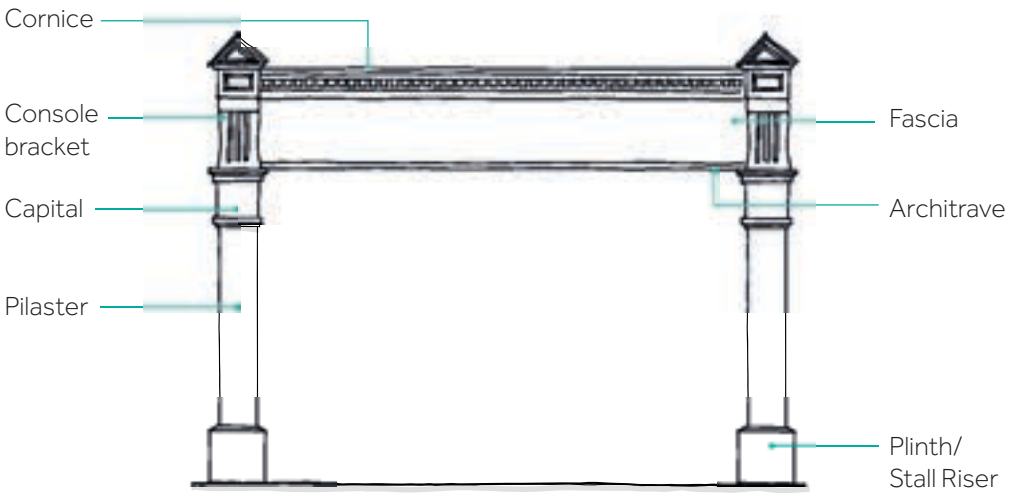
2.6 Shopfront Elements

The elements that make up a typical shopfront are explored in detail in this section, with design principles established for each.



2.6.1 Architectural Frames

The architectural details that frame the shopfront are usually pilasters, plinths, console brackets, and a fascia with cornice and architrave. These features should be repaired or restored to the original appearance and maintained in all cases. Where lost, the opportunity should be taken to reinstate them. Original features such as tiling or glazed brick should not be painted or covered but restored if possible.



The traditional architectural details that frame the shopfront

2.6.1 Architectural Frames

Fascia: The fascia contains signage above the shop window and helps to frame the shopfront and separate it from the building above. Modern fascias often project up above the original cornice level and obscure features above, such as windows. They can also over-emphasise the horizontal, subverting original vertical divisions between buildings and breaking up the rhythm of the street. As a general rule, fascias should not be more than 1/5 the height of the shopfront. Historic fascias are generally constructed of timber.

This fascia in Crouch End contains the signage above the shop window and frames the shopfront

Design Principles

1. Fascias should be kept as simple as possible.
2. They should be in proportion with both the building and shopfront. They should not encroach onto the upper floors, and be well below the window cills of the first floor and the perceived first floor level of the building. They should also not be used to cover false ceilings within the shop unit below or extend below the head of the pilaster/ bottom of the console bracket.
3. They should form an integral part of the overall design and not be superimposed onto existing fascias. Bolted on and temporary fabric signs are not appropriate.
4. Single fascias should not extend beyond the shopfront and will normally be defined by pilasters and console brackets. They should not extend uninterrupted over party walls.
5. The fascia should be a flat or angled panel – box fascias that project forward of other features are not appropriate.

Cornice: The cornice is a prominent, continuous, horizontal projecting architectural feature that defines the top edge of the fascia. It helps to shed water from the building and separates the shopfront from the building above.

The **architrave** performs a similar function, defining the bottom edge of the fascia above the shop window and shedding water from the building. Cornices and architraves are generally constructed of timber.

Shopfront with cornice and architrave to define top and bottom edges of fascia (Crouch End)

Design Principles

1. The cornice and architrave should always be included in traditional designs.
2. Historic cornice and architrave details should be retained, repaired or replaced as necessary.
3. Cornices and architraves, or similar features, will normally be included in modern designs.
4. Cornices and architraves will project from the façade to provide weather protection and better define the top and bottom edge of the fascia, providing visual separation and establishing a visual hierarchy with the building above and shop window below.

2.6.1 Architectural Frames

Console brackets: These define the extent of the shopfront and differentiate adjoining shops and buildings, defining the width of the fascia. Console brackets generally project forward from the face of the building, providing a surface against which to terminate angled fascias and cornices. Console brackets can be constructed of timber, but are generally of stone, reconstituted stone or concrete.

Pilaster: Pilasters are the vertical elements that provide support for the console brackets and define the extent of the shopfront. They should be used on traditional and modern designs as they help to frame the shopfront and provide visual support for the floors above. Pilasters are generally surmounted by a capital detail and sit on a plinth (see right). Pilasters can be constructed of timber, but are also often of glazed bricks or tiles, or stone.

Plinth/stall riser: The plinth terminates the pilasters and provides a visual link to the ground, balancing the proportions of the shopfront. Stall risers are a vertical surface between the pavement and window which provide protection from damage to the shopfront, traditionally lifting the window display above the ground to make it more visible. Historically the size of the plinths/stall riser was defined by the type of goods on display. Plinths generally match the materials of the pilaster above, with stall risers traditionally constructed in timber. Other materials might be appropriate in some circumstances, for example marble or granite, glazed tiles or painted render.

Console brackets. cornice, fascia, pilasters, plinth and stall riser working together in a complete composition (Crouch End)

Design Principles

1. Pilasters, consoles and plinths should always be included in traditional designs.
2. Historic details should be retained, repaired or replaced as necessary.
3. They should be of adequate size to provide visual support for upper floors.
4. Pilasters are traditional features and may not be appropriate in modern designs. However, the principle of dividing shops/buildings and providing visual support and rhythm to the street still remains. Alternatives include masonry piers and uprights and modern interpretations of pilasters.

2.6.2 Entrance Configuration and Access

Entrance Door Locations

Entrance door locations should be carefully considered to work with the internal layout of the shop. Central doors can enhance the sense of space within a shop but may not work with internal displays.

The location of the entrance door should respond to the individual circumstances and be carefully considered to improve access. Placing a door at the top of a slope can remove or reduce step-ups into the unit.

Doors should be located where there is adequate manoeuvring space, at the widest parts of pavements or away from obstructions. Doors can be flush with the shopfront, which will maximise space within the shop, but recessed doors are a traditional feature and have the advantage of providing shelter and improving accessibility away from the pavement edge.

Central door opening

Offset door opening

Door opened to side

Entrance Door locations – Design Principles

1. The location of the entrance door should be carefully considered to work with the rhythm and spacing of mullions and transoms within the shop window.
2. Entrance door locations should be positioned where the potential for a step-up into the building is minimised.
3. Doors should have adequate manoeuvring space
4. Recessed doors are preferred as this is a traditional feature, provides shelter to users and allows doors to be opened in both directions

Access

Any new shop design should provide reasonable means of access for all. This includes people with limited mobility, learning difficulties, visual and hearing impairments and customers with pushchairs and small children.

Statutory Regulations

Access should form a basic principle for any design and where practical, is a legal requirement under the Equality Ace 2010. It is also a requirement under 'Building Regulations Approved Document M : Access to and Use of Buildings', which requires any business owner to take steps 'to remove, alter or provide a reasonable means of avoiding a physical feature of their premises, which makes it unreasonably difficult or impossible to make use of their services'.

Access to shops should be considered before a customer arrives at the door and may include issues that relate to clarity of signage, street clutter and movable fixtures such as pavement signs located around the door that may impede access.

Level access to shop units

Ideally, approach and entrance will be provided by a level threshold from the street. In alterations to existing buildings, this may not always be possible and should be provided through ramped access that conforms to current building regulations. Historic steps should be maintained even if they are ramped over.

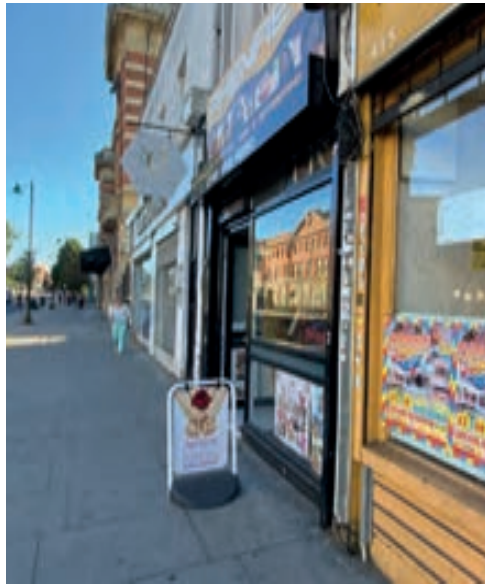
Ramps should be non-slip to a maximum 1:12 gradient either internally, by amending the shopfloor, or externally. There are a number of rules regarding ramps that are described in the Building Regulations, with which you must comply.

When dealing with historic buildings, an integrated review of access requirements that has a more flexible, pragmatic approach may be necessary to provide suitable access while maintaining the building's special interest. Re-organising the use of space or providing alternative access may achieve the desired result.

In some cases, alternative forms of access may need to be considered in the case of highly sensitive historical stepped arrangements. Possible solutions can be identified through a comprehensive access audit.

Access – Design Principles

1. Doors should have level thresholds and conform to Building Regulations Part M.
2. Ramps should be as shallow as possible and conform to Building Regulations Part M.
3. Materials should be non-slip and provide clear visibility.



External signboards like this one in Tottenham may impede access to shops and on the pavement; positioning needs to be carefully considered

The use of a recessed doorway and ramp can provide level access and enable doors to be opened in both directions, as shown here in Tottenham

Doors

The design of the shop entrance should be carefully considered to ensure that access is suitable and that the door is in keeping with the building as a whole.

Doors – Design Principles

1. Doors should be easy to open, not excessively heavy, with easy-to-use handles.
2. Single doors should have a clear opening width of 900 mm with 300 mm adjacent to allow wheelchair users to open the door. Ideally the door should be able to open both ways, although this should be assessed against the potential to injure persons in the street by opening the door outwards (see recessed doors above).
3. Double doors must have a minimum clear opening width of 800 mm through a single leaf.
4. A glass visibility panel is recommended in all new doors and its position inside should be such that wheelchair users and people with disabilities can be seen through it.
5. Fully glazed doors should have a clearly visible frame so that they are easily distinguishable by the visually impaired and young children.
6. Large areas of uninterrupted glazing should be easily identified with markings or 'manifestations' 1500 mm above floor or pavement level.

Secondary doors should be an integral part of the shopfront, as in this example in Tottenham

Design of doors should ensure that access is suitable

Secondary doors to upper storeys

Some shopfronts incorporate doors to give access to upper floor accommodation. Where existing, this arrangement should be kept to ensure that upper floors are in use, but proposals to create such arrangements will generally be discouraged by the council. Access to the other accommodation should preferably be arranged from the rear of the building.

Where this is not possible, upper accommodation should preferably be used in conjunction with the shop. Where there is no option but to make a secondary door for access to the upper floor, this door should be an integral part of the shopfront design and should be in keeping with other elements of the shopfront. Doors leading to upper floors should respect the balance and proportion of the shopfront and not reduce the overall security of either the shop or upper floors.

2.6.3 Shop Windows

Shop windows should extend from the stall risers to the architrave at the base of the fascia. Traditional shop windows are comprised of window panes subdivided by mullions (vertical bars) and transoms (horizontal bars, which provide structural support for the glass. Mullions should usually line up above and below the transom.

Mullions are generally located below solid elements of the wall above, providing visual support and creating a symmetry with the floors above by aligning glazing in the shopfront with the windows above. The use of transoms and mullions to ensure that glazing panels to the shopfront are of a proportion and character to match the upper floors will be encouraged.

Technology has allowed larger and stronger glass to be manufactured and is often used in modern shopfronts. However, this creates the impression of a void at the base of the building and makes the upper storeys appear unsupported.

Large areas of glass also provide little interest and can appear dull and lifeless. Floor-to-ceiling sheet glass is not appropriate in areas of traditional shopfronts. Large areas of glazing are also targets for vandals, which creates the need to be protected by external security shutters that should be avoided. Smaller areas of glazing are less likely targets and are easier and cheaper to replace if they are damaged.

Many traditional shopfronts feature embellishments to the shop window, particularly to the framing. Typical examples included arched heads, decorative glazing bars which are also sometimes arched, leaded lights or coloured glass to transom lights, or capital and base details to mullions at the junctions with horizontal transoms, frames and cills. These were often achieved by using applied details over the glass, which enabled the glass to remain square corners, reducing the need for specially cut glass, which would be costly. Where existing, embellishments should be preserved or replicated to maintain the historic character of traditional shopfronts.

Smaller pane windows with mullions (vertical framing elements) and transoms (horizontal framing elements) as shown here in Crouch End add visual interest, improve security and are easier to replace if broken

Arched heads and carved capitals and bases to mullions can be used to great effect to embellish shop windows (such as these in Crouch End)

Ventilation

Shopfronts may need to include ventilation, especially if perishable goods are to be displayed. This should be considered in the design process and integrated into the shopfront where necessary. Ventilation can be placed into the stall riser at the bottom of the shopfront or above the window within the transom lights.

Suspended Ceilings

Many modern shops have suspended ceilings. Where used, they should not extend below the level of the fascia, as this allows views into the void above the ceiling. Fascias should not be extended to cover this gap.

Where false ceilings are below the level of the window, they should be set back and splayed to join at window height.

Design Principles – Shop Windows

1. Windows and frames should be of a style and materials that complement the host building.
2. Large expanses of glass should be avoided.
3. Mullions should be used to vertically subdivide glazing in a way that respects the host building. Older buildings will have more divisions than more modern buildings.
4. Embellishments such as capitals or bases to mullions add to visual interest and their use is encouraged.
5. Suspended ceilings should be set back and splayed to join the window at the top of the frame to avoid obscuring the glass.
6. Where required, ventilation should be integrated into the window design, such as grilles within transom lights or vents within the stall risers.

Ventilation grille contained within the transom light at the top of a shop window in Tottenham

Suspended ceilings should use a splay to avoid obscuring the shop window, as seen here in Tottenham

Sustainability tip: Heat is lost through the façade at different rates depending on the construction – for example, traditional single glazing loses heat faster than double glazing (roughly 3 times). If possible, good double-glazing should be used with a low 'U-value' (more insulating). Where single glazing is necessary, glass can be replaced with low-e coated glazing for improved performance, or films can be applied for a similar effect.

2.6.4 Signage and Advertising

A sign or advertisement conveys the name and nature of a business, and offers a crucial first impression for customers. A well-designed sign can create a sense of quality. Conversely, excessive advertising or poorly designed signs can appear cheap and convey the wrong message.

The arbitrary placement of signs and adverts will clutter and detract from the character and perception of quality of a building and business.

It is therefore important that the nature and placement of all signs and advertisements is carefully considered, preferably together with the design of the shopfront so that these two elements can be considered together.

Under the Town and Country Planning (Control of Advertisement) Regulations 2007, separate Advertisement Consent may be required for the erection of shopfront advertising. Refer to **Section 2.4.**

Fascia Signs and Lettering

The fascia sign is the most important opportunity to display the name, nature and advertisement for the business. It should convey the name and nature of the retailer or business without detracting from the appearance of the shopfront or the building as a whole. Simply stating the name of the business is usually sufficient to provide a clear and effective sign. Additional advertising and information on the fascia sign should be avoided, with logos contained within discreet areas of the fascia. Standard corporate signage, logos and colour schemes should be adapted to suit the context, including colours, size of lettering, materials and style of illumination. In cases where corporate colour schemes are considered out of character, they should be restricted to lettering only.

Traditional shopfronts most often had a timber fascia sign with hand-painted lettering.

Where a period shopfront is retained, or is to be reinstated with a timber fascia, lettering should be signwritten directly onto the fascia, and businesses are encouraged to seek the services of a traditional signwriter.

Alternatively, individual letters applied to the fascia could also potentially be appropriate. Gilded, stove enamelled or painted wooden lettering is appropriate on period buildings and historic streets. Applied vinyl lettering has a flat appearance and will rarely be acceptable. Modern boxed signs mounted onto existing fascias are inappropriate. The fascia should be considered an integral part of the shopfront design.

The application of individual lettering may also be appropriate on buildings where no fascia existed, for example where buildings have been converted from uses other than shops. In such circumstances, lettering should be applied between the ground and first floor.

Individual letters applied to the fascia can be appropriate in historic contexts, as shown here in Crouch End

Fascia Signs – Design Principles

1. Period buildings should normally comprise a traditional painted signwritten fascia or individually applied letters on risers.
2. Signboxes or boards with deep profiles mounted onto existing fascias are not acceptable.
3. Lettering should be in proportion with the sign, be easily contained within the fascia and not fill the entire area.
4. Content should be restricted to the proprietor's name, the type of business and the shop number, with no brand names of goods for sale or other advertising.
5. Logos should be located within discreet areas of the fascia. Standard corporate signage, logos and colour schemes should be adapted to suit the context, or restricted to lettering only.
6. Additional signs applied to the façade above fascia level or on upper storeys will not usually be permitted.
7. Each shop should have its number clearly displayed.
8. Typefaces should suit the age and period of the building that the shop is a part of.

- *As a general rule, the proportions of the lettering should not exceed 60% of the height of the fascia, with approximately 20% spacing above and below the lettering*
- *The length of the lettering should not normally exceed 75% of the length of the fascia sign.*
- *Logos should be contained within discreet areas of the fascia and each shop should have its number clearly displayed.*

Hand-Painted Signs

Historically lettering was hand painted directly onto the fascia board. This will be the most appropriate form of fascia signage for traditionally styled shopfronts.

The 19th century also saw the use of variegated letters and shadowing. The use of two or more colours to form the body of the text created variegated letters whilst the use of shadow and shading to the rear of the letters created a perception of depth to the sign.

The use of applied matt vinyl lettering which imitates hand painted signage may be an acceptable alternative where painted lettering cannot be achieved; however on listed buildings traditional sign painting will be preferred.

Pre-formed signage boards of plastic or metal, such as aluminium fixed onto an existing fascia will not be acceptable.

Incised Lettering and 'Brilliant' Signs

Incised lettering is letters carved in V-section into the wooden fascia. The letters can often be picked out in a contrasting colour to the fascia. The Brilliant Sign Company further developed this form of sign from the 1880s by taking the V-section fascia or a pressed copper sheet and placing painted glass with only the lettering which it covers left unpainted, providing a 3D effect over the top. Original incised lettering fascias or Brilliant signs are rare. Where they still exist, the Council will insist on their retention and alternative solutions to new signage sought.

Detail of 'Brilliant' sign in Tottenham, right

Hand painted sign with shadowing, 80 Bruce Grove

'Brilliant' sign in Tottenham

Typefaces

Choice of typeface can have an impact on the overall presentation of a shopfront and should be carefully considered, For example, a modern typeface on a 19th-century shopfront may not be as appropriate as a contemporaneous 19th-century typeface. It is advisable to seek the advice of a sign painter with regard to typeface.

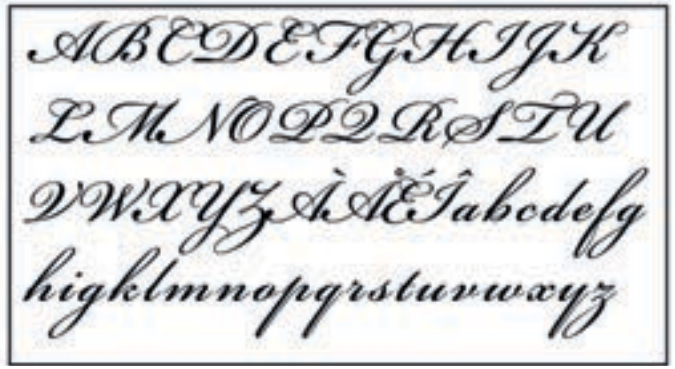
A wide variety of typefaces can be appropriate for signage. Common typeface during the 19th century can be considered to fall under;

- Serif – extra strokes on the ends of the letterforms. These typefaces evoke feelings of history and tradition.
- Slab serif – characterised by thick, block-like serifs.
- Sans serif – no serifs.
- Script – designed to resemble traditional cursive handwriting.
- Decorative – decorated versions of sans serif, serif, script, and other font styles.

Baskerville is a serif typeface designed in the 1750s by John Baskerville in Birmingham

Clarendon (a slab serif font from 1845)

A 'Grotesque' typeface (sans serif, introduced in 1832)



Scripts are based upon the letterforms generated by a quill or metal nib of a pen to create fine and thick strokes. Typefaces based upon this style of writing appear late in the 18th century and early 19th century.

A 'Decorative' typeface

Typical typeface of the Art Deco period

Typical typeface of the 1950s

'Intro', a contemporary font that uses a mix of serif and sans-serif characters

Projecting and Hanging Signs

These signs often add to the sense of visual clutter, but if carefully designed and positioned, they can add visual interest and help convey the nature and quality of the business. A projecting or hanging sign can also be an opportunity to introduce creativity and personality to a business.

The size of the projecting or hanging sign should relate to the size and scale of the building and not appear overly large. It should be proportionate to the depth of the fascia and made of timber hung or cantilevered from a metal bracket. Existing brackets and fixing holes should be re-used wherever possible. Projecting box signs or similar will not normally be appropriate on a listed building or within the conservation area.

In appropriate circumstances, the Council will encourage proposals for thoughtfully designed, high-quality symbol signs where these will provide visual interest and help contribute to the character of the area.

Signs should be positioned at fascia height, usually to one side, with one sign per shop and having regard to the overall appearance of the building and shopfront. In some circumstances, it may be appropriate to position the sign centrally on the fascia in order to maintain the symmetry of the building. To avoid damage or obscuring of surviving features, projecting signs should be fixed into the fascia board rather than the console brackets, pilasters or other elements of the architectural frame.

A minimum clearance of 2.5 m must be maintained between the underside of the sign or symbol and the pavement. No part of the sign can be closer than 600 mm to the kerb edge to avoid potential damage from high-sided vehicles.

Projecting and Hanging Signs – Design Principles

1. There should be no more than one projecting or hanging sign per shopfront.
2. Signs should normally be located at fascia level to one side of the shopfront.
3. Hanging signs should be hung from a metal bracket and the style and colour of the sign should be coordinated with that of the shopfront.
4. Signs should adhere to the minimum clearance requirements.
5. Additional signs applied to the façade above fascia level or on upper storeys will not usually be permitted.
6. Signs should not damage or obscure historic features.

A traditional alternative to a hanging board was a hanging symbol denoting the trade or nature of the business. This can add individuality and artistic interest to the streetscape, as shown here in Tottenham

An appropriately positioned butcher's symbol sign in Crouch End

2.6.4 Signage and Advertising

Window Advertisements, Wall Signs and Banners

Window advertising, banners, or signs painted directly onto buildings can contribute to visual clutter, and should only be used where they are carefully considered, effective and appropriate.

The shop window and upper storey windows should not be blocked by posters, advertising or vinyl films. Lettering should not normally exceed 100 mm in height. Temporary posters announcing offers and sales should not exceed more than 25% of the window area, maintaining a good balance between the posters and window display.

Lettering characters to upper storey windows should relate only to the separate business occupying that floor, not to the principal shop on the lower floor.

Historically some businesses painted signs directly onto façades at high level. If carried out sensitively in appropriate styles, size and colour, this technique could be acceptable. However, the size, position and nature of the sign would require special consideration and permission and may not always be appropriate.

Banners and flags will almost always require Advertisement Consent. Hanging large banners from buildings, either in addition to or instead of properly designed shop signs, will not normally be acceptable.

The principal shop window and upper storey windows should not be blocked by posters, advertising or continuous applied vinyl films such as those shown here in Tottenham

Window Advertisements, Wall Signs and Banners – Design Principles

1. Lettering to advertise upper-floor businesses may be utilised on upper floor windows.
2. Lettering should be proportionate to the window and not exceed 100 mm in height.
3. Proposals for sensitively designed signwritten signs painted directly onto a building will be considered.
4. Upper-floor windows should not be used to increase the advertising space for the business occupying the ground floor.
5. Banner signs will generally not be permitted.
6. Completely obscuring windows through the application of vinyl film or similar is discouraged except for in exceptional circumstances.

2.6.5 Security

The prevention of crime is a major concern to shopkeepers and the wider community. However, solid roller shutters can make shops appear unattractive, creating a hostile environment, increasing the fear of crime and encouraging anti-social behaviour. They obstruct views of window displays that can be an important form of advertising for shops and remove interest from the street, having a 'deadening' effect, while providing a 'canvas' for graffiti.

Solid or perforated external roller shutters, transparent external polycarbonate shutters or visually intrusive external shutter boxes will not be acceptable.

Where possible, security shutters should be avoided and alternative means of security should be used, including:

- Laminated and toughened glass combined with the use of a security alarm.
- Smaller sizes of glazing. Window frames will provide a barrier to access, and smaller panes are more difficult to break and easier to replace.

Secondary security glazing can be unobtrusive and effective, removing the need for shutters/grilles altogether, as well as reducing heat loss.

Where security shutters are deemed necessary, the preference is for open roller grilles, placed internally, or removable grilles, allowing the shopfront and display to be seen and contributing to an attractive environment outside opening hours.

Smaller-pane glazing like that shown here in Crouch End is more difficult to break, less of a target to vandals and easier to replace if broken

Open grilles placed internally maintain the shopfront free of clutter and allow the shop display to be seen outside of opening hours, as seen here in Crouch End

2.6.5 Security

Open and transparent grilles also allow views into the shop; internally lighting the shop when it is closed means intruders can be easily seen from the outside. This also has the benefit of providing advertising for the shop by displaying goods even whilst the shop is closed.

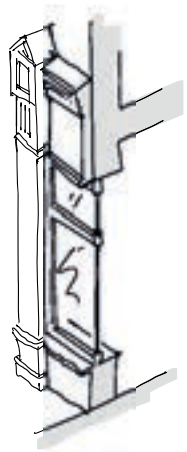
External roller shutters and grilles, where acceptable, should be incorporated into the design of the shopfront, with the housing box fitted flush with the shopfront, above the window framing and below the architrave to the bottom of the fascia. Shutters and grilles should be accredited to LPS1175 SR2 security rating as per Secured by Design guidance.

Shutter boxes fitted to the outside of the shopfront as a projecting item obscure original detail such as fascias and console brackets. These will not be acceptable.

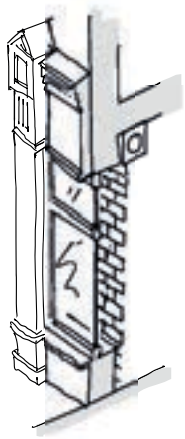
Shutter grilles should not cover pilasters or other architectural features when in the down position, and guide channels should be concealed or located to the sides of pilasters/ window frames, or be removable. All roller shutters and associated elements should have a painted or colour finish to harmonise with the rest of the shopfront and building. The best low-maintenance finish is powder coating. Existing shutters should be painted with an appropriate paint.

Internal shutters should be positioned as far inside the shop as possible to allow views of the window display, and boxes should not obscure glazing, with runners/guides positioned away from glazing frames or removable when shutters are open.

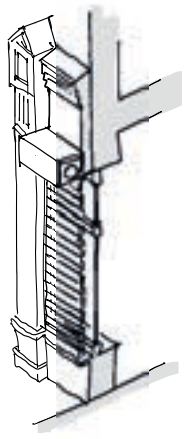
Solid external shutters obscure views of window displays and have a deadening effect on the street whilst providing a canvas for graffiti, as seen here in Tottenham



Where possible, security shutters should be avoided.



Open-mesh internal shutters allow views into the shop and allow the details of the shopfront to be seen.



Externally mounted shutter boxes and solid shutters should be avoided.

2.6.5 Security

Design Principles

1. Security shutters should only be used where deemed necessary after all other options have been explored.
2. Any new shutter should be integrated into the shopfront design, and external shutter boxes should be avoided.
3. Transparent or open-mesh grilles only should be used.
4. Shutters should be located as far inside the shop as possible to allow views of the window display.
5. Burglar alarms, security cameras and other equipment such as a fog system can be utilised as a deterrent to reduce the risk of forced entry.
6. Security equipment should be kept to a minimum and be located in unobtrusive positions with concealed cable runs.

Other Security Measures

Alarm boxes and sounders and CCTV cameras should not obscure architectural features; they should be free of surface runs of cables and mounted at a level consistent with other shopfronts.

Alarm boxes and sounders should not obscure architectural features, as seen here in Tottenham

Reinforced Shopfronts

Reinforcement may be necessary for shopfronts that are particularly vulnerable. Strengthening to prevent access should be integrated into the design, including:

1. Concrete blocks and stanchions located behind stall risers.
2. Mullions and transoms strengthened with steel reinforcement.
3. Toughened/laminated glass.

The design of these elements and how they are tied back to the building should ensure that structural damage is not caused in the event of heavy impact.

Secured by Design

Secured by Design provides National Accreditation ensuring that the correct security measures are considered. If a planning application is made to change material elements of the shopfront or shop design, a planning condition may be sought by the Metropolitan Police Designing Out Crime Officers (DOCO) to achieve Secured by Design accreditation according to relevant and reasonable guidelines. Early consultation with a DOCO will not only ensure that the Design Guide is complied with, but also that any security measures are endorsed by the Metropolitan Police Service (MPS). Consultation from a DOCO can be sought by emailing DOCOMailbox.NE@met.police.uk or consulting the Secured by Design website for your local DOCO contact details.

2.6.6 Awnings and Canopies

Awnings and canopies are a traditional feature of shopfronts, protecting goods from sunlight and providing shelter for customers, as well as an opportunity for additional advertising for the shop (subject to advertising consent). Awnings can improve the sustainability performance of a shop by reducing the need for mechanical cooling, saving on energy bills.

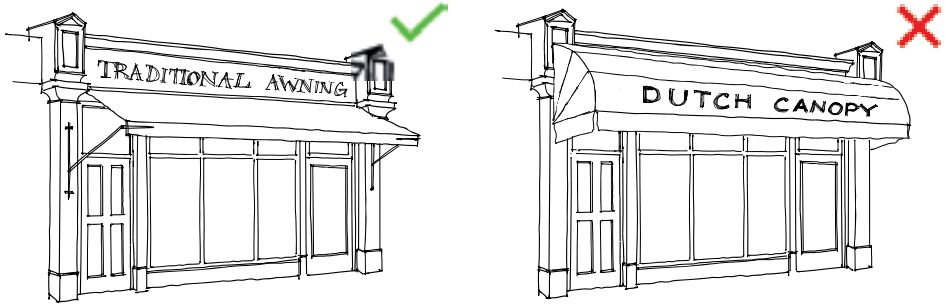
Well designed blinds can improve the character of a building and add interest to the street scene, but they should be appropriate to the character of the building and should only be used where they are required. The excessive use of blinds can introduce unnecessary clutter.

Awnings should be of the traditional variety, retractable and contained within awning boxes mounted flush to the building façade and integrated into the shopfront, forming a part of it when retracted, preferably below the fascia. Face-fixed awning boxes can obscure the fascia and other details of the shopfront.

Many original awnings survive in existing shopfronts, unused and with the potential for repair and re-use.

An alternative location for awning boxes as seen in some historic images is integrated with or located above the cornice to the fascia. This was probably installed as a retro-fit item when the box could not be integrated into an existing shopfront. Whist this may be acceptable in some instances, it is generally to be avoided since it may obscure the fascia when lowered, and the box may encroach on the building above and interrupt the continuous cornice line between properties.

Folding or fixed canopies, quarter round rigid frames and balloon blinds will not be permitted. Canvas is usually the most appropriate material. Fluorescent, glossy or metallic blinds are not appropriate and the colour should work sympathetically with the colour scheme of the shopfront. Where new blinds are fitted on existing shopfronts, they should be located as discreetly as possible.



Design Principles

1. Blinds should only be used where necessary.
2. They should be integrated into the design of the shopfront and not cover architectural features.
3. They should be fully retractable.
4. Awnings should provide 2200 mm height clearance from the pavement and be set back 450 mm from the pavement edge to ensure public safety. Note that each location should be checked as these standards may need to be increased dependent on individual circumstances.
5. Materials should be canvas or cloth. Plastic and stretched fabric are to be avoided.
6. Blinds with lettering will normally require advertising consent.

Sustainability tip: Heat from the sun coming through the shopfront can significantly increase the perceived temperature inside. Awnings can reduce or eliminate the heating effect from sunshine by shading the shopfront, also creating a more pleasant space to stop in front of the shop and take in the display. By reducing the need for cooling, energy use is also reduced and carbon emissions too.

2.6.6 Awnings and Canopies

Folding or fixed canopies, quarter round rigid frames and balloon blinds such as this one in Tottenham will not be permitted

Example of a surviving awning box in Tottenham fitted to the top of the fascia. Original awnings have the potential for repair and re-use. A modern awning has also been fixed to the external shutter box, which increases the depth of the assembly and obscures original detail

Historic awning in Tottenham, located beneath the fascia with the potential to be refurbished

Bruce Grove, 1912, with awnings in use, several located above the fascia.

2.6.7 Lighting

Historically, shopfronts were illuminated by internal lighting. Externally mounted gas lighting started to be installed during the 19th century. Lights would extend from the fascia on a swan neck and throw light onto the window or hang in front of the window or fascia.

Lighting can make a positive contribution to the shopfront and wider streetscape at night where it is designed as a discreet or integral part of the shop. An effective window display with subtle illumination inside the shop can often be a more effective advertisement than a brightly illuminated sign.

The illumination of shop signs can contribute to visual clutter and is often unnecessary in well-lit streets. The Council therefore generally seeks to minimise the use and impact of such signs, and illuminated signs will often require consent from the Council.

Illuminated signs will be restricted to businesses which are open in the evening or at night. Any illuminated signage should be an appropriate shape and size to compliment the shopfront and streetscape. The light output of any signage should be controlled so as not to cause nuisance, with light levels subdued and constant to avoid light spillage and energy consumption, using low-energy fittings. Bright or flashing lights will not be permitted.

Internally illuminated boxes, panels, signs or lettering will not be permitted within the conservation area or on any listed building. There will be a preference for illuminating signs indirectly with light fittings concealed within the cornice and/or architrave of the fascia. Lighting fixtures should not obscure architectural features or proportions. The the size and number of lights should be kept to a minimum in order to avoid visual clutter, and should illuminate the fascia sign/ lettering only.

Individual lettering with discreet halo illumination may be considered appropriate in some instances, with lights placed behind the lettering and projecting onto the fascia, reducing glare.

Internally illuminated panels, signs or lettering such as these in Tottenham will not be permitted

Halo lighting to individual letters may be appropriate in some instances, with lights placed behind the lettering and projecting onto the fascia, reducing glare.

2.6.7 Lighting

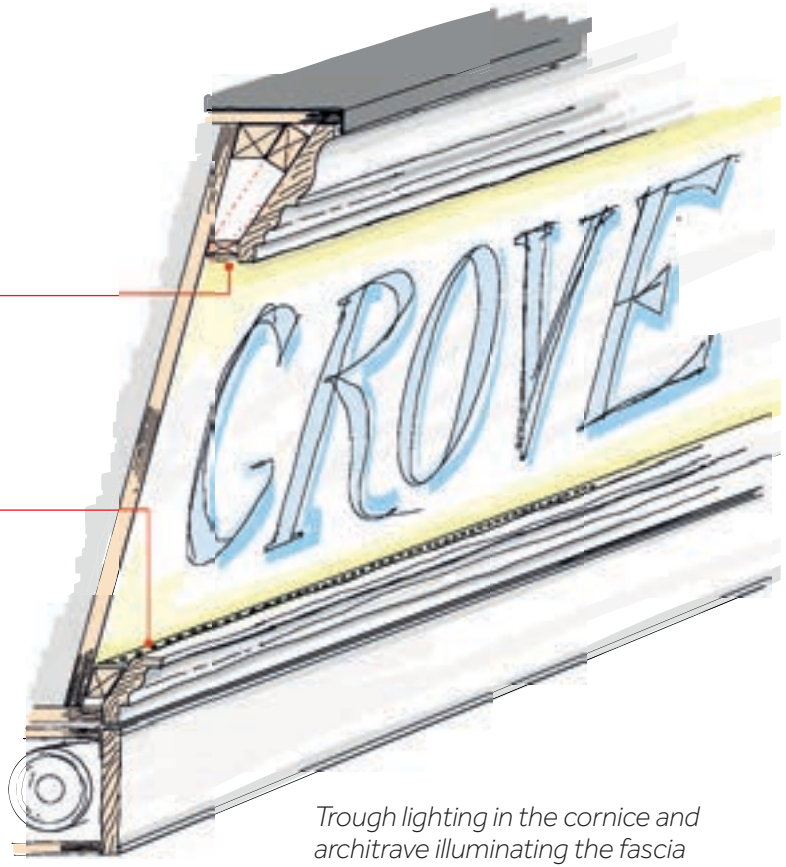
Design Principles

1. Sign lighting must not contribute to visual clutter on a building and must be incorporated into the design of the shopfront.
2. Internally illuminated panels, signs or lettering will not usually be permitted.
3. Signs should be illuminated indirectly with an appropriate unobtrusive and integrated light fitting concealed within the architrave or fascia.
4. Lighting fixtures should not obscure architectural features or proportions.
5. Where appropriate, as in the case of businesses open in the evening or at night, illuminated signs should have individual characters individually illuminated with halo lighting.
6. Light levels should be subdued and constant, not bright or flashing.
7. Light fittings should have concealed cable runs, not be surface mounted.

Sustainability tip: Lighting of shopfronts is typically two-fold: external lighting of signs and the façade, and internal lighting of displays. Both types of lighting should use high-efficiency LEDs, which use around 60% less energy than traditional halogen bulbs and 30-50% less than fluorescent.

External lighting should be controlled to turn off when not required and avoid wasting energy. Internal display lighting should avoid being unnecessarily bright and wasting energy, and should be controlled to be dimmed or turned off when not required via daylight sensors, presence detectors or timeclocks.

Awnings and canopies should be retractable to increase the amount of daylight available when it is darker outside (winter, dawn and dusk, etc.) and reduce the need for display lighting and associated energy use and carbon emissions.



LED strip lighting concealed behind cornice illuminating sign top and bottom

LED strip lighting concealed behind cornice illuminating sign top and bottom

Trough lighting in the cornice and architrave illuminating the fascia

2.6.8 Services

Externally Mounted Services

Extractor fans and air conditioning units should not be positioned on shop frontages as they detract from the street scene. Ventilation equipment and flues should always be located at the rear of the building. These should have a matt finish to harmonise with the building. Equipment should be as small as possible and located in an unobtrusive location.

Design Principles

1. Redundant services should be removed, with existing services rationalised.
2. Services should have concealed cable and pipe runs, not be surface mounted.
3. Extractor fans, air conditioning units, services ducts and ventilation terminals are not permitted to be fixed to the front of buildings.

Sustainability tip: The design of shopfronts can significantly impact the sustainability of the properties. Minimising energy use involves minimising the need for heating, cooling and lighting, while ensuring any artificial lighting required is as efficient as possible. Heating controls should be in place that allow both a time-clock operation and temperature setting – with a significantly lower temperature at night when the shop is not open. Depending on the contents of the property, a frost protection setting of just 5°C may be appropriate, but a higher setting may be required. Thermostats should be placed away from the shopfronts to avoid false readings due to sun hitting the sensors.

Electric heating is often more expensive than gas; however, the carbon emissions are lower and decreasing as the grid decarbonises further. A heat pump can reduce the running cost of electric heating while also reducing energy use and carbon emissions. Where air-conditioning is required for cooling, reversible units can be installed that can switch to heat pump mode to provide more sustainable heating in winter as well.

The need for cooling can be reduced through the use of solar shading (see **Section 2.5**). If shading is not appropriate, then solar films applied to windows or glazing with solar control coatings can be used to reduce the heat coming in from the sun by 50% or more, although these can make the glass more reflective.

Services should have concealed cable and pipe runs, as seen here in Crouch End

Services should have concealed pipe and cable runs and be located in unobtrusive locations that do not obscure original detail, as this service installation in Tottenham does

2.7 Maintenance

Timber Shopfronts, Including Fascias, Mouldings, Doors and Windows

While modern manufacturing processes have provided ways to strengthen timber, along with advances in paints that can protect it, timber isn't indestructible and will always require a certain level of ongoing maintenance. As a natural product, some degree of movement in terms of expansion or contraction should also be expected.

To help you, below is some general guidance on the steps you can take to prolong the life of your timber products, and ensure they continue to look and perform at their best for many years.

You should always be provided with or ask for information about how best to care and maintain timber products from the fabricator. Make sure you refer to these notes before acting to avoid doing anything that could potentially be damaging, or have implications for your product warranty.

Maintaining Your Timber Doors and Windows

The level of maintenance your timber products require will depend on how the timber has been treated. New timber should be treated with 3 coats of a high-quality water-based top coat so that the timber will not require treatment for 5 to 6 years, except for touching-up any areas that may become marked or suffer damage over time.

Cleaning Timber

It is advisable to clean timber elements, including fascias and surrounds, at least once annually, ideally in the summer months.

- Use a soft cloth and water with mild detergent to lightly wash it down. This will help to remove dust, dirt, insects and other contaminants that encourage the growth of algae and fungi.
- Rinse thoroughly when finished.
- If cleaning window panes, try to avoid getting the glass cleaner onto the timber frames to avoid damaging the paint surfaces.
- Avoid over-wetting and saturating the timber.
- Remember to clean weather-seals and trickle vents where these are present.
- Cleaning should include any signage, etc, to the fascia; cleaning is a good opportunity to check that signage is secured properly and make any repairs.

When to Re-Coat

Make sure you know what type of finish your timber has received and what its lifespan is likely to be. It is never advisable to wait until the coating has started to break down before you take action. A 3-coat factory finish in opaque white will typically have a lifespan of 5 to 6 years. However, this timeframe may be reduced where timber is being used in a highly exposed location.

2.7 Maintenance

How to Re-Coat

It is best to apply 2 coats. Always follow the paint manufacturers' guidance and recommendations and use a good-quality synthetic brush.

- Clean the timber as above.
- Lightly rub down the existing paint or stain using a fine-grade abrasive paper. This is not supposed to remove the existing coating, just to get rid of any grease or dirt build up there may be, creating a smoother surface and a 'key' for the new paint.
- Clean away the dust and debris with a damp cloth and allow the surface to dry thoroughly.
- Seals or putty around windows should be inspected to see if there is any damage/deterioration and replaced if necessary using a material to match the existing. Putty should be allowed to dry thoroughly before overpainting.
- Apply the paint or finish, taking care to avoid getting any on the ironmongery or other mechanical parts.
- Allow to dry fully and then apply a second coat.
- When painting fascias, it may be appropriate to use a small roller to get a smooth finish. Where the fascia has been signwritten directly onto the board, it is advisable to bring the signwriter back to re-touch the sign. This will ensure that the shopfront continues to look its best and attract customers.

Timber surfaces should be lightly sanded prior to painting.

Apply paint evenly and according to manufacturer's instructions.

2.7 Maintenance

Repairing Timber

If the timber is damaged, for example if it is scratched or chipped, then it's important to address this immediately to avoid deterioration of the timber.

- Clean the area as above.
- Remove the surface damage with a light abrasive paper, following the line of the grain.
- Wipe away all dust and debris with a damp cloth and allow to dry.
- If necessary, timber filler may be used to repair the damage. This will help you create a smooth surface.
- Larger areas of damage may require piecing-in of new sections of timber. This should match the existing type of timber and existing shape and profiles. This can be an involved process and is probably best undertaken by a professional joiner, particularly if the element is part of a historic or listed building.
- Apply primer, followed by two coats of undercoat.
- Apply the paint or finish. Allow to dry and then re-coat.

Glazing

Glazing should be cleaned regularly (monthly) to avoid a build-up of dirt and dust and keep the shopfront looking its best to display the products inside.

- Use a glass cleaner following the manufacturer's recommendations. Be careful not to use too much product to avoid streaking/marks.
- Avoid over-wetting or allowing too much glass cleaner to come into contact with any timber frames to avoid damaging any finishes.
- Clean the windows down with clean water and remove any excess using a squeegee.
- Any marks, etc can be removed using a glass-cleaning cloth. Stubborn residues and old paint, etc can be removed using a scraper with a metal blade.

Glazing should be cleaned regularly to keep the shopfront looking its best and display the products inside.

Architectural Frames

Treatment of elements such as console brackets, pilasters, plinths and stall risers will depend on the type of material used:

- Timber components should be maintained and redecorated as outlined above.
- Stone should be cleaned using water only, applied to the surface with a short dwell time and then rubbed using a soft bristle brush. Stone may also be cleaned using a hot water/steam-cleaning system. Stone cleaning should be undertaken by a specialist masonry contractor. Stone should not be cleaned using abrasive cleaning methods or painted under any circumstances.
- Concrete/reconstituted stone commonly used for elements such as console brackets should be cleaned at least yearly using a mild detergent rinsed with clean water, Following this, the concrete/reconstituted stone should either be left bare or decorated using a good-quality masonry paint or breathable mineral paint.
- Glazed tiles and bricks should be cleaned down using a mild detergent rinsed with clean water. Abrasive cleaning methods should not be used. Re-grouting of joints may be undertaken using a suitable weather-resistant grout, with the joint profile set slightly back from the tile face to define the edges. Repairs to broken tiles/bricks should match adjacent originals and be undertaken by a specialist masonry contractor.

Light Fittings and Services

To keep fittings in good condition and ensure they are looking their best, they should be cleaned down regularly to remove dirt and dust, particularly if the fittings have been colour-matched to the shopfront.

This is also an ideal opportunity to check that fittings are in good working order, replace bulbs, etc and re-fix any cables and supplies that may have become loose or detached over time.

2.7 Maintenance

Security Grilles and Shutters

Ideally security grilles and shutters will be placed inside, meaning that the need for maintenance and cleaning will be reduced by not being exposed to the elements. Internal grilles should only require a light dusting with occasional lubrication of moving parts and runners to ensure smooth operation.

External grilles will require increased attention due to their location, picking up dirt and grime from the roadside, etc. Cleaning should be undertaken regularly (at least yearly) using a mild detergent applied with a cloth or brush and washed down with clean water. Moving parts and runners should be lubricated to ensure smooth operation. Where electric motors are fitted, these should be checked by a qualified electrician.

In extreme cases, grilles or shutters may require repainting. Care should be taken to determine the existing finish, such as polyester powder coating, and check the recommended method of refinishing so that any warranties are not invalidated. Painting should use the appropriate primer, undercoat and topcoat, applied with a good-quality synthetic brush or roller to obtain the best finish. Paint colours should match those of the adjacent shopfront.

Awnings and Canopies

Awnings and canopies should be maintained regularly (yearly minimum) to ensure smooth operation, to protect display goods and customers from the elements, and to keep them looking their best to present an attractive and welcoming aspect to the street.

- Moving parts such as hinges, pivots, springs and rollers should be lubricated regularly.
- Stays and chains should be checked for damage and if required, replaced like-for-like to ensure safe operation.
- Where electric motors are fitted, these should be checked by a qualified electrician.
- Timber fascia panels and housings should be cleaned and redecorated following the guidance for timber components above. Metal components can also be treated in the same way, ensuring that the paint used is compatible with metal.
- Awning manufacturers generally use solution-dyed, rot-proof polyester fabrics for the covers, which are UV- and soil-resistant and so do not generally need cleaning. If required, cleaning may be done carefully using a mild detergent rinsed with clean water. Fabric can be replaced if required by a specialist manufacturer such as Deans Blinds.
- Awnings are specialist items and should therefore be maintained by reputable manufacturers trained in both the technical and safety aspects of installation, repair and maintenance. Incorrectly installed, repaired or maintained awnings may be dangerous.

Floor and Ground Surfaces, Ramps and Steps

Surfacing, ramps and steps should be checked regularly to ensure that there are no trip hazards that may present health and safety risks to users. Wear to surfaces should be repaired using a suitably qualified contractor, with nosings to steps properly secured and ramps checked to ensure they are robust, non-slip and do not move when stepped on.

Awnings should be maintained to be in safe working order and present an attractive and welcoming aspect to the street.

Part 3 – Upper Facades

3.1 Introduction

Within the conservation area, there are a number of upper façades that retain elements of surviving historic detail in various states of preservation. Alongside the shopfronts, the appearance of upper facades is important in projecting an image of the shop and the general street scene.
There are also economic benefits: well-maintained building facades will make the area more inviting and improve footfall, benefiting businesses within the conservation area through increased economic activity.

Therefore it is in the interest of owners and tenants to ensure that upper façades make a positive contribution to the environment. Original façades retaining historic character and detail add to the historic interest of the street scene. Refurbishment of façades and reinstatement of historic detail will promote the local historic character and distinctiveness to differentiate the High Road and its environs and provide unique and memorable experiences.

On statutory listed buildings the appropriateness of works to facades will be judged on a case-by-case basis.

Well-maintained building will make the area more inviting and improve footfall, benefiting businesses within the conservation area through increased economic activity (Tottenham High Road)

3.2 Legislation and Policy

Nos 1 to 16 Bruce Grove are Listed Grade II. This means that proposals to alter the buildings including their façades are subject to obtaining Listed Building Consent. Elsewhere the buildings are contained within the Bruce Grove Conservation Area, which introduces further restrictions on alterations and interventions to building façades. Further information on these permissions and processes can be found in **Section 2.4** of this report.

3.3 Upper Facades – Design

3.3.1 Overall Design Principles

The starting place should be to work with the existing buildings, understanding the original architectural composition and assessing what remains and can be preserved and enhanced. Consideration should be given to what detracts from an appreciation of the building's historic features or appears 'unfinished' and can be removed or adapted to reinstate original proportions and visual harmony.

Historic research should be undertaken to determine the original form and features of the properties, which can be identified in what survives today, providing clues as to where to intervene. Information on the historical appearance and development of the conservation area can be found in **Section 1** and **Appendices A1 and A2** of this Guide.

All proposals should be based on a thorough condition survey – there is little point in restoring historic fabric to the properties if there are structural or constructional issues that need to be resolved first. The methodology should ensure that buildings are weathertight and structurally sound as a starting point prior to any upgrading works.

3.3.2 Masonry and Brickwork

Brickwork, stone, terracotta, tiles, and other original facing materials should not be painted, rendered, or covered with cladding. This can affect the character of the façade, disrupt the cohesion of the group or terrace, cause damage to the building, and introduce a long-term maintenance burden. Such works will not normally be permitted.

Where inappropriate painting, rendering or cladding has taken place, the Council supports its removal, provided this can be achieved without damaging the fabric of the building. It is important that a specialist using appropriate non-damaging methods undertakes the work.

Repairs to brickwork should accurately match the bond, colour, texture, dimensions and pointing of the original brickwork. Decayed bricks should be replaced with bricks of a similar quality and colour, and laid in the same bond pattern as the original.

1–4 Bruce Grove, today (left) and 1980 (right). The painted render to Nos 2–4 is almost certainly a modern addition although it dates from pre-1980. Ideally the render will be removed to return the façades to the original brickwork. However, if this cannot be achieved without damaging the brickwork the render should be repaired locally using a softer lime render and redecorated.

482–488 High Road today (left) and c1870 (right); the façade was originally exposed brick; removal of the paint and render would reinstate the original appearance and historic character of the terrace.

3.3.2 Masonry and Brickwork

Pre-1920 brickwork should be repointed with an appropriate mortar mix – usually lime mortar with a mix ratio of 1:3 lime:sand. Natural Hydraulic Lime (NHL – maximum strength NHL 2) or lime putty or hot-lime mixes with the appropriate safety measures may be used. Sand/aggregate should be carefully selected to match the colour and texture of the existing mortar.

Cement-based hard mortar should not be used on older buildings, as it is less permeable than a lime mortar mix and can lead to deterioration of brickwork. Re-pointing with hard cement-based mortars is one of the principal causes of decay in historic masonry and can cause irreversible damage to the appearance of external wall surfaces.

More recent buildings may use cement mortar or a hybrid cement/ lime mix; in these instances a 1:2:9 cement:lime:sand mortar may be appropriate. Samples analysis should be carried out to identify the constituents of the original mortar and enable a suitable match to be determined.

A flush or slightly recessed mortar joint profile is generally most appropriate, although individual buildings may have particular joint profiles that should be replicated where present. Struck or 'ribbon pointing' proud of the brickwork faces should be avoided.

In all cases, specialist bricklayers with an understanding of historic brickwork should be employed.

Brickwork like this example from Tottenham should not be painted. This can affect the character of the façade disrupt the cohesion of the group or terrace, cause damage to the building, and introduce a long-term maintenance burden

Historic brickwork should be repointed with an appropriate lime mortar mix. Sand/ aggregate should be selected to match the colour and texture of the existing mortar. A flush or slightly recessed mortar joint profile such as this example in Highgate is generally most appropriate, although individual buildings may have particular joint profiles that should be replicated where present.

Cement-based hard mortar, as shown in this example in Tottenham, should not be used on older buildings as it is less permeable than a lime mortar mix and can lead to deterioration of brickwork. A flush or slightly recessed mortar joint profile is generally most appropriate; struck or 'ribbon' pointing proud of the brickwork faces should be avoided.

3.3.3 Roofs, Dormers and Rainwater Goods

Where original roofs survive, there will be a presumption in favour of their retention in their existing form. Where repairs or re-roofing is required, this should be done in materials to match the original in type, size and colour. On older buildings, this will generally be either slate or clay tile. Where possible, the original slates or tiles should be retained and reused, with replacements from reclaimed sources or new equivalents that are a close match to the original.

Imitation slates or concrete tiles should not be used since these often appear as 'two-dimensional' replicas of original materials, are difficult to repair locally and generally have a reduced lifespan, offering only a short-term solution.

Ridge tiles, finials and other details should always be retained and reused, or replicated. The layout, tile/slate size and any patterning in the original roof should also be replicated. Where additional ventilation is required, this should be provided invisibly at the eaves and ridge line and should not affect the appearance of the roof. Vents should not be installed on the roof slope or to eaves soffits where they can be viewed from ground level.

Where the original roofing material has been lost and the roof needs to be replaced, the original material (or if this cannot be determined, the most appropriate material for the building type) should be used.

Dormers can have a significant impact on the presentation of a roof. Where it is proposed that new dormers or rooflights be introduced, consent should be sought . Where present, dormers should be clad with traditional materials such as lead sheet or tiles, with the original form, scale and massing retained. Pitched roofs should not be introduced to previously flat dormer roofs or vice-versa. The introduction of fascias and bargeboards can make dormers appear 'top heavy' and attach undue visual prominence. These should be avoided where they have not existed originally, and where replaced, they should maintain original profiles. Windows within dormers should maintain the original timber frames and fenestration pattern, i.e. vertical sliding sashes with small panes with glazing bars. See also the section on windows below.

On older buildings, roofing material will generally be natural slate or clay tile, as in this example from Highgate

Imitation slates or concrete tiles such as these in Tottenham often appear as 'two-dimensional' replicas

Fascias and bargeboards such as these seen in Tottenham can make dormers appear 'top heavy'

Dormers should be clad with lead sheet or tiles, retaining the original form and scale, as in this example in Highgate

3.3.3 Roofs, Dormers and Rainwater Goods

Rooflights should be of the 'conservation' type, flush with the surrounding roof surface and with larger panes of glass broken down into smaller sections with glazing bars.

Rainwater goods should be maintained in good order to avoid damage to historic fabric. Where present, surviving historic hoppers and rainwater pipes should be retained and refurbished to maintain the historic character of the property. Cast-iron components have a long lifespan and should not be replaced with modern uPVC versions. Where existing uPVC rainwater goods are to be replaced, new components should be in cast iron.

Chimney stacks are important features of the roofscape and can be key indicators of the date of a building and of the internal planning. These should never be removed or altered without consent.

Repairs may be necessary to stabilise the chimney, but the Council recommends that the height is not reduced and pots are not removed.

Rooflights should be of the 'conservation' type, flush with the surrounding roof surface and with larger panes of glass broken down into smaller sections with glazing bars.

Where present, surviving historic cast-iron hoppers, such as this one in Tottenham, and rainwater pipes should be retained and refurbished

Chimney stacks like these in Tottenham are important features of the roofscape and can be key indicators of the date of a building and of the internal planning. These should never be removed or altered without consent

3.3.4 Windows

Original windows and doors are important elements of the conservation area. Their inappropriate alteration or replacement can be very damaging to the special character and appearance of the building and wider area.

It is always best to retain original doors and windows. These can be repaired and overhauled, which is often cheaper than replacing them, and will protect the appearance and value of the house. Timber doors and windows should be painted regularly to prolong their life span.

The fenestration pattern of windows is important in terms of maintaining the rhythm of the facades; where this has been subverted, windows should be replaced to conform to the original configuration.

The thermal performance of windows can be significantly improved through the use of draught-proofing, discreet secondary glazing or original timber shutters, and curtains or blinds.

Where it is necessary to replace windows, high-quality single- or double-glazed timber replacements which closely replicate the design and dimensions of the originals will usually be considered acceptable. Glazing bars should be structural, i.e. through the thickness of the glass panes and not applied to the inside or outside surface.

In the case of listed buildings, the Council will strongly resist the loss of original windows and doors (including historic glass). Where an original window or door is beyond repair, it should be replaced on an exact like-for-like basis, and double-glazing will not usually be acceptable. Historic glass, whether decorative or plain, should be retained where possible, and carefully protected from damage during building works. Approval should be sought for replacement windows to listed buildings in all instances, whether double- or single-glazed.

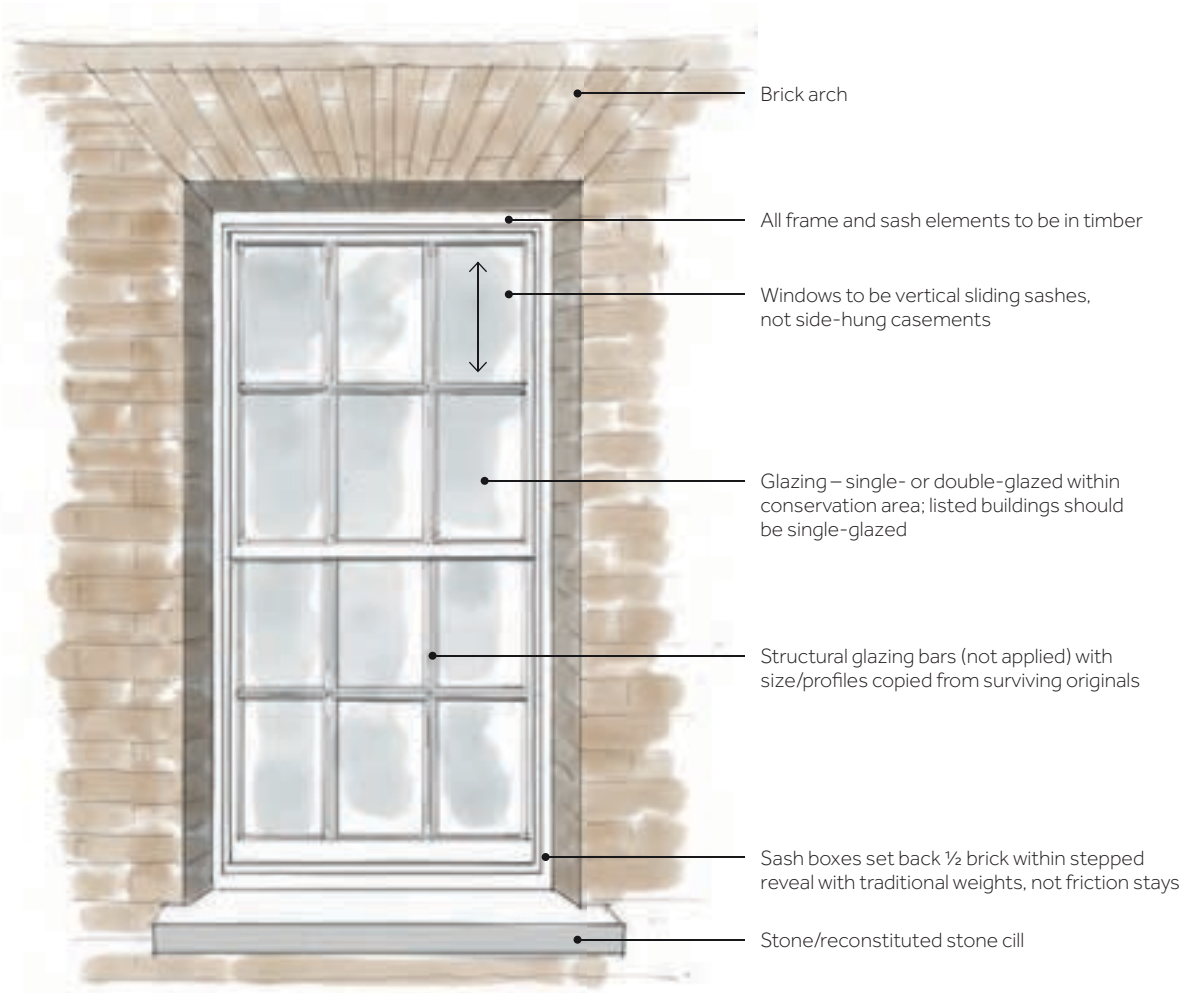
Where facing the public realm, uPVC windows are not acceptable, even if these closely replicate the design and dimensions of original timber windows.

Secondary glazing can be installed to listed buildings without consent, provided the design of the secondary glazing is compatible with and does not cause damage to any existing window frames, shutters, panelling or mouldings. Historic England Technical Advice Note 16 clarifies that insertion of secondary glazing which needs to cut into or through internal framing, panelling or window shutters, would need listed building consent.

It is never appropriate to alter the original configuration of windows; the size and proportions of window and door openings; or details such as lintels, brick arches and cills. The depth to which window frames are set back from the face of the building should not be altered.

Where windows and doors have been altered, every opportunity should be taken to restore them to their original style. In cases where a previously altered window is to be replaced, the new window should replicate the original design and materials, which can usually be ascertained by looking at nearby houses of the same style.

3.3.4 Windows



Details of a replacement vertical sliding sash window, the predominant style in the conservation area

Nos 2 and 3 Bruce Grove; later windows (right) have subverted the original 6-over-6 fenestration pattern (left) with 9-over-9, which is proportionally incorrect and should be replaced with historically correct timber versions to maintain the rhythm of the façades

Key architectural features that complete the composition of the façades such as parapet cornices, string courses or window surrounds, carved details in stone or timber, moulded brickwork and terracotta, statuary, murals, mosaics, and ornamental ironwork should be retained, and wherever possible repaired or reinstated.

Repairs to decorative features should usually be carried out by an appropriately skilled craftsperson or conservator. Reinstatement of missing details can often be achieved relatively easily, with details and profiles based on surviving examples to adjacent buildings, ensuring that the form of these is as close to the originals as possible. Modern casting methods may be appropriate in some instances where multiple components are required, such as on a row of terraces with similar detailing throughout.

Reinstatement of the missing balustrading would reinforce the link between these buildings and their prominence in Tottenham

Reinstatement of the missing sections of cornice would complete the terrace and reinforce its status as a local landmark in Tottenham

Reinstatement of the top section of the dormer can be based on the surviving details to the adjacent building in Seven Sisters

3.3.6 External Services

External services such as lighting, ventilation installations, flues, satellite dishes or electrical equipment should only be installed where absolutely necessary, and should be designed and located to minimise their impact.

These should be in unobtrusive locations and on walls and roof slopes that are not visible from the street. In the case of listed buildings, such additions will require Listed Building Consent.

Roof plant should be avoided if at all possible, but where it is necessary, it may be possible to locate it within the envelope of the building. If not, it must be concealed in views from ground level.

Satellite dishes will only be acceptable where they cannot be easily seen from the street or other public areas, usually at the rear of the property below the level of the roof ridge, or on hidden roof slopes.

Ventilation equipment and flues should always be located at the rear of the building. These should have a matt finish to harmonise with the building. Equipment should be as small as possible and located in an unobtrusive location.

Satellite dishes should not be fixed on the front of buildings, as they are on this building in Tottenham

Flues should be in unobtrusive locations that are not visible from the street, in contrast with those shown on this building in Tottenham

Part 4 – Forecourt and Boundary Treatment

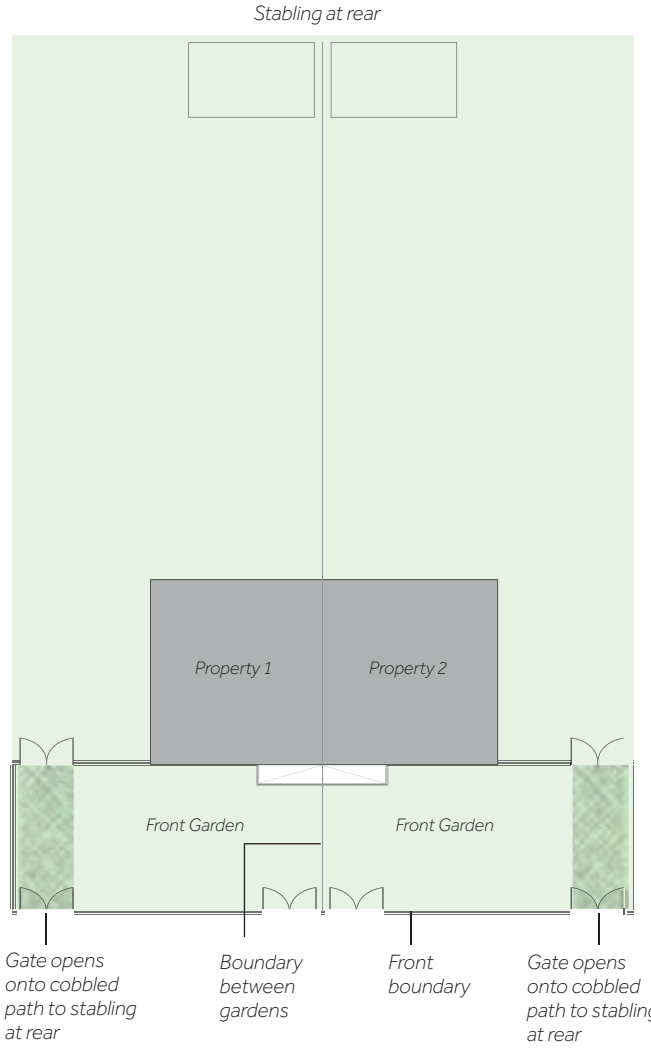
4.1 Introduction

Nos 5 to 16 Bruce Grove comprise a group of imposing semi-detached late-Georgian houses (late 18th or early 19th centuries). These buildings are listed Grade II. At the time of their construction, Bruce Grove was a fashionable London suburb, with an elegant elm-tree-lined carriageway, and the façades of the properties set back with front gardens up to the edge of the road.

The original layout was of semi-detached houses arranged around a party wall or boundary, each with its own carriage entrance to the opposite side of the plot to enable access from the roadway and around the side of the houses to stabling at the rear (each of the properties had long rear gardens extending out from the back of the house). Although there have been some alterations and infills over the years, this basic arrangement is still recognisable in most instances. Typical elements from the original arrangement such as brick piers, walls and metal railings, although replaced over time, remain a feature of the streetscene.

Map of forecourts to Nos 5–16 Bruce Grove

Bruce Grove showing lower section, 1892



Inferred original typical arrangement of Nos 5–16 Bruce Grove based on historical photographs and surviving elements

4.1 Introduction

From historic photographs, it can be seen that boundary treatments at the edge of the roadway along Bruce Grove generally consisted of low brick walls topped by iron railings of varying designs, with iron or timber gates for carriage access.

Bruce Grove, c1900, looking north west, with the houses at Nos 5 to 16 to the left and elm trees to the right. Note the low brick walls, brick gate piers, wrought and cast-iron railings and gates, and timber gates.

7 Bruce Grove c1907 with low brick walls, brick gate piers and wrought- and cast-iron railings and gates. The view to the right shows the rear of the property.

4.2 Legislation and Policy

Nos 5 to 16 Bruce Grove are listed Grade II. This means that proposals to alter the buildings or their settings, including the boundaries and forecourts, are subject to obtaining Listed Building Consent approval. Further information on this can be found in **Section 2.4** of this report.

4.3 Forecourts and Boundaries – Design

4.3.1 Surfacing

Wherever possible, original surfacing should be maintained and preserved. Surveys should be carried out to properties to determine whether there are any original survivals that can be conserved and retained.

Based on the above, proposals should consider the reinstatement of elements of lost detail to interpret and tell the story of previous occupations and uses, such as the introduction of areas of cobbles in front of former carriage entrances still recognisable between the original building façades.

Surfacing to remaining areas should complement the historic setting, such as bound or loose gravel, or natural stone cobbles. Plain black tarmac is a modern convention that is unsuitable for the historic context and should be avoided.

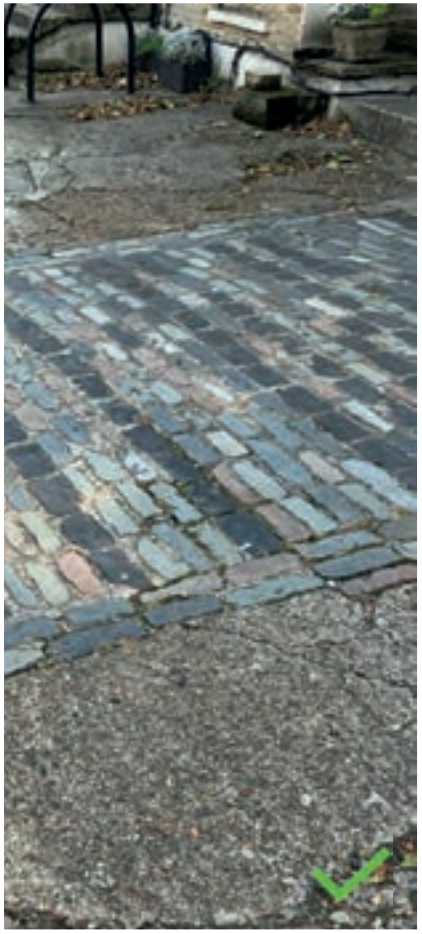
The Haringey Planning and Conservation service should be consulted to determine whether there is a requirement for any new surfacing to be permeable to control surface water run-off.

New surfacing over the top of existing should be laid to falls to direct water towards perimeter planted beds (see below), to reduce the amount of water directed towards below-ground surface water drainage.

The potential for the forecourts to provide amenity space should also be considered. An increase in green space would benefit both the properties and the public ream. This can be achieved through the use of 'Grasscrete' or similar materials.

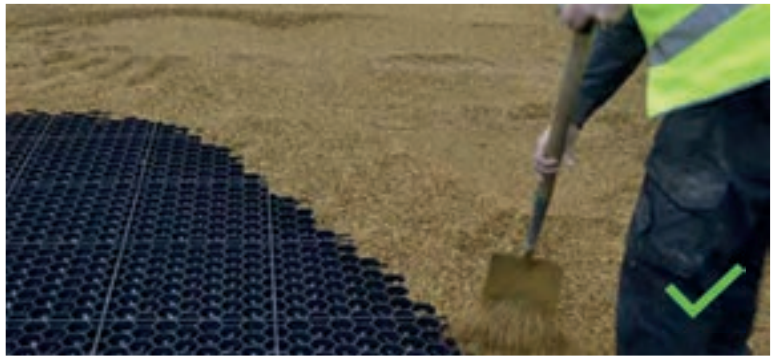
Modern tarmac on Bruce Grove surfacing in varying condition has a detrimental impact on the setting of the listed buildings

Existing forecourts on Bruce Grove are blighted by poor parking and bin storage arrangements and unsympathetic surfacing

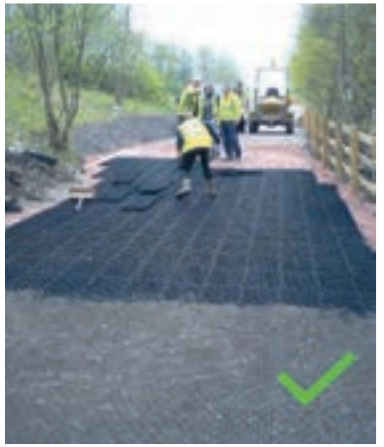


Surviving section of original/early cobbled surfacing to No 16 Bruce Grove that probably related to a former carriage entrance. This can be conserved and replicated on other properties

Resin-bound gravel in conjunction with stone cobbles provides a sympathetic modern surfacing that complements the character of the historic context



Loose gravel can be laid within plastic grids to prevent migration of stones



Products such as ''Grasscrete' or similar maximize amenity whilst providing robust surfacing that is low maintenance and suitable for vehicles

4.3.2 Boundary Treatments

The historic pattern of low brick wall topped with railings, with planting behind, and brick piers with iron gates should be used to provide a model for new boundary treatments. The reintroduction of new railings based on this original detail will make associations between the buildings and enhance their group value and contribution to the character and appearance of the conservation area, making them more attractive and eye-catching. The use of perimeter planting will also improve the amenity value of Bruce Grove whilst providing a semi-transparent screen that allows glimpses of the building façades from the roadside whilst offering privacy to the building occupants.

Existing original or early gate piers and boundary walls may be able to be retained and re-used with some repairs; in some instances, the reduction in height of walls may address any existing structural issues where walls may be out of plumb. The introduction of stone or reconstituted stone copings to walls and gate piers may be appropriate, although a brick-on edge detail with creasing tile weathering may also be acceptable. Bricks should be yellow London stocks, from reclaimed sources where possible and laid in Flemish bond with off-white coloured mortar and flush pointing set slightly back from the brick arrises. Walls should be approximately 0.5 m high.

Railings should be of steel with vertical standards with exposed tops to discourage climbing, with a spacing between standards of not more than 100 mm. Railings should be a maximum of 1.8 m high, although surviving original examples at 16 Bruce Grove are lower at 1.4 m high from ground level. Planting set behind railings (see **Section 4.3.3**) can be used to increase the height of screening without introducing an oppressive feel. Railings should be fixed to walls below with suitable brackets with resin anchors or similar into the bricks.

The same design should employed for gates, with additional bracing as required. Gates can be manually or automatically operated, although automatic gates offer additional protection against unauthorised parking. It may be appropriate to provide a smaller pedestrian gate alongside vehicular gates to improve safety and security. Pedestrian gates should follow the design of the railings and vehicular gates, with additional brick piers or steels posts to support hinges.

The presence of low walls should reduce the incidence of litter entering the forecourts. Should additional screening be required to gates or area (front lightwell) railings, this should be restricted to the bottom 0.5 m of railings and formed of steel mesh welded or bolted to the railings and painted as per the adjacent components. Plastic mesh is only a temporary measure and quickly deteriorates, resulting in a poor visual appearance that is detrimental to the historic setting.

No. 7 Bruce Grove c1907 showing typical boundary treatment with brick piers and iron gates and low brick walls with iron fencing to the top, with planting set behind

Modern timber and concrete fences on Bruce Grove are at odds with the historic character of the houses

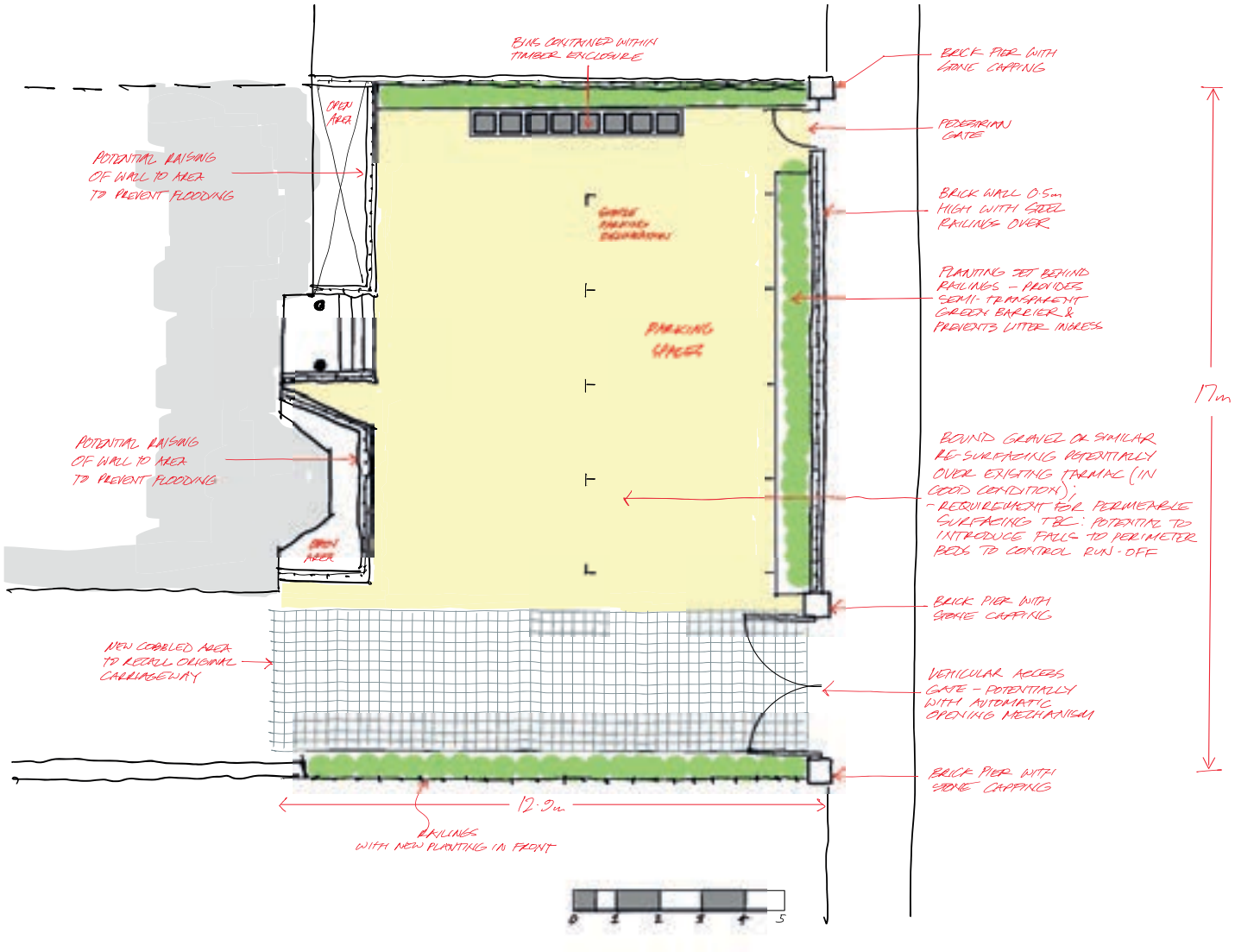
Higher boundary walls on Bruce Grove obscure views of building façades and present an unattractive aspect to the pavement

Surviving section of original railings to 16 Bruce Grove, providing a historical precedent for use in other locations. Note that exposed tops to new railings should be flat and not spiked to prevent injury

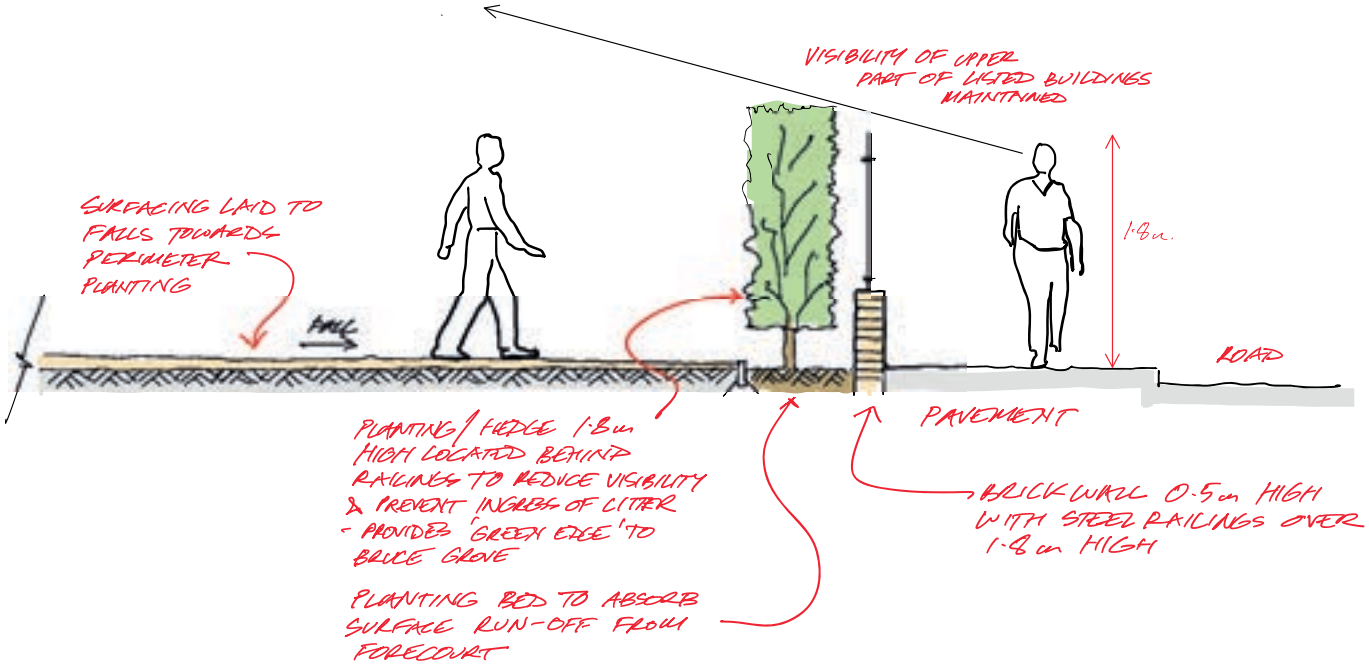
Surviving section of original brick boundary wall to 16 Bruce Grove with York stone copings, providing a historical precedent for use in other locations

Surviving brick piers with stone capping on Bruce Grove, with metal corner reinforcement on the right

Original carriageway gates at 16 Bruce Grove

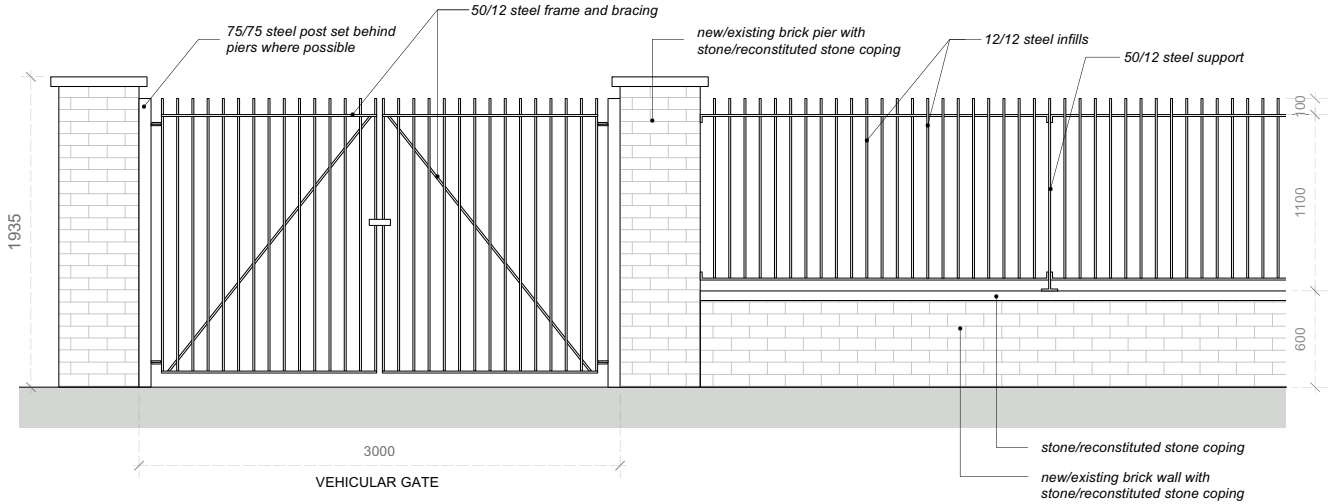


Typical plan showing arrangement of perimeter low walls and railings with planting set behind, and separate gates for pedestrian and vehicular access



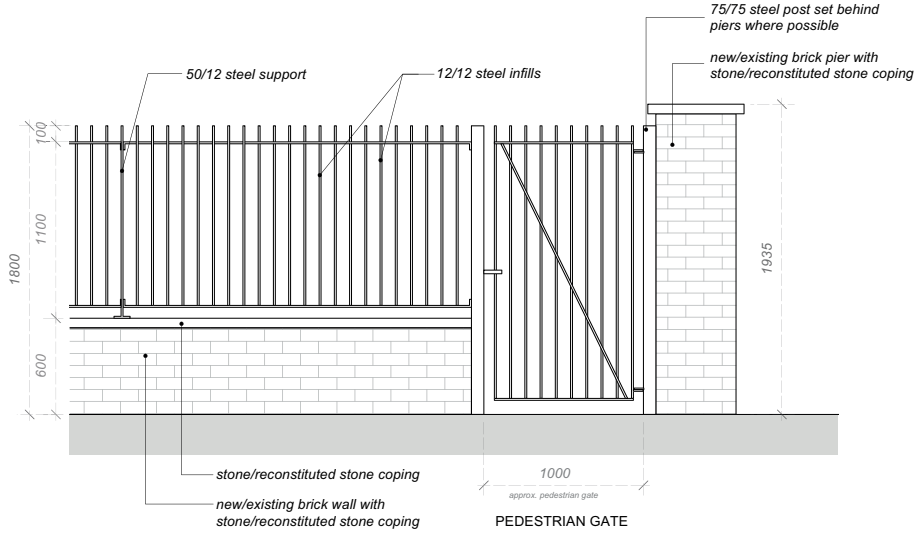
Boundaries should be not more than 1.8 m high; steel railings can be lower, with planting used to increase the height without introducing an oppressive feel. This will provide a semi-transparent screen that allows glimpses of the building facades from the roadside whilst offering privacy to the building occupants

4.3.2 Boundary Treatments



Typical vehicular gate

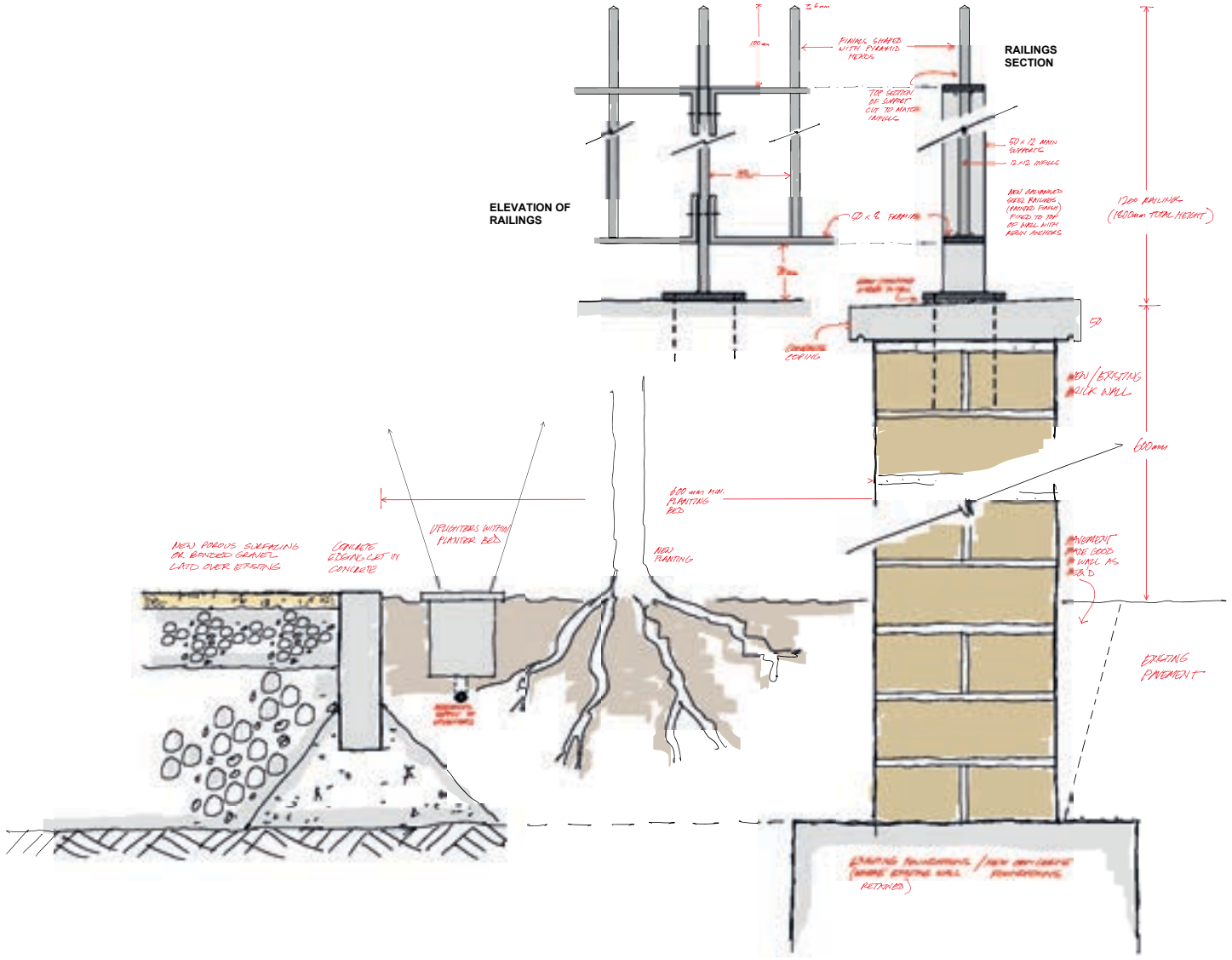
1 Typical Vehicular Gate
BG500 1:25@A3



Typical pedestrian gate

2 Typical Pedestrian Gate
BG500 1:25@A3

Suggested elevations of typical railings and pedestrian and vehicular gates with brick piers and low brick walls



Section through suggested boundary treatment showing surfacing, planter bed with lighting and planting, and low brick wall with railings to the top

4.3.3 Soft Landscaping

Continuous planting should be provided to all boundaries. This should be maintained regularly and kept to a height of 1.8 m maximum to ensure that visibility is maintained from the pavement back towards the historic façades. Planting beds should be a minimum of 600 mm wide and maintained to enable surface water run-off to be collected as part of a Sustainable Urban Drainage Solution (SUDS).

Deciduous native species such as beech will be encouraged for use as hedges; if lightly pruned in August, the leaves can remain on the branches for the majority of the winter before replacement with new growth in the spring. Otherwise evergreen species may be considered, although fast-growing species such as Leyland cypress are discouraged due to maintenance difficulties associated with keeping specimens to a reasonable height. Within the forecourts, additional landscaped areas will be encouraged, particularly if this replaces parking. Introduction of grassed areas may be appropriate, also potentially as part of a Grasscrete solution (see **Section 4.3.1**). Other planting beds may also be appropriate, although planting should not exceed the 1.8 m height restriction.

Hedges along Bruce Grove should be maintained regularly and kept to a height of 1.8m maximum to ensure that visibility is maintained from the pavement back towards the historic facades

Deciduous native species such as beech will be encouraged for use as hedges; if lightly pruned in August, the leaves can remain on the branches for the majority of the winter before replacement with new growth in the spring.

4.3.4 Bin Storage

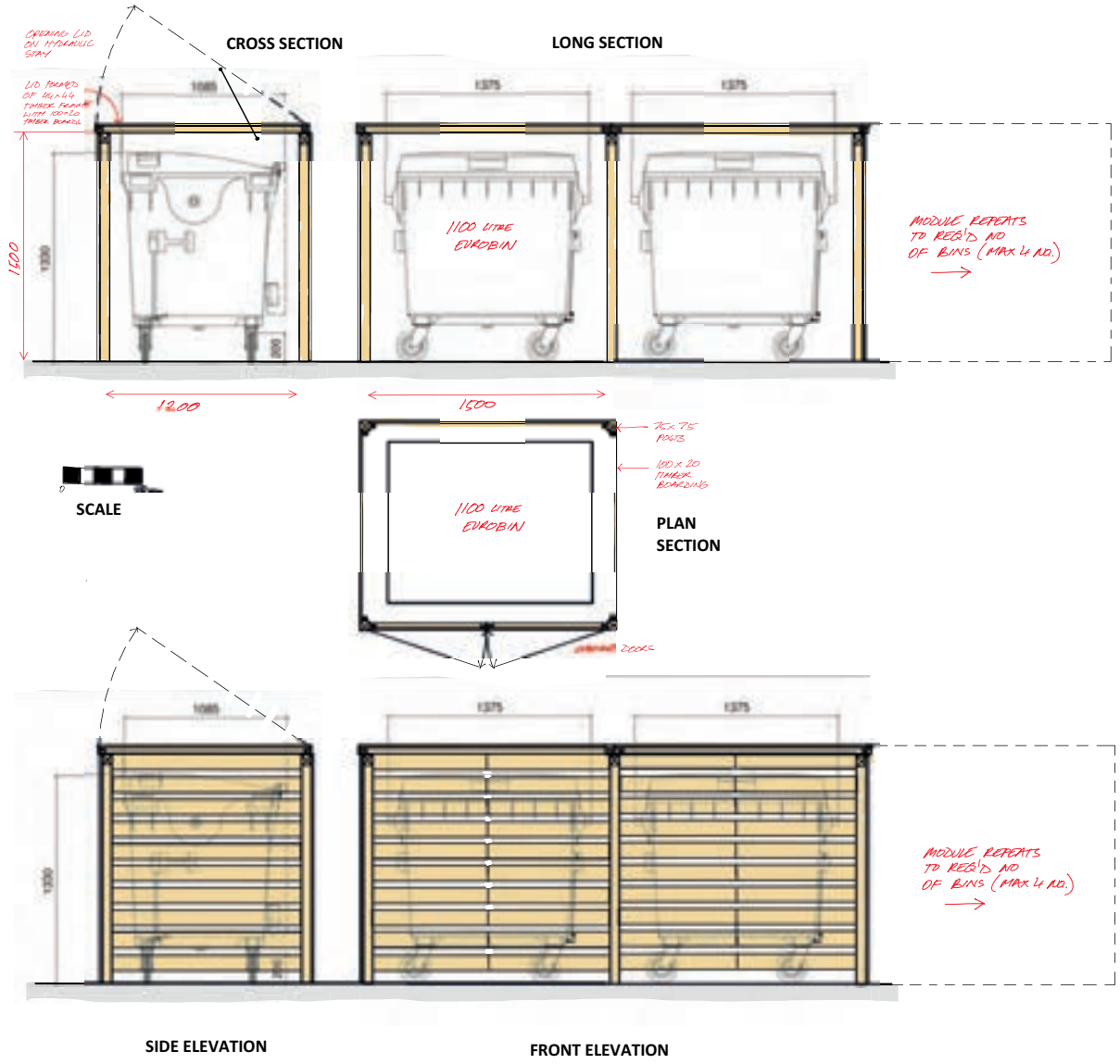
The ad-hoc storage of modern bins on the forecourts has a detrimental impact on the presentation of the historic buildings. Whilst it is recognised that it will not be possible to remove the bins, to improve the setting of the listed buildings and the amenity of the forecourts in general, bin storage should be provided to screen the bins from view and to establish uniform locations.

Bin storage should be designed to be in-keeping with the historic setting, constructed of timber boarding painted/stained to match the railing colour or left as natural timber.

Bin storage on Bruce Grove is generally non-existent, with bins arranged in haphazard ways and often located adjacent to the pavement, creating a poor presentation to the street, obscuring the building facades and encouraging fly tipping. Modern bins are also visually at odds with the historic character of the buildings

Bins should be stored within purpose-built storage units to keep them in uniform locations and hide them from view, avoiding impacting negatively on the setting of the historic buildings

4.3.4 Bin Storage



Details of suggested timber bin store incorporating standard bin types

4.3.5 Parking

Ideally the forecourts would be used as amenity space rather than parking. However, the Council appreciates that it may be desirable for residents to park vehicles on the forecourts.

The current haphazard arrangement of vehicles to a number of forecourts adds to the sense of clutter and impacts negatively on the historic setting. Similarly, white lines delineating parking spaces add to the 'visual noise' and distract from the historic façades.

Parking should be limited to occupying a maximum of 50% of the forecourts and ideally less than this, with the remainder given over to amenity space. Parking spaces should be formalised to introduce uniformity; however, the delineation of bays should use discreet measures such as inlaid cobbles.

Parking spaces on Bruce Grove delineated by white painted lines add to the 'visual noise' of the forecourts and are at odds with the historic character of the buildings behind

Discreet markers should be used to delineate parking bays

4.3.6 Signage

Signage to a number of properties on Bruce Grove obscures boundary treatments and the buildings' façades behind. Many are of a modern design that is at odds with the historic context. Signage should only be installed where absolutely necessary, and should be discreet, free-standing and to a sympathetic design and colour scheme. Signage should not dominate the forecourts nor the street frontage; it should maintain clear views of the building façades.

Where free-standing signage is not suitable – for example, if it would be obscured by planting – signage fixed to railings may be considered. This should be discreet, to a maximum size of 50 cm x 50 cm and to a sympathetic design and colour scheme similar to the railings.

Clamp fixings should be used that are easily removed and do not require any alterations to the railings.

Signage on Bruce Grove is often of an inappropriate scale and design, adding to the visual clutter and obscuring the building façades behind

Where required, signage should be free-standing and to a discreet, sympathetic design that maintains views of the historic context

Signage may be fixed to railings but should be 50 x 50 cm maximum and of a sympathetic design that does not detract from the historic context.

4.3.7 Lighting

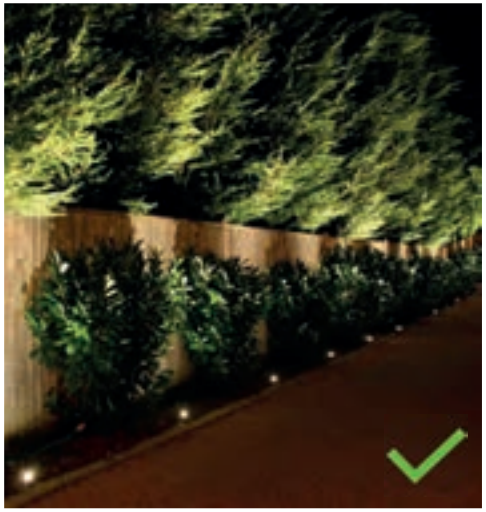
Lighting should be incorporated to the forecourt to improve security and accessibility for users. This should be low key, so as not to detract from the historic buildings and contribute to light pollution. To avoid clutter and potential damage to historic fabric, light fittings should not be fixed to the building façades.

Ideally lighting will be located within the ground or mounted to the rear faces of gate piers or low walls, illuminating the surfaces behind whilst removing fittings from view. This will reduce visual clutter and subtly enhance the spaces. A particularly effective arrangement is to place the fittings within planter beds to the perimeter, providing uplighters to the planting, and thus serving as low-key but effective lighting whilst improving security.

Lighting to specific areas such as entrances can be achieved by low-level brick lights which can be recessed into walls/piers to illuminate adjacent surfaces whilst being unobtrusive.

To avoid clutter and potential damage to historic fabric, light fittings should not be fixed to the building façades, as this one on Bruce Grove is

Low-level brick lights can be recessed into walls/piers to illuminate adjacent surfaces whilst being unobtrusive



Uplighting located at ground level within planter beds can be used to illuminate planting, enhancing a sense of amenity and improving security by reducing hiding places

4.3.8 Colour Palettes

Although today railings are normally painted black, this was not the case historically. In the 18th century, railings were often painted a cream or stone colour and/or green to imitate bronze. Victorians mostly painted railings green, but dark blue, red and chocolate brown ironwork was also popular.

Railings were painted black in the early post-war period following the development of fast-drying and easily available black paints. Railings should be painted for protection against corrosion and for decorative effect. Stripping existing layers of paint to bare metal may not be necessary, and where railings are historic, existing paint may contain interesting information about previous colour schemes.

Before repainting, it is important to prepare all surfaces adequately. All rust, grease and loose and flaking paint should be removed prior to priming. A rust-inhibiting primer should be thoroughly applied to all exposed metal surfaces, followed by undercoats and topcoats.

Paint should be applied in dry conditions and all surfaces allowed to dry thoroughly before further coats. Paint should be applied by brush as this gives the best covering, particularly into corners, etc. In uniform terraces with continuous runs of railings, the railings should be painted the same colour. Where the predominant colour is black, owners are encouraged to consider a more historically appropriate colour as part of a comprehensive repainting scheme. Painting finials and scrolls, etc in a different colour such as gold is not recommended as this gives an overly fussy appearance, and the original railings along Bruce Grove would have been uniform in colour.

Historically railings were painted a variety of different colours rather than black, which is a 20th-century development.

Traces of the original green and later red paint can be detected on the surviving railings to 16 Bruce Grove under the modern black. Use of original colour palettes will be encouraged since this is more historically correct, brighter and more attractive

Appendices

List of Appendices

The Appendices on the following pages provide further information on earlier sections in the Design Guide:

Appendix A1 – The Conservation Area – 'Then and Now'
Further information relating to Section 1.3

Appendix A2 – Understanding the Surviving Buildings
Further information relating to Section 1.4

Appendix A3 – Shopfront Styles
Further information relating to Section 2.3

Appendix A1 – The Conservation Area – 'Then and Now'

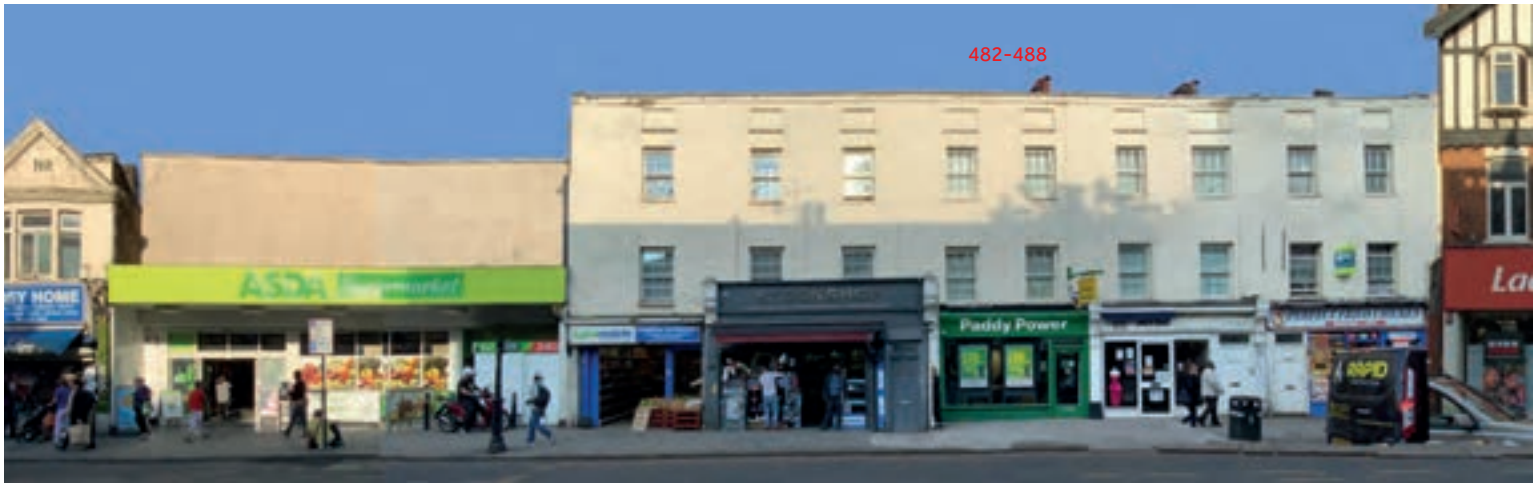
The area of Tottenham High Road around Bruce Grove has a varied history with many different buildings and styles. Lots of these historic buildings still survive today.

The historic character of many of the area's historic buildings has suffered in recent years. Shopfront design can play a critical part in rediscovering this character and boosting the local economy.

The images opposite show historic views of the High Road and compares them with the area's current appearance. This will assist you in identifying historic features and visualising how your buildings' historic qualities can be conserved or reinstated.

Nos 482–488 Tottenham High Road in 1860-70

Tottenham High Road looking north from The Ship c1906



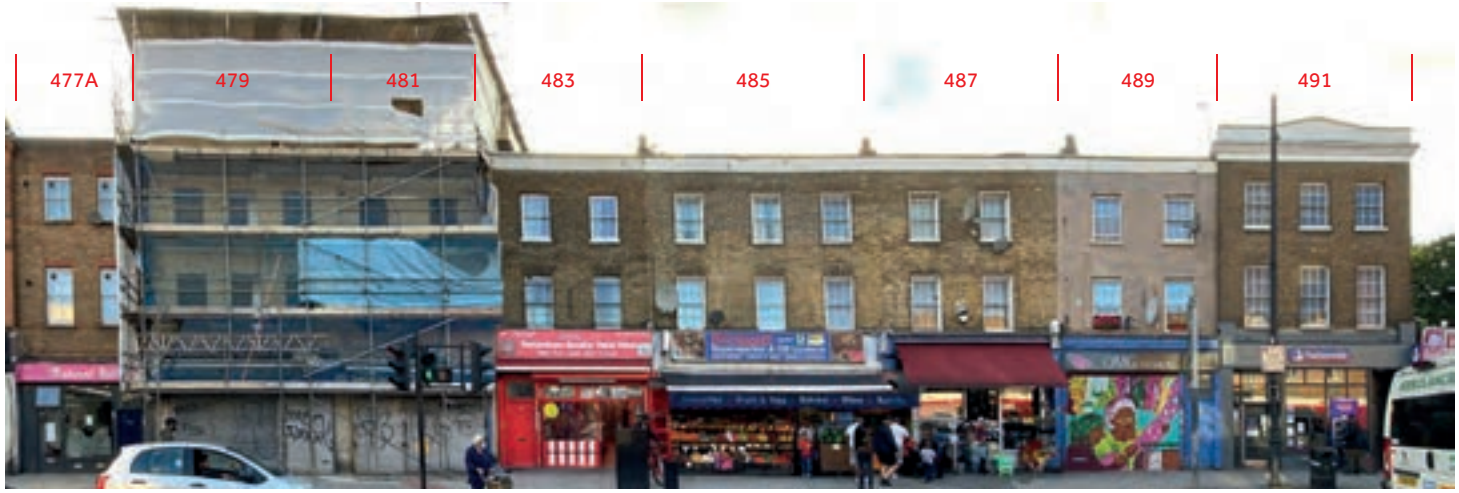
Nos 482–488 High Road as seen in 2022

Wilson's, 1920's

Wilson's on Tottenham High Road c1950s

The former Wilson's buildings as seen in 2022

'Warner Terrace', Nos 477–491 High Road, c1890

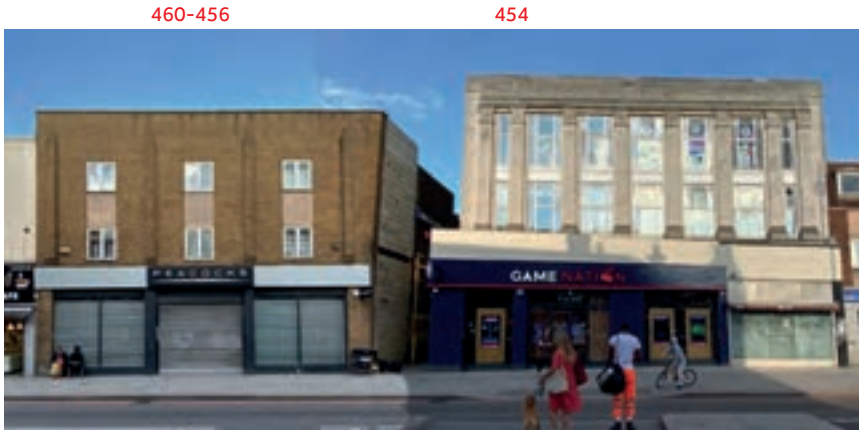


Warner Terrace as seen in 2022

Appendix A1 – The Conservation Area – 'Then and Now'

Tottenham High Road looking north from St Loy's Road, 1947

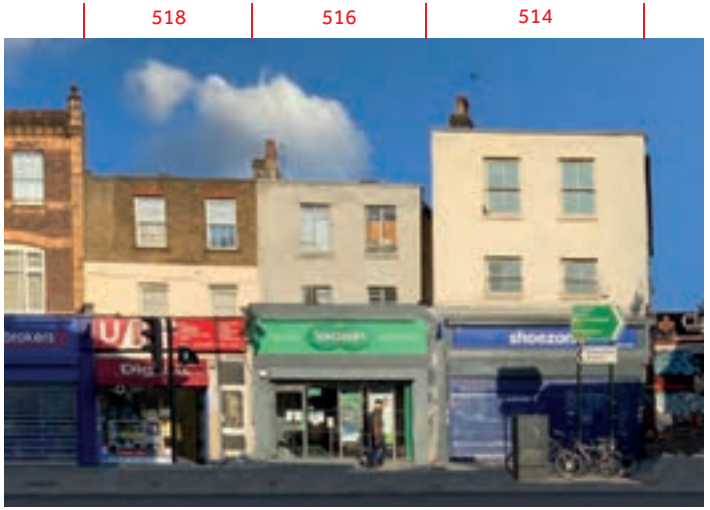
Looking south along Tottenham High Road, 1950s



Nos 454 and 456–460 High Road as seen in 2022

Nos 514 (right) to 518 High Road, c1900

No 514 (right), No 516 (centre) High Road, 1905



Nos 514-518 High Road as seen in 2022

Nos 400 (right) to 424 (left) High Road, 1950's

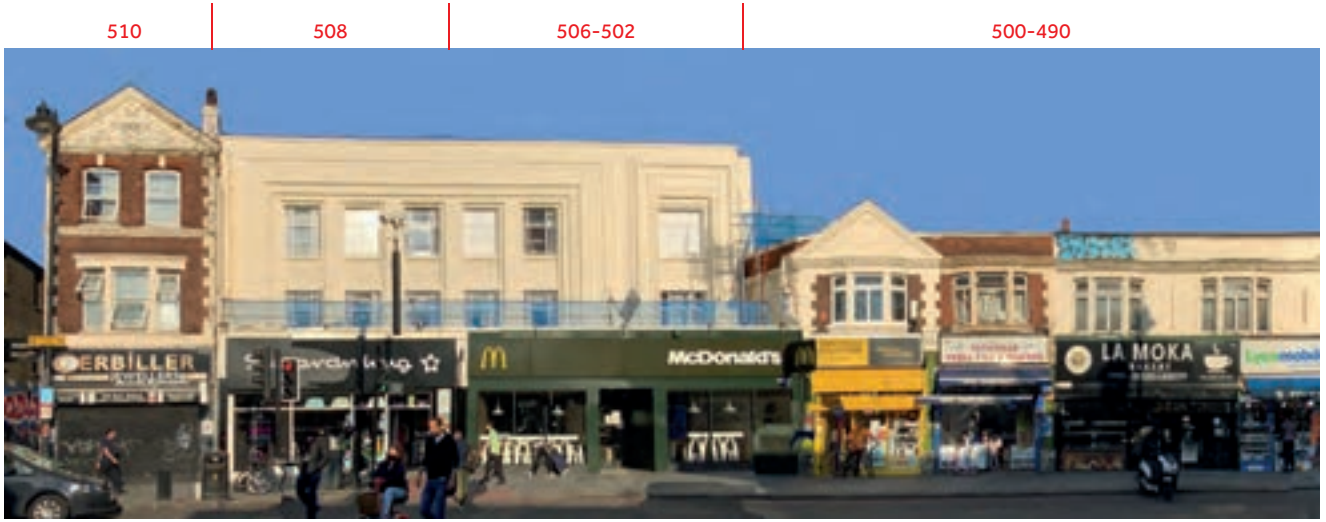
No.480 Tottenham High Road, c1928

No 480 Tottenham High Road as seen in 2022

Nos 400 (right) to 424 (left) High Road, – as seen in 2022

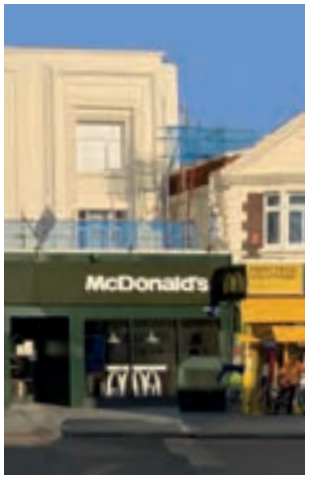
Appendix A1 – The Conservation Area – 'Then and Now'

Nos 490 (right) to 510 (left) High Road, c1910



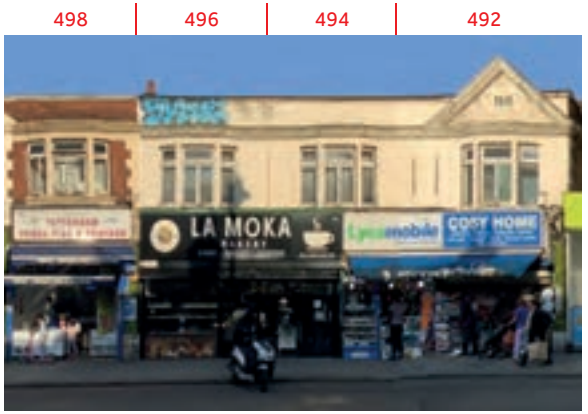
Nos 490 (right) to 510 (left) High Road – as seen in 2022

No 504 High Road, 1920



No 504 High Road – as seen in 2022

Nos 492 (right) to 498 (left) High Road, 1905



Nos 492 (right) to 498 (left) High Road – as seen in 2022

Nos 513 to 543 High Road, 1893

Maitland Terrace, Nos 513 to 543 High Road, c1900

Maitland Terrace (right) facing south, 1907

513-521 | 523 | 525 | 527 | 529 | 531 | 533 | 535 | 537 | 539 | 541 | 543

Nos 513–543 High Road as seen in 2022

Appendix A1 – The Conservation Area – 'Then and Now'

No 1 Bruce Grove, 1908

No 1 Bruce Grove, 1980

No 1 Bruce Grove as seen in 2022

No 4 Bruce Grove, 1910

No 4 Bruce Grove as seen in 2022

No 103 Bruce Grove, 1910

No 103 Bruce Grove, as seen in 2022

Nos 1 to 4 Bruce Grove, 1970

Nos 1 to 4 Bruce Grove, 1980

Nos 1 to 4 Bruce Grove, 1983

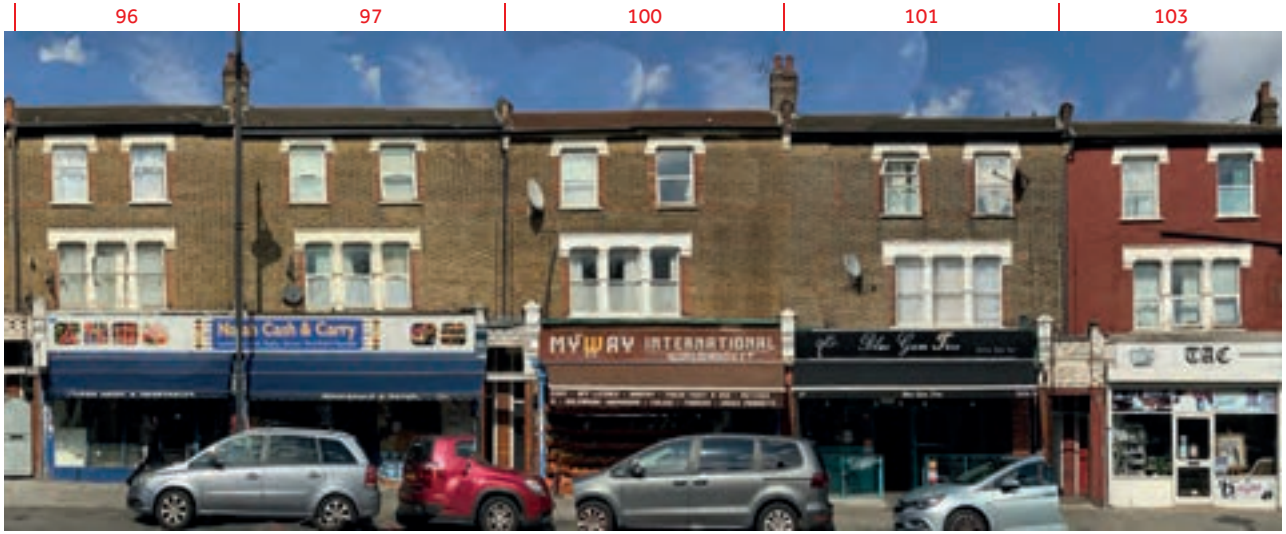
Nos 1 to 4 Bruce Grove, as seen in 2022

Appendix A1 – The Conservation Area – 'Then and Now'

Nos 80, 81, 84, 85 Bruce Grove, 1972

Nos 80–85 Bruce Grove, as seen in 2022

Nos 68 to 109 Bruce Grove, 1911



Nos 96–103 Bruce Grove, as seen in 2022

Nos 105, 106, 107 Bruce Grove, c1980

No 105 Bruce Grove, 1984

Nos 105–109 Bruce Grove, as seen in 2022

Appendix A2 – Understanding the Surviving Buildings

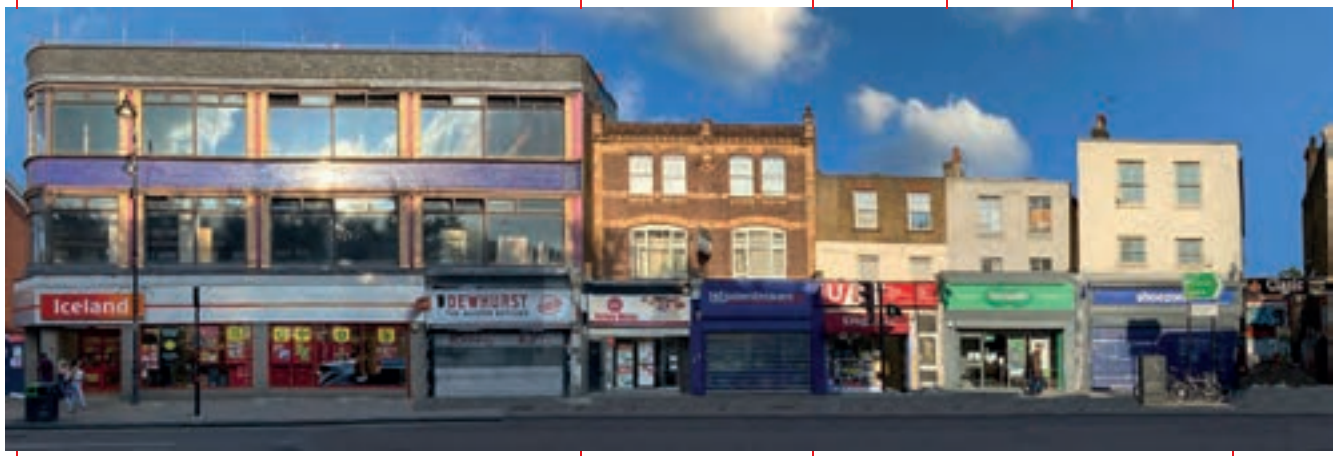
If you are proposing alterations within the conservation area, you need to understand the age and style of the subject building.

This guide provides an overview of the High Road and Bruce Grove, with information on the building ages and styles to help you understand the age and style of your building and use this to inform any new design for shopfronts or upper façades.

536-530

MODERN REBUILD; EARLIER BUILDING REBUILT 2011

528-524 | 522-526 | 518 | 516 | 514



LATE C19
FORMERLY 'G L WILSON & CO LTD MERCHANT' - BUILDERS/BUILDERS MERCHANT

LATE C19

EARLY/MID-C19; LATE C19 SHOPFRONTS

510 | 508 | 506-502 | 500-490

EARLY C20 (1907) FORMER 'MARKS & SPENCER' | EARLY/MID-C20 (C1930) | EARLY C20 (1908)

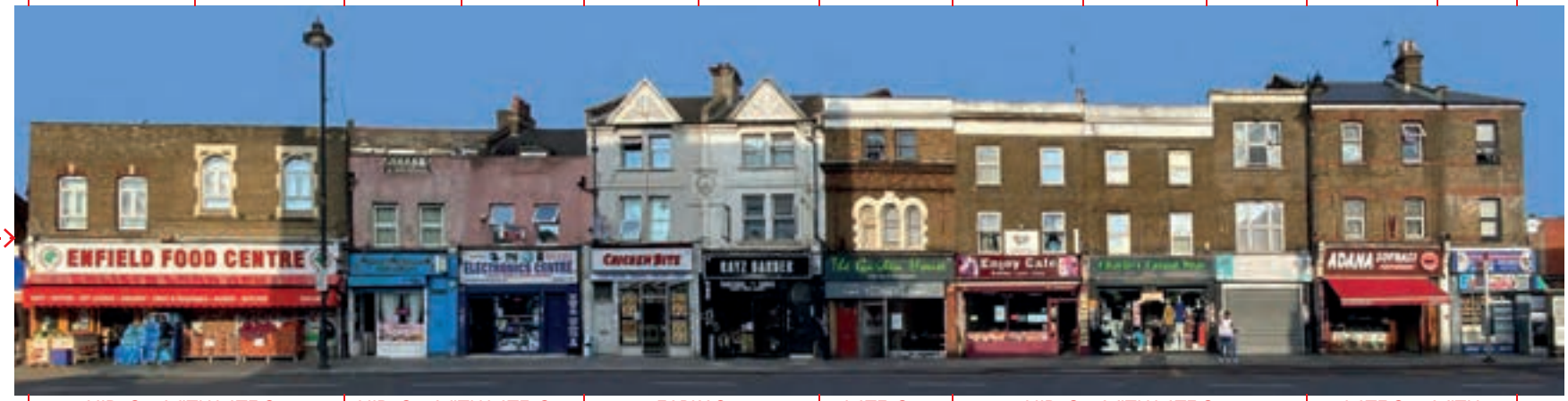
490 | 488-482 | 480

MODERN REBUILD | LATE-C18 UPPER FAÇADES | EARLY C20 C1910

MODERN SHOPFRONTS | LATE-C19 SHOPFRONTS

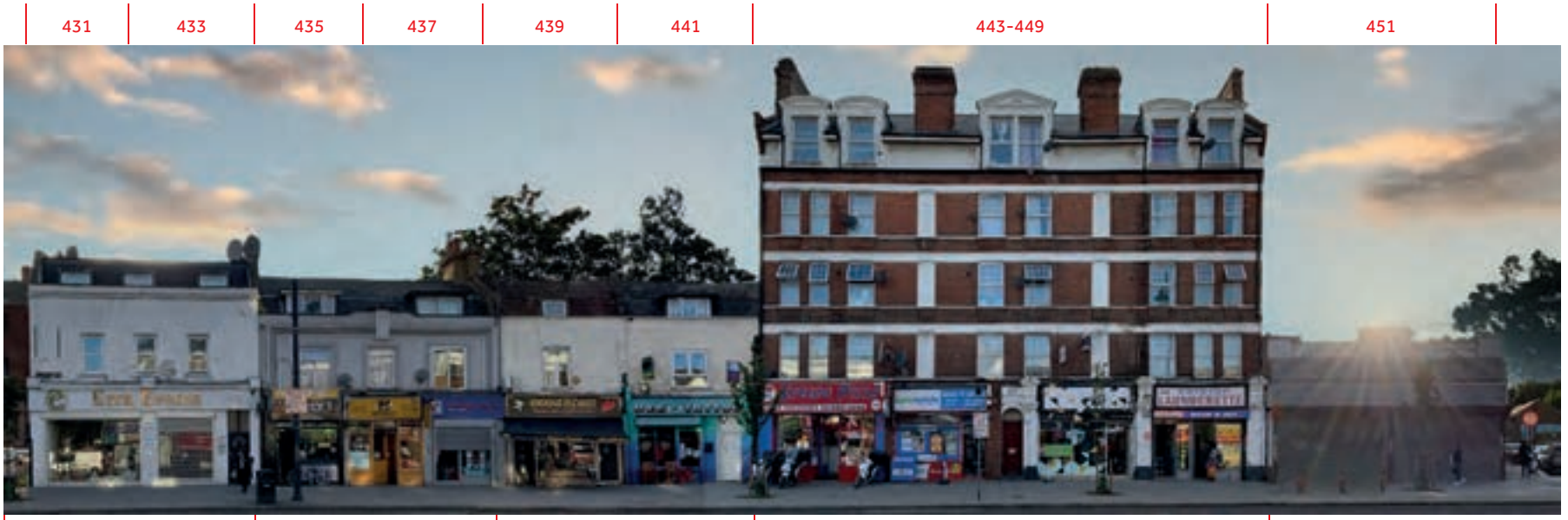
Haringey LONDON

Appendix A2 – Understanding the Surviving Buildings



Haringey LONDON

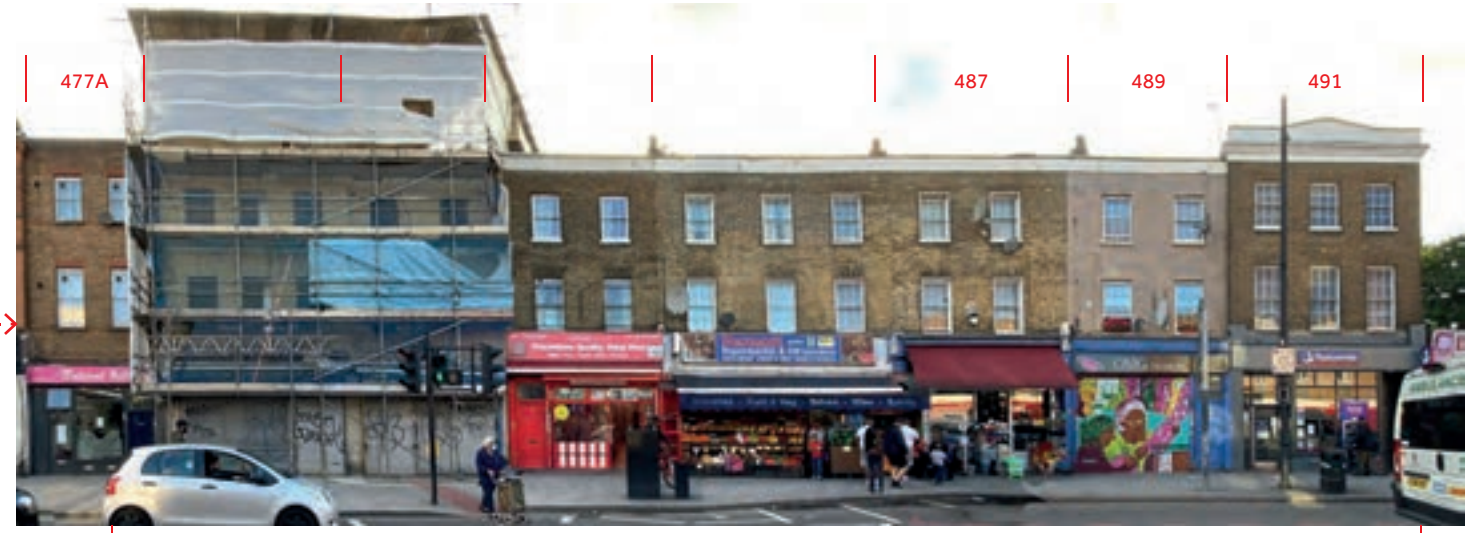
Appendix A2 – Understanding the Surviving Buildings



1935 REBUILD; ORIGINAL C19 CHURCH DEMOLISHED DUE TO STRUCTURAL PROBLEMS

469-477

LATE C19



'WARNER TERRACE'; EARLY C19 WITH LATE-C19 SHOPFRONTS

Haringey LONDON


Key


497
499
501
503-505
507
499 THE SHIP
THE ELBOW ROOM
LATE C19
THE SHIP PUBLIC HOUSE, LATE-C19 ORIGINAL FRONTAGE
LATE C19

513-521 | 523 | 525 | 527 | 529 | 531

MID-C19 WITH LATE-C19 SHOPFRONTS/WINTER GARDENS

533 | 535 | 537 | 539 | 541 | 543 | 545

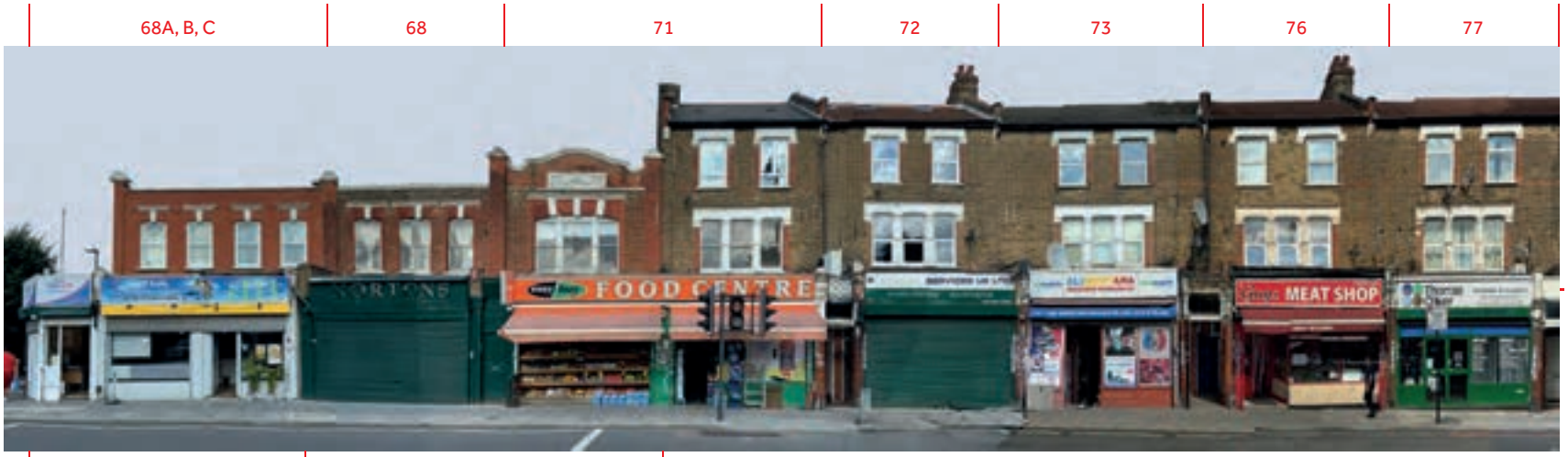
MID-C19 WITH LATE-C19 SHOPFRONTS
EARLY-C20 REFRONTING (C1920)

MODERN
REBUILD

Key

Haringey
LONDON

Appendix A2 – Understanding the Surviving Buildings



89 92 93 96 97 100 101 103

EDWARDIAN (BUILT 1905)

105 106 107 108 109

SURVIVING EARLY TIMBER SHOPFRONT

EDWARDIAN (BUILT 1905)

Key

Appendix A3 – Shopfront Styles

Different Styles within the Bruce Grove Conservation Area

When designing a new shopfront, regard should be given to the age and style of the building in which it is to be fitted, with the appropriate stylistic characteristics and conventions incorporated into the design.

For each building within the conservation area, the illustrations on the following pages can be used to identify the age of each building. The predominate styles found in the conservation area are:

- Victorian (1837-1901)
- Edwardian and early 20th century (1901-20)
- Mid- and later 20th century (1920 onwards)

Victorian (1837-1901)

The Victorian shopfront was robust in design and appearance and generally followed classical principles, with pilasters terminating with a capital or console bracket. These were often elaborately carved, enclosing and emphasising the fascia and giving prominence to the shop name. Sometimes roller blinds were incorporated into the design, the fascia being slightly tilted forward to accommodate them behind and also emphasising the shop name. Doors tended to be 4-panelled, the upper panels being glazed. A variety of materials (e.g. timber, terracotta, stone and cast iron) were used in shopfront construction.

Early-Victorian shopfronts of the 1830s and 1840s continued with the classical designs of the earlier period but were bolder in their use of half or three-quarter columns and heavier entablatures. This gave way to a return to simpler pilasters. A most notable feature of Victorian shopfronts from the 1830s was the console/corbel terminating a fascia instead of a continual or scooped entablature. These consoles were usually carved wood with classical decoration such as acanthus and palmettes.

The Victorian period saw changes in shopfront design, many of which were related to the ease in comparison to earlier times to obtain large panes of glass through improved production techniques.

To keep goods cool and the sun off window displays, retractable awnings were used throughout the period. These were housed behind the fascia and were pulled out by a pole.

Window displays also began to be lit internally by gas lamps. As a result, transom windows, often with decorative glass to hide the lamps, were introduced into the frontage from the 1870s. To ensure adequate ventilation and counteract the heat of the lamps, ventilation grilles also began to appear in the frontage.

The large glass display windows were still often protected by lift-out wooden shutters. This eventually gave way to using internal security screens and lighting the inside of the shops when not occupied.

Characteristics of Victorian Shopfronts

- Roller blinds or awnings as part of the shopfront
- Consoles terminating fascia
- Fascias flat or tilted towards the street
- Large glass windows
- Curved glass windows
- Mullions designed as colonettes with capitals and bases.
- Recessed doorways
- High stall risers
- Transom lights and ventilation grilles

Edwardian (1901-1910)/ Early Twentieth Century

The Edwardian shopfront was often a reaction to the heaviness and exuberance of the Victorian shopfront. It was, in some instances, influenced by the Arts and Crafts movement. These new designs placed more emphasis on 'lightness'. The amount of glazing increased; the depth of the stall riser was reduced; pilasters and consoles were simplified; and decorative transom lights were often introduced. Doorways became more deeply recessed, and glazing within the reveals often curved round to the frontage, achieving an elegant effect. The amount of glazing to doorways tended to increase, and mosaic floor tiling to the recessed entrances advertising the business name was a common feature.

Characteristics of 1900-1920 shopfronts

- Fascias with cornices terminating in console brackets
- Leaded/stained, etched or patterned glass transom lights and ventilation grilles
- Large sheets of glass
- Recessed doorways with tiled/ mosaic flooring
- Lower stall risers
- Slender colonette mullions
- Carved spandrels
- Integral blinds

Edwardian shopfront

The Edwardians continued with large sheets of glass, with the timber frame featuring slender colonettes forming the mullions coupled with carved spandrels.

Edwardian shopfront to No 103 Bruce Grove, c1905

Mid- and Later Twentieth Century (1920s onwards)

By the 1930s, shopfronts were incorporating Art Deco themes such as the sunburst motif and geometric glazing patterns. Materials became more shiny and smooth; Vitrolite and chrome were seen on shopfronts for the first time. Fascias, pilasters and consoles were replaced by flush surrounds.

By the 1950s, shopfronts often featured splayed, asymmetrical (in plan) windows. Large lobbies with glass push doors emphasised the transparency of the frontage, with glass joined by clear seals rather than glazing bars.

Facing materials were varied and included timber, glass, bricks and mosaic tiles. By the end of the 1960s, internally illuminated plastic box signs began to form the fascias of many shops, and the window frames were square-edged aluminium.

Characteristics of 1920-1950 shopfronts

- Flush shopfront surrounds
- Smooth and reflective materials (terrazzo, faience, marble, Vitrolite)
- Art Deco motifs and geometric detailing
- Reeded/obscured glass to transom lights
- Low stall risers
- Large plate glass windows
- Large recessed lobbies
- Display windows splayed, often asymmetrically
- Lack of glazing bars
- Variety of materials, including mosaic tiles and aluminium

Surviving Art Deco shopfront to St Mark's Methodist Church, High Road; note the flush surround and low stall risers and terrazzo tiles to the entrance lobby floor

Surviving 1960s mosaic tiling to shopfront, St Mark's Methodist Church, High Road

Surviving Art Deco shopfront with stainless steel frame and reeded glass, No 80 Bruce Grove

Art Deco styling to mullion, St Mark's Methodist Church, High Road