

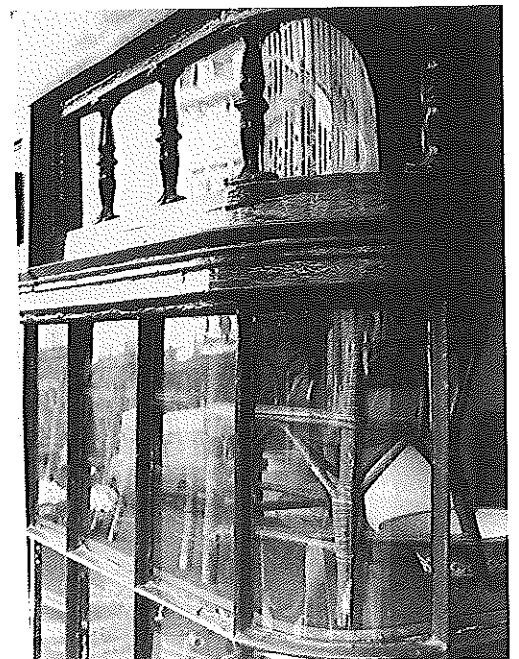
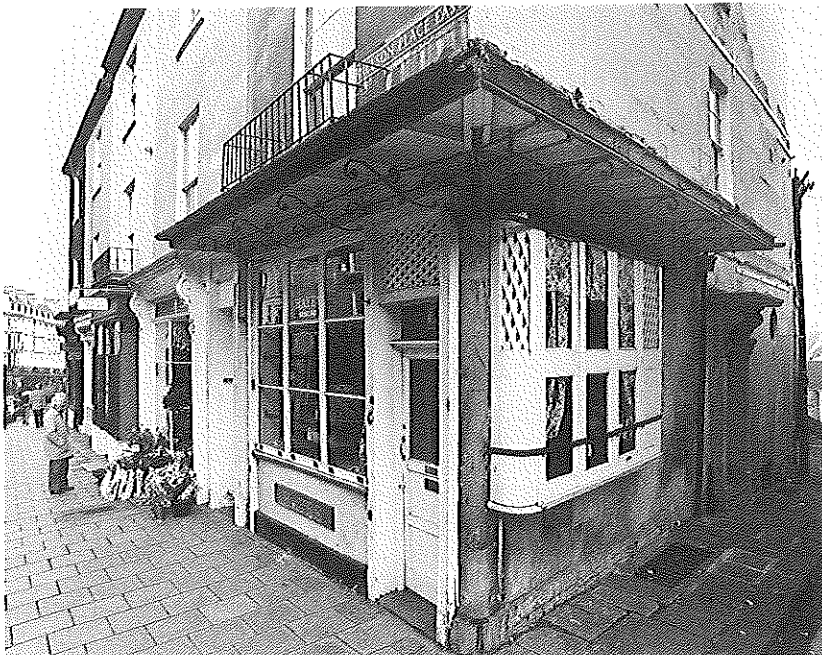
Classical Shopfronts

16 Argyle Street Fanlights



1 Nelson Place East [lower left]
Bay window showing shutters
and shutter bar

4 Cleveland Terrace
[lower right] Quadrant-ended
bay showing improved cylinder
glass and decorative divisions
to upper lights

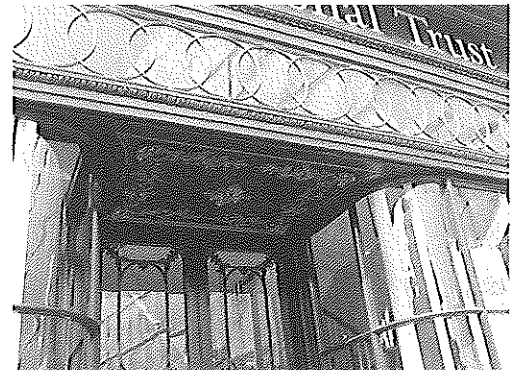


Classical Shopfronts

14 Abbey Churchyard (left)
Ornamented soffit to cornice



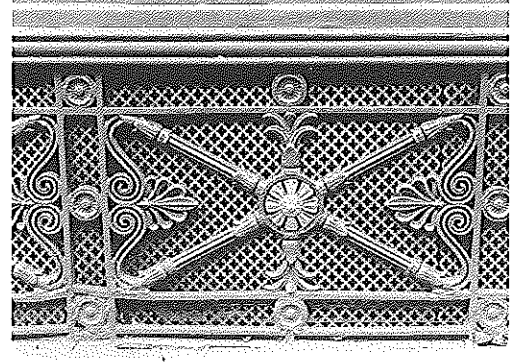
14 Abbey Churchyard (right)



8 Abbey Churchyard (left)
Fanalight



8 Abbey Churchyard (right)
Undercill railings



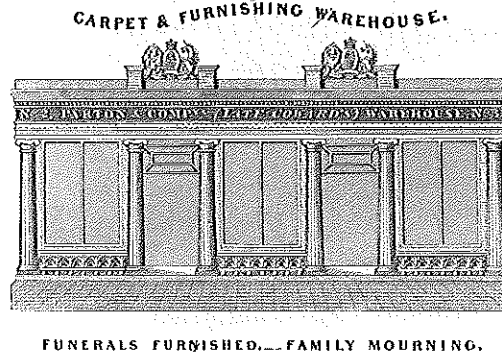
7 Old Bond Street
Serpentine entablature



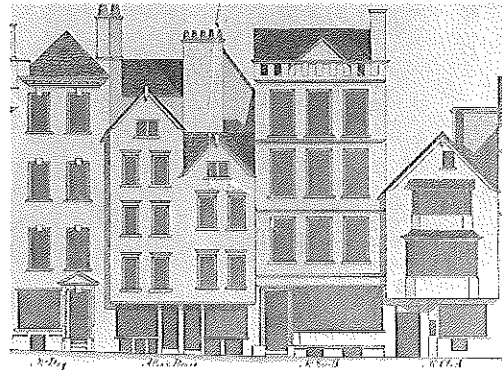
Classical Shopfronts

2/3 Milsom Street circa 1835 [left]

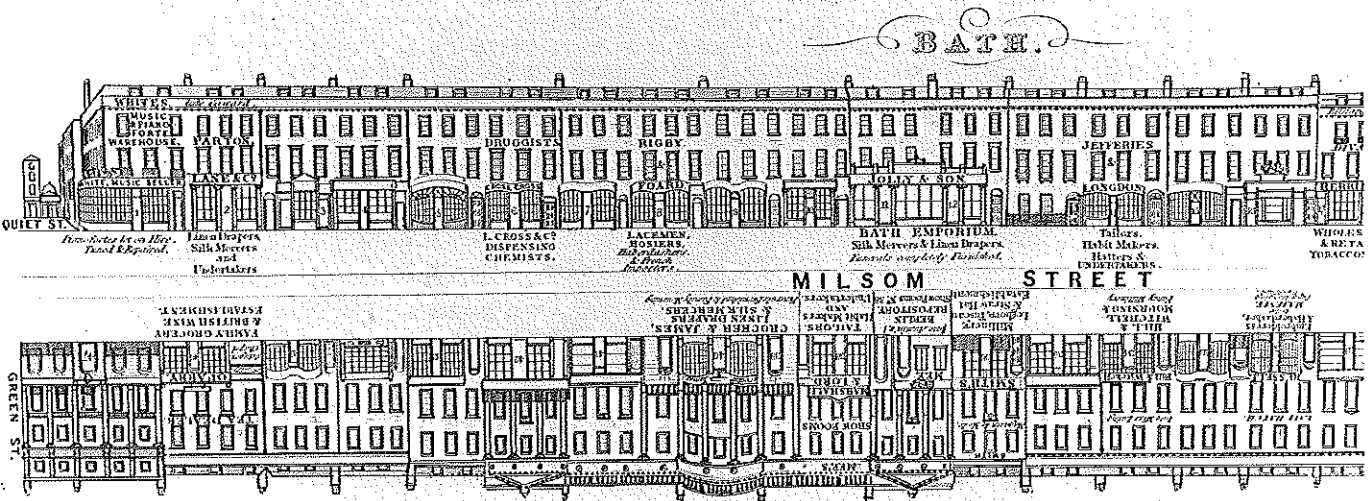
5 Walcot Buildings [right]
Compo ornament

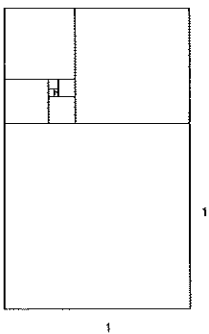
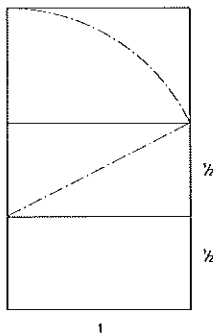
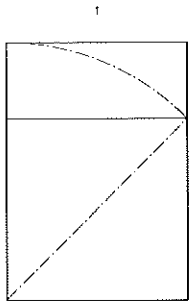


Elevation of the west side of
Stall Street 1807. The drawing
does not show glazing bars; the
windows to both shops and upper
floors would have been glazed to a
consistent multi-paned pattern



Street Panorama from E.A.
Sargent's Historical and
Topographical Illustrations.
The west side of Milsom Street
from Quiet Street to Jolly's [below]





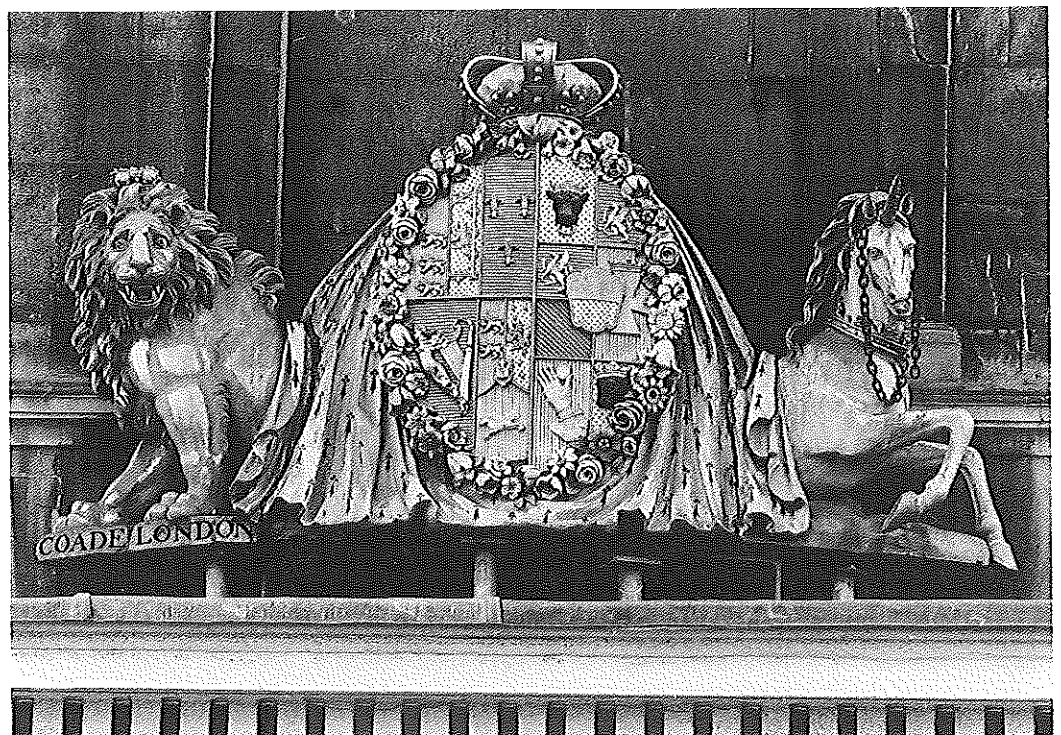
[top] The relationship of a square to its diagonal expressed as 1 : root 2
 [centre] The Golden Section
 [bottom] The properties of the Golden Section

8 Argyle Street [right]
 Queen Charlotte's Coat of Arms in Coade Stone

i **Shop Window** The shop window is the essence of the shopfront. As well as allowing natural light into the interior, it provides a public showcase for the display of goods.

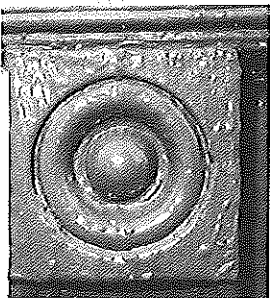
Mid 18th century shop windows usually have panes of similar or not much larger size to those of the building above. The windows of modest shops typically take the form of flat-fronted bays with splayed ends. (2, 3, 11 & 12 Queen Street). This was superseded by the segmental bow-front, first in deep-bow form (5 Church Street), and then in shallow-bow form (11 Princes Street) after the projection of bays was restricted according to the width of the street. Even a projection of 5 inches on a bow window can be very effective, as it gives a sense of movement. The flat-fronted, quadrant-ended bay (14 Abbey Churchyard, 4 Cleveland Terrace) is a typical late Regency shop window form. Window panes are usually proportioned in the ratio 1 : root 2, (the side of a square : its diagonal) or its approximation. Proportions much closer to those of a square tend to look too squat. The Golden Section (in which the shorter section of a straight line is in the same ratio to the longer as the longer is to the whole'), is a more elongated and very elegant proportion used on sophisticated late 18th century shopfronts (7 Bath Street).

The shop windows of early shopfronts are characteristically set back behind the architrave to allow the formation of a shutter slot to receive the tops of the shutters. A transom was sometimes provided to reduce the length of the shutters, which slotted underneath it. The glazed area over the transoms (clerestory glazing) was often treated decoratively. 2 Lower Borough Walls has decorative leadwork to the vertical divisions. 4 Cleveland Terrace is similar but the divisions are heavier and appear to be of cast iron.



- j **Glazing Bars** In shopfront design, in contrast to domestic design, the moulded face of the glazing bar always faces outward as this presents the best appearance. In the mid 18th century they are of the same square ovolo section as the domestic glazing bars of the period. In the late 18th century they are usually of astragal and hollow or sash ovolo section, though deeper ($1\frac{1}{4}$ instead of 1 inch). In the early 19th century *lamb's tongue*, *gothick*, and tapering bars were added. The tapering bars used in Greek Revival design, particularly for shopfronts, were of deeper section ($1\frac{3}{8}$, $1\frac{1}{2}$ or $1\frac{3}{4}$ inches) according to the size of the panes (7 Northumberland Place, 8 Argyle Street).
- k **Glass** 18th century and early 19th century shopfronts were glazed with either spun (Crown) glass, which has a limited size and a lively sweeping surface, or cylinder glass (from about 1832), which though obtainable in larger sizes, was generally of poorer quality. It was only after 1845 that plate glass was used generally thus revolutionising the design of the shop window.
- l **Window Shutters** External lifting shutters were generally provided to all 18th century and early C19th shopfronts in this country. On the Continent there was a different tradition of external side-folding shutters. Shutters protect the glass, keep out the sun, and provide security and privacy. Curved shutters were provided for bow or quadrant-ended bays. Taller shutters were narrower in width, for ease of handling. Shutters are rebated along their long edges, and are placed in sequence from one end, the last shutter having a lifting handle. They are taken down in reverse order. There are examples of working shutters elsewhere, but none in Bath. The few Bath examples are fixed in position (4 Princes Buildings: left hand return, and 1 Nelson Place East: bay on side elevation). Shutters are tucked into the slot behind the fascia and usually secured with a shutter bar. Alternatively they may be secured by studs fixed to the cill which engage into slot plates in the bottom of the shutters, the last shutter being held by a coach bolt. Shutters were stored in a variety of places, commonly on racks in the house hallway.
- m **Shutter slot** (A continuous slot behind the lower edge of the architrave or fascia to engage the tops of the shutters). Visually it forms a distinctive articulation between the shop window and the entablature.
- n **Shutter bars and keeps** Shutter bars are of wrought iron and are located at about 18" above the cill. The outer end usually engages either into a shutter bar keep fixed to the window frame, outer pilaster, or the wall beyond (7 Northumberland Place, 4, 5 New Bond Street Place), or into slotted plates in the pilaster. The inner end is held by a coach bolt pushed through the door pilaster or frame, and secured on the inside by a wing nut. Intermediate support for the bars is usually given by small brackets fixed to the shutters (1 Nelson Place East). On wide windows the bar may be in two lengths, either hooked or pivoted together.

- o **Window cill** In addition to its usual functions the cill forms a base on which to stand the shutters. Its top surface is therefore always flat. The face of the cill is either square, rounded, or moulded, according to style, e.g. square section with flush bead top and bottom (7 Bath Street), 2, 3 or 4 reeds (7 Northumberland Place, 11 Princes Street) or a convex centre moulding between beads (14 John Street).
- p **Guard battens and cover beads** Usually the junctions between the window frame and the architectural surround are covered by a quadrant batten at head, cill, and sides, and sometimes by quadrant beads at the sides. These prevent contact between the shutters and the glazing bars.
- q **Doorway** Doorways are defined either by frames, or by pilasters and linings without any projecting frame. The set back of the door varies, sometimes being only a few inches (7 Bath Street) or more typically, by the width of one step or more, which gives the shopfront greater modelling. The reveal is normally flushlined, but is sometimes in flushbeaded boarding or in panelling. The door transom is usually set a few inches in front of the door plane, and is treated as an architectural element, commonly with a prominent moulded capping, a flat field and a projecting bead below. The field may be decorated with *compo* ornament (114/116 Walcot Street) or have a central panel (4 Monmouth Street). Regency transoms are often reeded.
- r **Door and Window Fanlights** The fanlight is a fashion indicator, and varies considerably according to date. Mid 18th century examples are usually of wood (4 North Parade Passage, 5 Church Street). From about 1780 specialist fanlight makers developed a combination metal frame with lead facing, which allowed free range to the fancies of Neo-Classical taste. Many attractive designs were produced in the form of curved fans with delicate ornament (9 and 16 Argyle Street). The designs were similar whether used for shops or for houses. Wooden fanlights were re-introduced in the late Regency period. Their characteristic form was the marginlight with either square or 45° angle bars at the corners, (7 Bridge Street house door, 8 Abbey Church Yard). Another design incorporates repeated lozenges (13, 14, 15 John Street).



5 Monmouth Street Detail of turned roundel

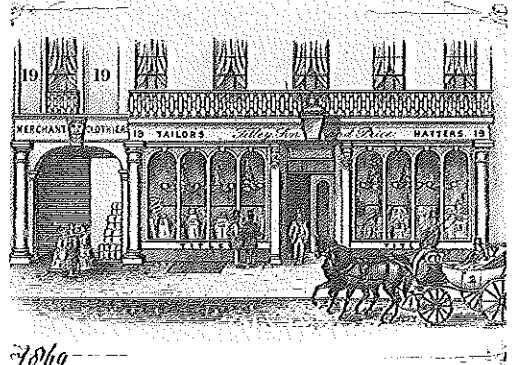
- s **Doors** In design terms the shopdoor is not only a door, but a continuation of the shop window. This dual function is inherently difficult to satisfy in design terms, as the glazing bars of the door usually do not align naturally with those of the window. The shopdoors of classical shopfronts are usually half or slightly more than half-glazed, and of either single or double leaf. Sometimes a double-margin door is used. The width of the stiles and top rail are usually kept to the minimum by using a *gun-stock* stile. The glazed portion is almost always in the form of a separate sash fixed from the inside, forming a recess at the front for the door shutter. (3 Queen Street right hand door, 24, 35, 37 Broad Street, 3 John Street). When the door is replaced this feature is usually lost. The door to the remainder of the house is usually a panelled door with a fanlight over, sometimes matching that over the shopdoor.

- t **Shop door Shutter** This is usually in one leaf and 1 inch thickness and is placed flush into a recess in the front of the door. It is located at the top with two studs (one, if the shutter is narrow) engaging into small plates set in the underside of the top rail, and secured at the bottom with either a coach bolt from the outside or a sash bolt from the inside. There is usually a lift handle at the bottom of the shutter (32 Monmouth Street and 20 Green Street, house door, both fixed).
- u **Door Furniture** This is usually functional in character and of small scale. It may be of wrought or cast iron (painted) or brass. Door handles are usually of knob rather than lever type.
- v **Stall Riser (or Undercill)** This is the area below the window cill and is so called because it derives from the rising stall boards of pre-classical shopfronts. London stall risers are typically panelled, whereas in Bath they are usually just part of the stone face of the building. The undercill may include a grille to light and ventilate the basement and/or there may also be a grille in the pavement for this purpose. Alternatively there were full-width undercill railings.
- w **Undercill Railings** Many city centre shopfronts outside the city walls were put in at the time of conversion of the ground floors of Georgian terrace houses to shops, and were built either on the building line or fully or partially over the front areas. Undercill railings beneath the shop windows allow the maximum light and ventilation to the basement. Many of the railings have been covered over although those to 9 George Street have recently been uncovered. The earlier undercill railings are in wrought iron (2 Abbey Street, 16 Argyle Street), the later ones, where of decorative design, are generally in cast iron (8 Argyle Street, 8 Abbey Churchyard).
- x **Window Display Shelves** Display shelves were often provided immediately behind the glazing bars, at the same level as the horizontal bars, thus enabling the display of small articles to be framed in a single window pane. They were commonly supported either on turned balusters or by wire brackets fixed to the glazing bars.
- y **Internal Fittings** Though these are part of the interior rather than the shopfront they can be of considerable interest in relation to it. They may include counters, shelves and display cases (8 Argyle Street).
- z **Additional Features** Additional features were often added to draw attention to the shop. They can be of much interest in themselves and be of value in the street scene. They include hanging signs, decorative signs and lettering, lamps, trade symbols and figures, sculpture, and coats of arms (8 Argyle Street).

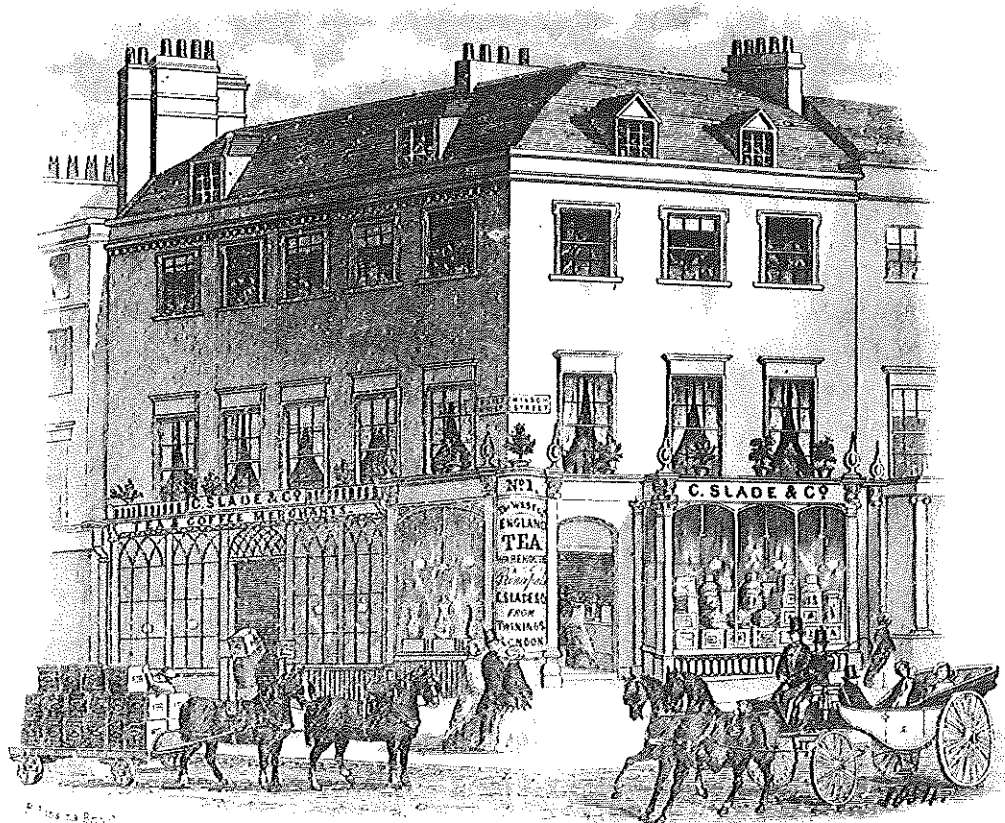
Classical Shopfronts

19 New Bond Street [left]

19 Cheap Street 1849 [right]



1 Milsom Street



Victorian and Edwardian Shopfronts

5.1 INTRODUCTION

A study of original Victorian and Edwardian shopfronts generally, and in Bath specifically, particularly their elements and detail, is an essential preparation for the design of New Victorian or Edwardian shopfronts in the city.

The improvement in manufacture and increased use of cylinder and plate glass from the 1830s onwards, particularly after 1845 with the repeal of excise duty on glass, was the catalyst for far-reaching changes in shopfront design. Initially cylinder glass in large panes was used, usually divided by half-round horizontal glazing bars. These were framed by mullions of narrow spacing, with either square window heads or elliptical arcading (21 New Bond Street, 14 Green Street). This was followed by plate glass in wider, full-height sheets often with round-headed arcading (1 John Street), then by full window sheets. By the late 19th century the shop window had reached its maximum size by lowering the cill, raising the window head and by the inclusion of deep entrance lobbies (3 Milsom Street).

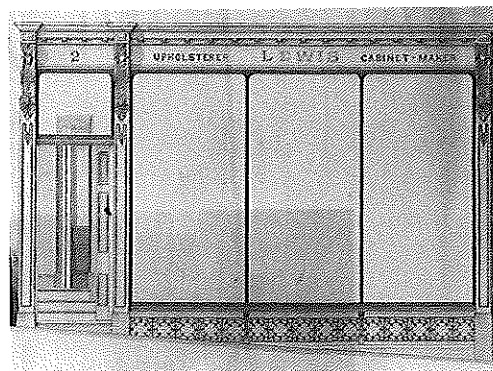
The earlier work retained much of the finesse of classical design. The designs of the mid- to late 19th century were characteristically heavier and more elaborate. Towards the end of the century designs became lighter again, to reach a new peak of elegance in the Edwardian period (32 Milsom Street, 11 George Street).

5.2 SUMMARY OF CHANGES IN SHOPFRONT DESIGN *CIRCA* 1845 ONWARDS

- a Classical principles of design relaxed in favour of influences from many sources.
- b Windows increased in height, width and depth.
- c Crown glass in small panes progressively superseded first by cylinder glass in large panes then by plate glass in large sheets.
- d Shutters generally not provided to shopfronts glazed with full window sheets of plate glass.
- e Roller blind boxes and sometimes roller shutters included as an integral part of the design.
- f A greater variety of materials used, especially in the higherclass shops.

140 Walcot Street [left]
Bow-fronted window with
glazing bars removed

2 Lansdown Road [right]



5-3 REPLACEMENT AND ADAPTATION OF EARLIER SHOPFRONTS

As part of a continuous process of replacement, earlier shopfronts were removed to make way for new shopfronts catering for changed needs and attitudes. Concurrently the glazing bars in the windows of many early shopfronts were taken out and replaced by plate glass either in vertical (8 George Street, 32 Gay Street) or full-window sheets. Early shopdoors with glazing bars were frequently replaced with new doors part-glazed with plate glass. Many bow or quadrant-ended bay windows were taken out or altered to splays as their curved forms were not suited to flat sheets of plate glass (140 Walcot Street). The use of wooden shutters was gradually discontinued, and separate blind boxes were added, usually above the cornice. These changes were paralleled by the general removal of glazing bars and the change to plate glass in the windows of the majority of the smart houses of the city, together with the frequent addition of external projecting blinds.

5-4 THE BASIC VICTORIAN/EDWARDIAN SHOPFRONT FORMAT

The basic architectural format of the Victorian/Edwardian shopfront remained similar to that of the classical shopfront. However, its proportions were no longer governed by classical rules, and its architectural elements were progressively transformed, often being overlaid with ornament and becoming more an aspect of decoration than of structure. Victorian and Edwardian shopfronts are generally characterised by invention and variety, in progressively changing styles.

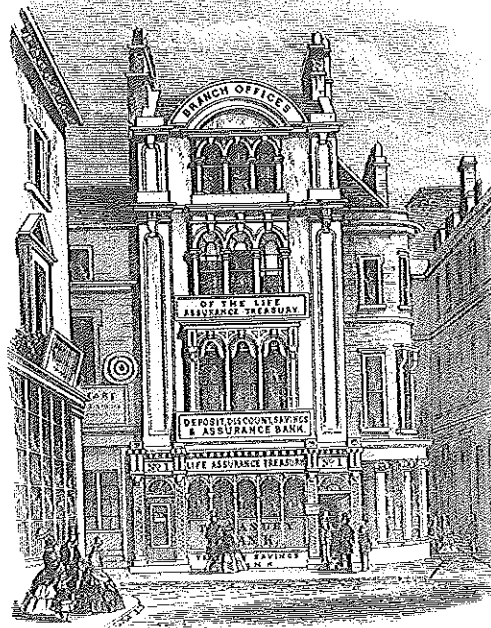
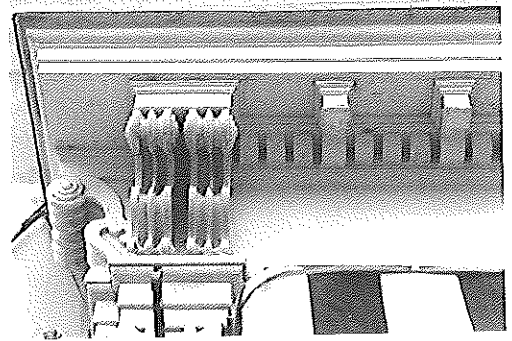
5-5 SCHEDULE OF ARCHITECTURAL ELEMENTS OF VICTORIAN/EDWARDIAN SHOPFRONTS

- a **Entablature** The design of the entablature became typically more elaborate. An integral roller blind box was frequently provided, within any one of its elements (the top or the bottom mouldings of the cornice, the fascia, the architrave, or under the architrave). For trades such as jewellers, a roller shutter box was commonly incorporated behind the fascia, much increasing the projection of the entablature (12 New Bond Street).
- b **Cornice** This was often enriched by the addition of classical architectural detail (i.e. *egg and dart* mouldings, dentils, modillions). Sometimes it was treated in a less classical, more inventive way, such as by the addition of turned pendants (5 George Street, 19 Green Street) or the palm leaf corbels of 7-8 Milsom Street.
- c **Fascia** In the late 19th century the fascia became deeper at the expense of the architrave, in order to accommodate larger fascia lettering. The angled fascia was introduced late in the period, typically having glass facing over incised gilt lettering).
- d **Architrave** In the mid 19th century architraves were typically bold in scale. There are a number of examples of architraves with geometric enrichment of *circa* 1850-60 (21 New Bond Street, 31 Brock Street). Later architraves were generally reduced to a nominal scale (12 New Bond Street, 3 Milsom Street).

1 John Street (left)
Entablature and fanlight over door

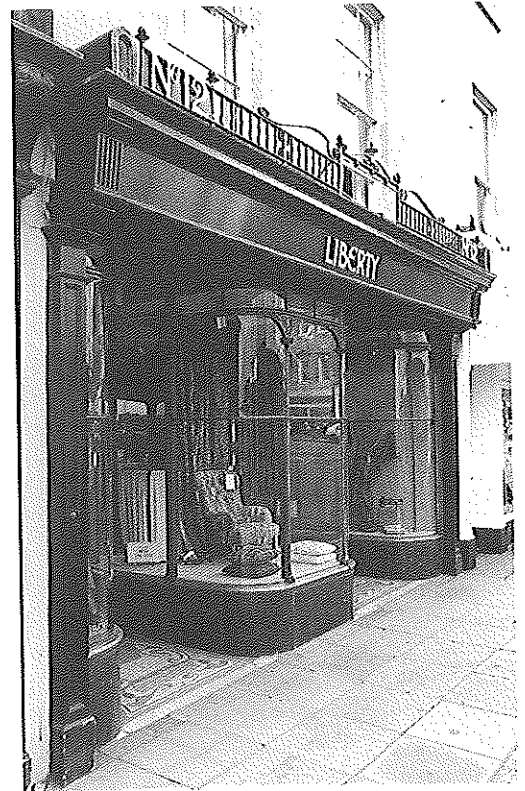


31 Brock Street (right)
Geometric decoration to architrave

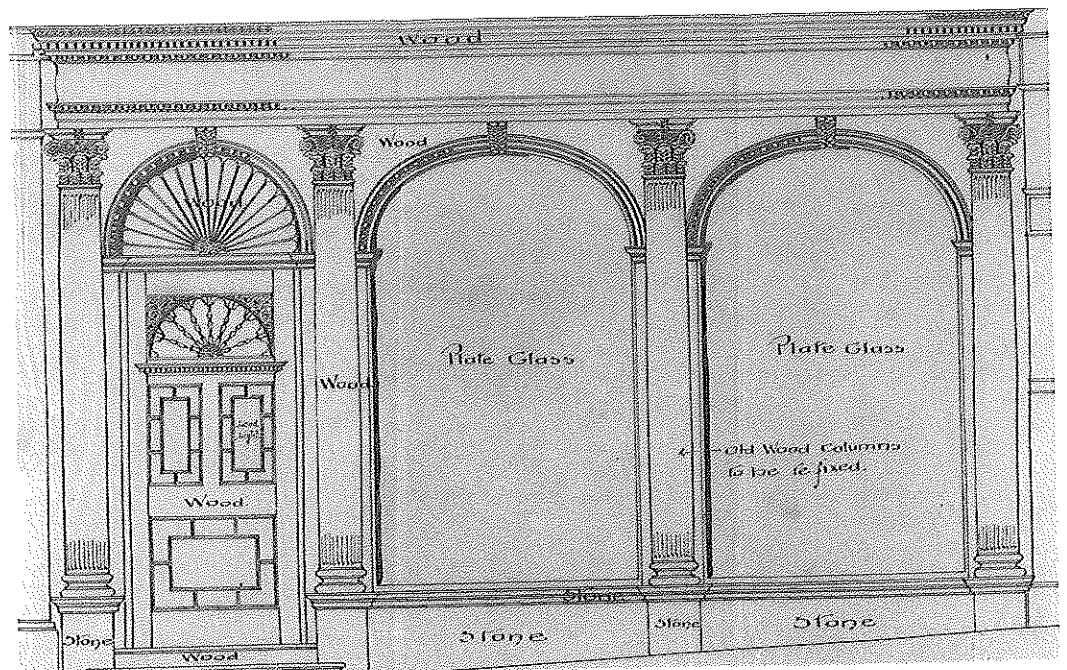


1 John Street (left)
Treasury Bank 1858

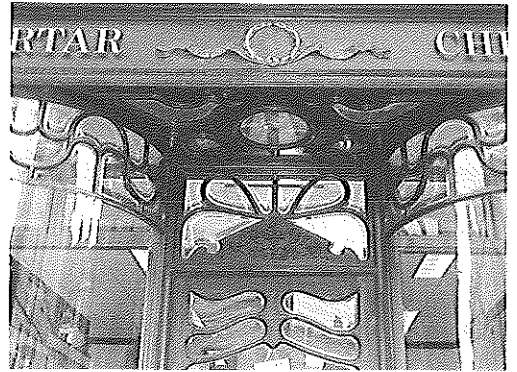
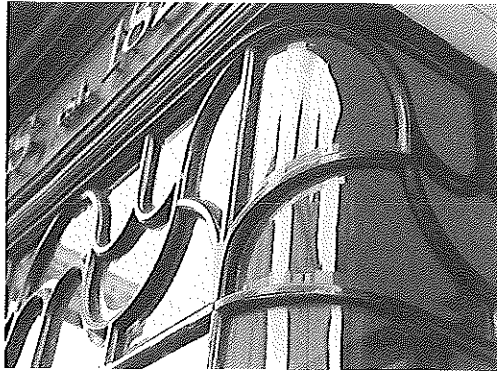
12 New Bond Street
roller blind-box



17 Millom Street circa 1891



11 George Street (left)
Curvilinear glazing bars glazed
with bevelled glass

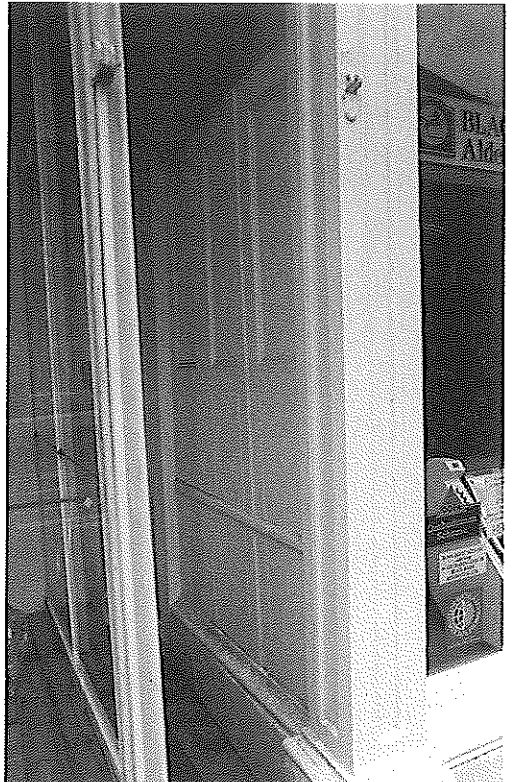


11 George Street (right)
Fanlight

32 Milsom Street (left)
Edwardian elegance

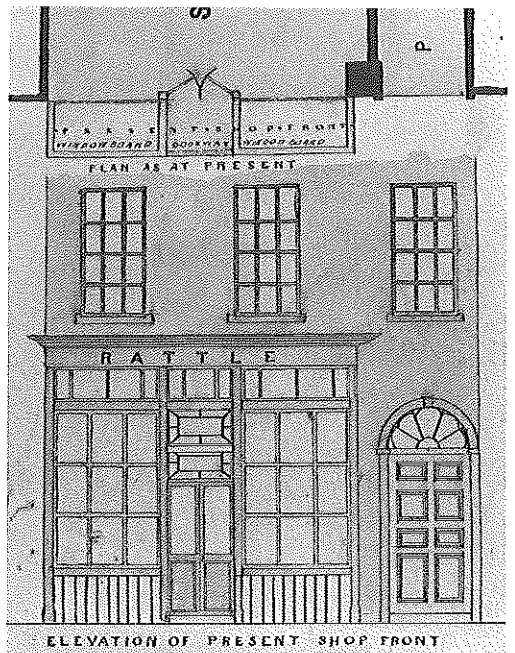


4 Princes Buildings (right)
Shutter to left hand return



The Corridor (below left)
circa 1880. The shopfronts have
tall narrow sheets of glass with
quadrant heads above
engraved brass stall plates.
They replaced the original
multi-paned fronts of 1825

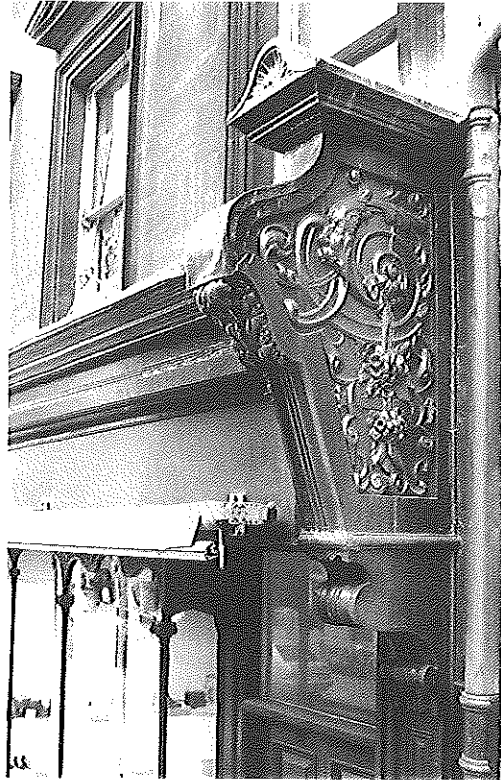
34 Brock Street 1870 (below
right) Mid century drawing
showing Regency front to be
removed



- e **Consoles** (Decorative brackets at each end of the fascia). These became a characteristic feature of Victorian shopfronts. In Bath they are usually of carved wood. There are a number with unusual undercut double consoles, carved with naturalistic floral ornament (14, 19 Green Street). Generally consoles were of more conventionally classical form, often beautifully carved (6 St James's Street, 37 Broad Street). Later, these were superseded by *book-end* console brackets (3, 22 Milsom Street).
- f **Capitals** These are typically more varied in treatment than earlier, more strictly classical examples (146 Walcot Street, 12 George Street).
- g **Columns** Colonnaded shopfronts were a feature of Victorian and Edwardian Milsom Street. Now only the six bay Corinthian front of No. 17 & 18 and the centrepiece of Jolly's remain.
- h **Pilasters** The pilasters of mid 19th century shopfronts are usually of bold character (4 Princes Buildings) or include some elaboration, such as lions' heads at mid-height (8 Margaret Buildings). Pilasters are often omitted in Edwardian work (3 Milsom Street, 9 George Street). Plinth blocks are usually heavily moulded, in character with the pilasters.
- i **Shop Windows** Victorian / Edwardian shop windows are generally flat-fronted, either on the building line or in projecting bays. Deep entrance lobbies became a feature of late Victorian and Edwardian shopfronts, often introduced by a sweep of curved glass (3 and 32 Milsom Street). The top part of the shop window (clerestory glazing) was often treated decoratively by the addition of glazing bars or leaded lights (11 George Street, 7, 8 and 9 Green Street).
- j **Glazing Bars and Mullions** With the change to plate glass, glazing bars were initially superseded by mullions of either tapered, round or *lambs' tongue* sections. Later, fine round glazing bars were used to cover the vertical junctions between large sheets of plate glass in as elegant a way as possible. These are generally of hardwood, often taking the form of thin colonnettes with small capitals, together with curved brackets of similar scale (3 and 32 Milsom Street, 12 New Bond Street).
- k **Glass** (See 5.1 and 5.2).
- l **Shutters** Lifting wooden shutters were generally provided until the 1870's but were progressively discontinued as windows became bigger and plate glass in large sheets took over.
- m **Roller Blinds** (see 9.1c and 5.5a) and **Roller Shutters** (see 9.2 and 5.5a).
- n **Lobby Ceiling** Entrance lobby ceilings were usually panelled (12 New Bond Street), but sometimes mirrored (32 Milsom Street, 8-10 The Corridor), or plastered.

3 Milsom Street [left]

Delicately carved outer face of 'book-end' console and modern cranked-arm roller blind



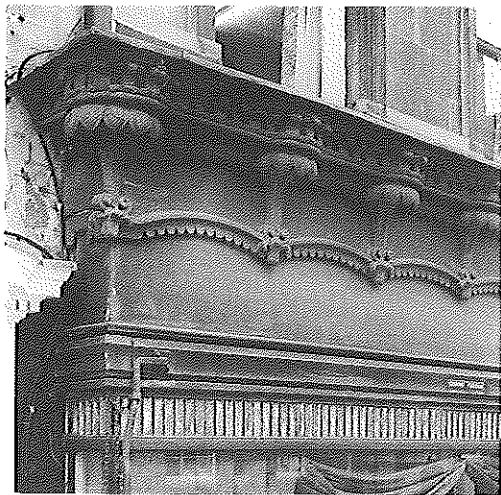
6 St James's Street [right]

Console bracket



7-8 Milsom Street [left]

Palm leaf corbels to cornice. The fascia under arched line of decorations has been added later



14 Green Street [right]

Double console brackets



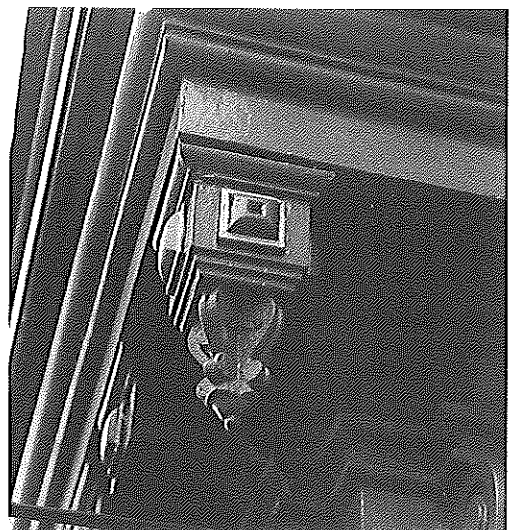
8 Margaret's Buildings [left]

Detail of pilaster



5 George Street [right]

Turned pendant to underside of cornice

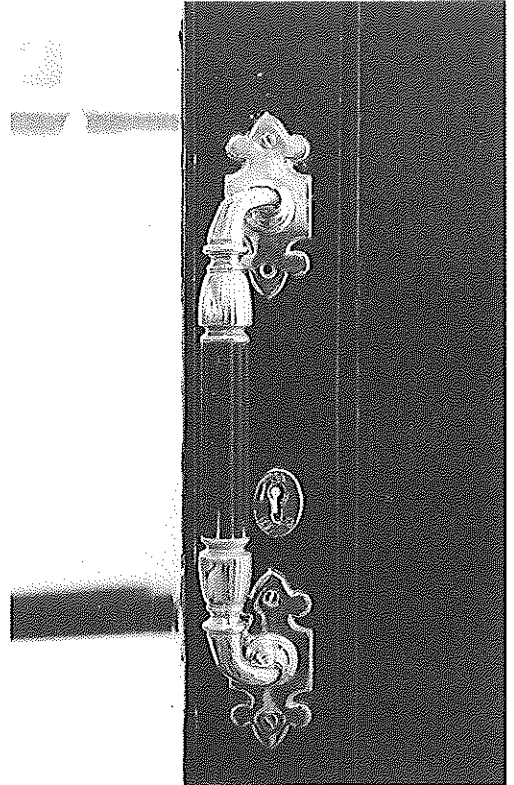


- o Lobby Floor** This is often in mosaic with decorative margins (32 Milsom Street), or decorated overall, sometimes originally incorporating lettering in mosaic or brass (12 New Bond Street, 22 High Street).
- p Window Cill** Mid 19th century shopfronts had shutters and the cills therefore have flat tops to support them. The face of the cill is usually either square, rounded or with either convex or concave centres. Later shops did not have shutters and therefore the form of the cills changed, usually having a shallower projection and weathered top. Late 19th century cills are often much lower than previously, particularly in smart shops where they are sometimes of granite or bronze. Brass cill plates (stall plates) engraved with decorative lettering were once a common and very attractive feature. (See 8.2f).
- q Doorway** Up to the mid or late 19th century the doorway was usually defined architecturally by pilasters. Later, when designs became lighter, the doorway was typically defined by its frame. Door transoms vary in form according to style, sometimes having a decorative overdoor (11 George Street).
- r Fanlight** This is often treated visually as a continuation of the window head, e.g. arched (41 Broad Street), or decorative (11 George Street). The simpler versions are often openable, usually bottom-hung opening in.
- s Doors** Plate glass enabled the door to be half or three-quarter glazed in one sheet; shutter recesses were normally provided where the shopfront also had shutters to the windows. In some Edwardian examples the doors are of elaborate form and very wide (6 and 11 George Street). The door to the remainder of the house is usually panelled, sometimes being the original house door.
- t Door Furniture** Ordinary shopdoors usually have standard shopdoor latches or locks with hardwood, commonly ebony, handles. Smarter shops often have elaborate brass ebony pull handles (32 Milsom Street) or cylindrical ebony handles with turned brass ends (32 Milsom Street).
- u Ventilation Grilles** Full-width decorative cast iron grilles at the window head are a feature of provision shops (See 9.3b).
- v Undercill Stall Riser** Usually of stone (now usually painted), where not in the form of railings.
- w Undercill Railings** Undercill railings to light and ventilate the basement were a common feature of shopfronts within the city centre outside the city walls at least until *circa* 1900, even where very little clearance was available (12 George Street, 5 Princes Buildings). Where a bay is built out over the front area they sometimes extend around its three sides and the doorway is set back on the house frontage (6 Belvedere). Many have since been covered over or removed during the construction of subsequent shopfronts.

Victorian and Edwardian Shopfronts

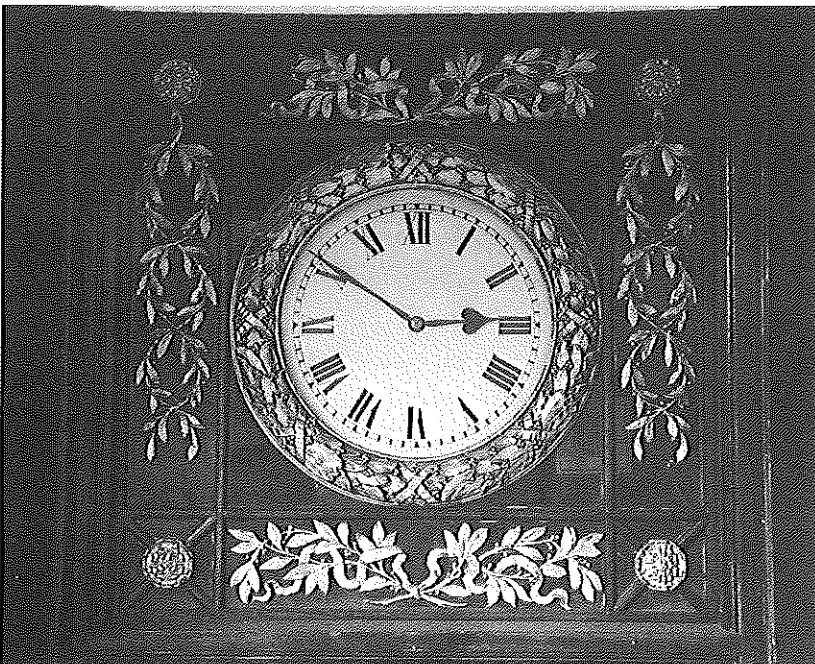
12 Northumberland Passage
[left]

32 Milsom Street [right]
Elegant door handle



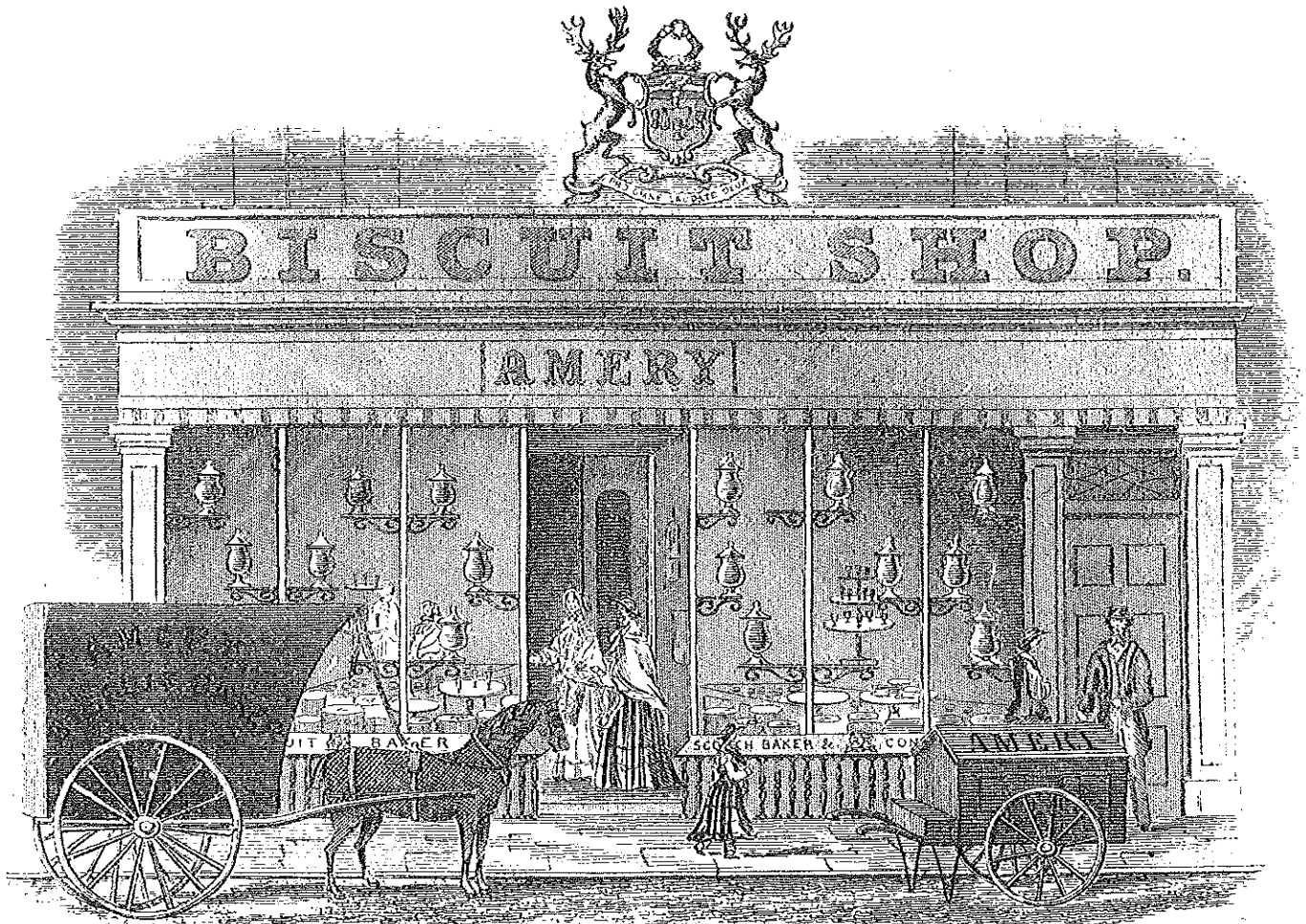
1 Bridge Street [left]

8 Argyle Street [right]
Interior

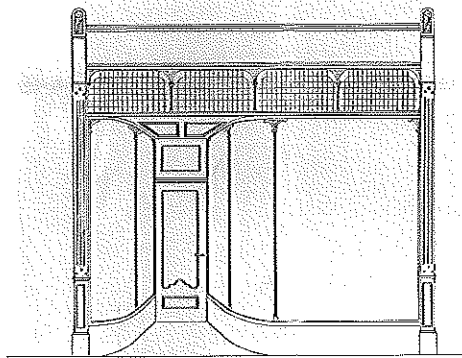


- x **Window Fittings** Part or full-height window backs, sometimes elaborate, usually glazed, were often provided to protect and form a back-drop for the goods on display. (12 High Street, Twerton, 12 Northumberland Place: modern).
- y **Internal Fittings** Usually of mahogany, often decorative and including counters, glass-faced display cabinets and full-height wall fittings (8 Margaret's Buildings).
- z **Other Features** These include hanging signs, decorative lettering, decorative panels, enamelled product signs, lamps, trade symbols and figures, sculpture, coats of arms and clocks.

8 New Bond Street [below]



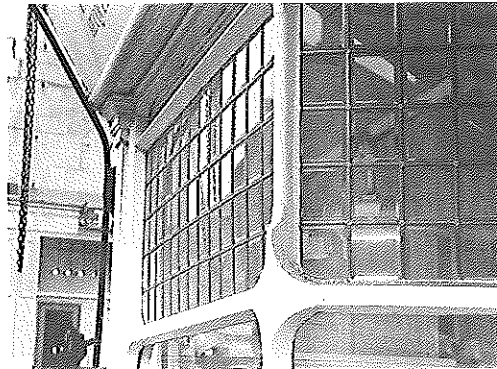
23 Brock Street [left]
Drawing of 1907



6 Belvedere [right]
Flying Bay over undercill
rallings



23 Broad Street [left]
Bevelled leaded window lights



11-13 Milsom Street [right]
Decorative stonework
circa 1879



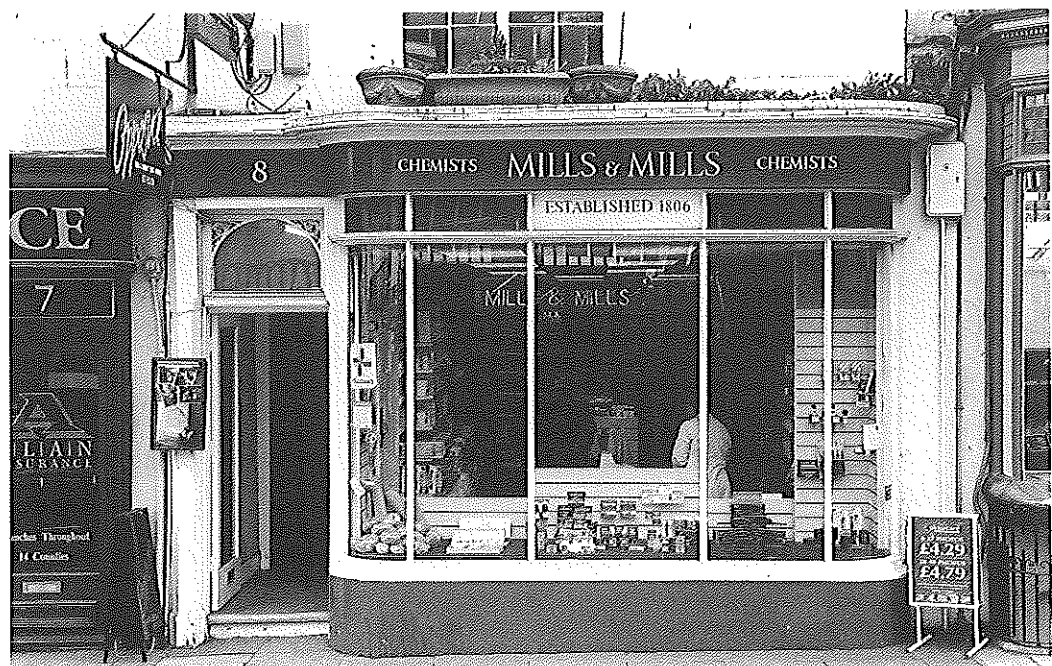
14 John Street [left]
Detail of fanlight



12 New Bond Street [right]
Mosaic floor to entrance



8 George Street [left]
Glazing bars removed and
replaced by mullions and
transoms



Modern Movement Shopfronts

Many interesting designs for shopfronts were produced between the wars, using geometric forms and sometimes new materials such as chrome and 'Vitrolite' (black glass), though few examples survive in Bath. After 1945, what had often been successful, given design flair and good materials, typically degenerated in the hands of uninspired designers, often using cheap materials, into a general mediocrity,

6.1 Historical Context

In consequence of the many changes which occurred in the late 19th and early 20th century, including the discoveries of the various art movements, particularly Cubism, traditional forms in the arts were rejected. From then on the basic qualities of form, colour and materials were to become the characteristic inspiration of art and design rather than the art of the past.

6.2 REMOVAL AND ALTERATIONS OF TRADITIONAL SHOPFRONTS

Many traditional shopfronts were taken out completely and replaced by modern shopfronts. Sometimes, however, the shopfront was not entirely replaced and elements of the traditional architectural framework remain (party wall pilasters and consoles, and sometimes cornice and fascia).

6.3 RECENT WORK

A more sensitive approach has been evident in some recent work. References to the architectural elements have re-appeared, the use of colour has become more restrained, and fascia lettering is more refined and of smaller scale (5 Union Street). However, contextual requirements have not always been respected.

6.4 CHARACTERISTICS OF MODERN MOVEMENT SHOPFRONTS

- a General abandonment of the traditional design format of architectural elements, in favour of an undifferentiated surround to the shop window.
- b Window head at a relatively low level, often following the level of a suspended ceiling within.
- c Exaggerated depth of fascia and size of fascia lettering.
- d Use of modern materials and techniques such as frameless plate glass, anodized aluminium framing, sheet metal with enamelled colour finish, blockboard, medium density fibreboard, sheet plastic, etc.
- e Windows consisting of large areas of plate glass, often extending down to a cill at floor level.
- f Wide entrances with double or sliding doors.
- g Colour schemes of great variety.
- h High levels of illumination.
- i Non-differentiation between window display space and internal space.
- j General design simplification, reduction of detail to the minimum, and omission of ornament.

Modern Movement Shopfronts

11 New Bond Street Note the use of high quality materials



6.5 MODERN STYLE SHOPFRONTS: GUIDELINES

New modern style shopfronts should be designed to respect the context of the city, its streets and the design of its buildings, generally by the use of traditional scale and proportion and where suitable by the re-introduction of the architectural elements or their equivalent in modern form.

The following should be considered when designing modern shop fronts:

- a Re-introduce the cornice to separate the shopfront from the elevation of the building above.
- b Raise the level of the window head to the general level of the traditional shopfronts in the group whether or not there is a suspended ceiling within.
- c Reduce the depth of the fascia to a traditional depth. Nothing would be of more benefit to the appearance of shopping streets generally than the reduction of overscaled shop fascias.
- d Break down large areas of glazing, where appropriate, by introducing mullions or pilasters.
- e Raise the cill level, where suitable for the trade of the shop.
- f Reduce the width of excessively wide entrances.
- g Avoid open shopfronts.
- h The use of a wide variety of materials and techniques for modern shopfronts is appropriate, but in general natural materials should be used in preference to synthetic ones, and shiny plastic sheet for fascias and shiny plastic fabric for blinds should be avoided.
- i Reduce levels of internal illumination by concentrating lighting on the display rather than lighting the shop interior to a uniform level.
- j Reduce external illumination and illuminated lettering to a level appropriate to the context.
- k Refer to the general guidelines (Section 12).

Modern Movement Shopfronts

19 New Bond Street



Colour

In Bath the background colours consist of the various hues and tones of Bath stone offset by frequent views of foliage. In this context bright colours are out of place. There is plenty of scope for the imaginative use of colour, but it should be subtle rather than of high intensity.

7.2 HISTORICAL COLOURS

7.1 No other single aspect of design has so much effect on the character of a shopfront than its colour. A good design can be completely spoilt by poor colour, or a nondescript design uplifted by the right choice of colour. Colour also has an effect on the street scene; out of key or aggressive colour will be damaging to everything within the field of vision.

Mid 18th century shopfronts were painted in a relatively restricted range of colours, using the pigments then available. They were all derived from natural materials. Some, such as those of earth colours, were cheap, others were more expensive and so were used sparingly. Natural colours are less likely to look garish or out of key than synthetic colours. Additional, brighter, chemically produced colours appeared gradually from the early years of the 19th century.

7.3 COLOURS – HISTORICAL DEVELOPMENT

- a **Mid Georgian** Restricted palette of *architectural* colours, as used on buildings generally (white, off-white, stone colour, yellow ochre, terracotta, olive green, grey, brown).
- b **Late Georgian** Changes in taste influenced by the Neo-Classical movement introduced a new range of colours derived from antique usage (Pompeian red, light and dark bronze green etc). Light blue and light green were frequently used for shopfronts. Shopfronts often painted in several colours to differentiate the main elements (e.g. the fascia in a dark colour, to act as a background to lettering, architectural framework in either white, cream or neutral colours; glazing bars in white, cream, brown, dark green etc.).
- c **Regency and William IV** Increased range of colours. Simulation of expensive natural materials by use of graining, marbling, bronzing and gilding. Use of dark colour over the whole shopfront (purple brown, Burgundy red, dark green, a dark, dulled blue, black, etc.).
- d **Early Victorian** Continued use of dark colour overall, sometimes with detail or lining—in picked out with lighter or bright colour, and in gilding on smart shops.
- e **Late Victorian** Use of expensive natural materials on smart shops (hardwood, granite etc.). General dark colour range followed by lighter colour influenced by the Queen Anne Revival and the Arts and Crafts movement.
- f **Edwardian** Use of light colours, also black and white.
- g **Modern Movement *Inter-War*** General use of light colours, especially white and cream, characteristically contrasted with accents of brighter colours.
- h **Modern Movement *Post-War*** Colour very varied due to the wide range of materials used in juxtaposition. Bright colours often used on fascias or for lettering.
- i **Modern Movement *Recent*** Greater use of white and light neutral colours; subtle secondary colours of low key used overall (5 Union Street). Frequent (and regrettable) use of a strong deep blue colour.

Colour

7-4 Colour : Guideline

Follow either original colour schemes using historically correct colour, or appropriate colour schemes of subsequent date if this suits the design of the shopfront.

*9b Margaret's Buildings
Detail*



Signs and Lettering

8.1 Generally

Shop signs and lettering are a prominent aspect of shopfront design and communicate not only by their literal meaning, but by their design and the image they project of efficiency, exclusiveness, etc. They are usually replaced at changes of trade or proprietor, though sometimes signs are covered over rather than removed.

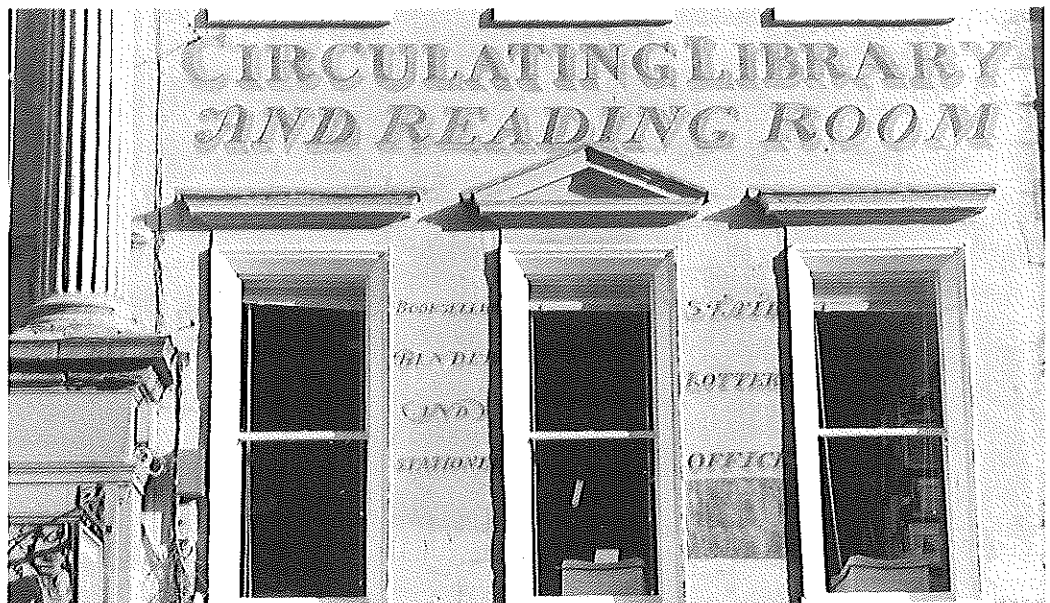
8.2 SIGNS: HISTORICAL DEVELOPMENT

- a **Hanging Signs *pre-1766*** Typically early and mid 18th century shops were identified by hanging signs in the form of trade symbols or other devices. This was more practical than lettered signs as many people were illiterate. The signs were in wood or metal, either flat, in relief, or three dimensional, either cut out or on a background, and painted or gilded. As lettering was not needed, modest shopfronts did not have fascias (2, 3, 11, 12 Queen Street, 4 North Parade Passage). With the proliferation of shops this became increasingly inconvenient, and hanging signs were banned (London 1762, Bath 1766). At about the same time house numbering was introduced.
- b **Fascia Signs** After 1766 the hanging signs could be fixed to the wall, or other wall signs provided (oil painting of Orange Grove *circa* 1780). These were soon superseded by shopfronts with fascias intended for signwriting. (5 Church Street).
- c **Additional Signs and Lettering** Later, advantage was often taken to add further sign boards, either as an additional panel standing on the cornice, or fixed to the wall above, and also to paint lettering on the face of the building (43 Milsom Street, 27 Belvedere, and as shown on the Street Panoramas generally).
- d **Hanging Signs *19th century*** Hanging signs re-appeared later. They took the form of realistic, sometimes fully three-dimensional trade symbols, without any lettering. They constitute a popular art form of great variety and interest (hats, sheep, cows, scissors, pestles and mortars, etc.). In Bath all the original examples have been taken down. Photographs of Broad Street show signs in the form of a boot and of a pair of glasses. For examples see the Museum of Naive Art.
- e **Three-dimensional Lettering *mid 19th century*** This includes stock lettering of block form and of decorative types, in various materials – cast iron, enamelled sheet metal, ceramic, and wood (14 Green Street). Lettering was also cut deeply into stone, marble, or granite stall risers, or appeared in brass or bronze panels or cartouches (11-13 Milsom Street).
- f **Engraved Brass Stall (Cill) Plates *mid 19th century*** Wide, splayed or curved stall plates were engraved with ornamental lettering, often with simulated returns in enamel (18 Corridor, 17 Margaret Buildings, 7 Bridge Street). Photographs show that in the late 19th century The Corridor had brass stall plates from end to end. Others probably survive elsewhere, though covered over.
- g **Glass-Fronted Signs** Glass-fronted signs are an effective way of protecting the brilliance of gold leaf lettering (38 St James's Square, 12 Northumberland Place: modern). Originally the lettering was incised into a wooden background but later was often formed in copper sheet. It was sometimes embossed (17 Broad Street), or applied to the back of the glass (4 Beau Street, 13 Lower Borough Walls). Glass-fronted signs were also used in positions other than the fascia (13 Lower Borough Walls (above the fascia), 8/10 The Corridor, (on the cill, now covered).

- h Fixed Projecting Signs** These frequently appear in photographs of street scenes from the late 19th century, but have now mostly disappeared. The signs were typically of rectangular form with block lettering, and were generally of little aesthetic appeal.
- i Early Modern Signs** Sometimes the lettering was treated in a large-scale three-dimensional way, and became part of the architecture (14 Cheap Street, not original).
- j Later Modern Fascia Signs** Generally the fascia was increased in height (and the lettering enlarged to suit) until it became the dominant element of the shopfront. The fascia was made of a variety of materials (natural wooden boarding, tiles, mosaic, profiled metal sheet, plastic sheet), or was internally illuminated. Lettering was often three-dimensional and/or internally illuminated, or outlined in neon tube. Large fascia signs can be far too assertive in the street scene, and are particularly out of place in Bath. Fortunately the need for a more restrained approach has been recognised and some recent fascias are of narrower depth (8 Westgate Street, 9b Margaret's Buildings).
- k Hanging Signs (Modern)** Hanging signs have once again appeared. Most take the form of simple rectangular or elliptical boards with painted lettering and restrained decoration (22a Broad Street). Others are more pictorial (6a Broad Street), more elaborate (12 Northumberland Place), or have been inspired by 19th century trade symbols (a painting of a sheep at 10 Green Street). If well designed they can contribute much interest to a street, particularly where it is narrow and can therefore be seen to good advantage (Green Street, Northumberland Place).

43 Milsom Street

Painted lettering on stonework



8.3 SCHEDULE OF POSITIONS FOR SIGNS AND LETTERING

Shopkeepers have always sought additional places to advertise their trade. Consequently, from the early 19th century onwards there has hardly been a position on the shopfront not used at some time or other for this purpose, including:

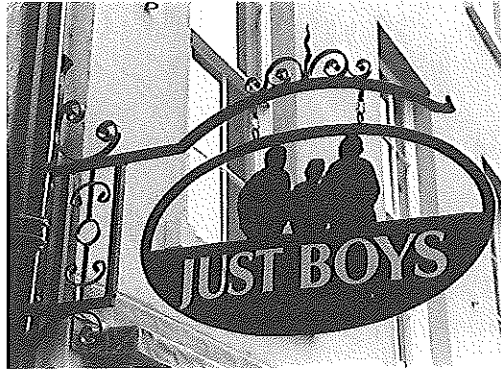
Fascias
Hanging signs
Fixed projecting signs
Panels on walls or on top of the fascia
Lettering painted on the walls of the building
Stall (cill) plates
Stall risers
On the glass of the shop window, shopdoor, fanlight or lanterns
Door transoms and overdoors
Brass push or kick plates
Brass name plates on doorways
Floors of entrance lobbies
Window and door shutters
Blinds
Clocks, cartouches
Decorative panels
Wall tiling
Window backs
Internal fittings
Flags, banners

8.4 LETTERING STYLES: HISTORICAL DEVELOPMENT

- a **Generally** Lettering styles developed as part of the development of style generally, each shopfront style having its characteristic style of lettering.
- b **The English Vernacular Lettering Tradition** This unique tradition of lettering developed principally in the 18th and early 19th century, and because of its boldness and clarity is well suited for architectural use, including shopfronts.
- c **The English Letter** The basic lettering form of the tradition is the English letter, a handsome form with strong verticals and very slender horizontals. The original incised street names of Georgian Bath are outstanding examples of this form. It also appears on the shop fascias shown in the drawings of Thomas Baldwin's scheme for Cheap Street. There is a painted example, in white on black, on the fascia of the stone doorway of the Ivy House Stores, Sion Hill.
- d **Early 19th Century Letter Forms** The tradition was greatly extended in the early 19th century by the use of distinctive new letter forms such as Clarendon, Egyptian and Grottesque.

Signs and Lettering

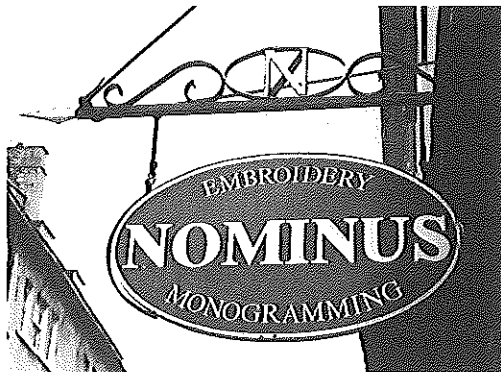
4 Beau Street (left)
Modern hanging sign



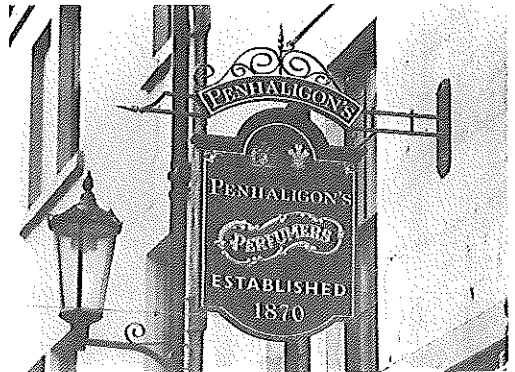
17 Broad Street (right)
Detail of embossed gold numerals



22a Broad Street (left)
Hanging sign



12 Northumberland Place (right)
Hanging sign in traditional style



Green Street (below left)
Hanging signs

6a Broad Street (below right)
Hanging sign

