



**Spring Bank Conservation Area
Shop Front Design Guide
Published June 2024**



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Figure 1 – Photograph along Spring Bank looking west from the Ferensway junction approach (Author, 2023)

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1. Introduction

Since Spring Bank started to develop in the early 1800's following the expansion of Hull city centre, it has continued to evolve and adapt to meet the changing needs of the local community. Originally designed as a predominantly residential street, in the late 1800's many of the former grand 2-4 storey residential dwellings, with their front gardens and generous rear gardens, were converted to retail use at ground floor level. This was as a result of the extensive development of the residential streets around Spring Bank which led Spring Bank to evolve into a local high street.

Since the late 1800's, Spring Bank has continued to evolve through more recent years which has led to the erosion of the quality of the Conservation Area. Many of the original Victorian shopfronts have been removed and there is a danger that, without intervention, the character of the Spring Bank Conservation Area will be lost.

This document is designed to set out the principles of design that should be considered with any proposed works in the Conservation Area. This should be used to guide both the design process and the decision making process to enable a consistent approach to be established and maintained in the future.

Following public consultation in early 2024 the Document was approved for publication by Planning Committee 18 June 2024. The document will be classified as an Advisory Planning Guide and will become a material consideration within the planning process.



Figure 2 - Historical photograph showing the character of Spring Bank in the early 1900's (Hull Daily Mail, 2023)



Figure 3 - Historical photograph showing the character of Spring Bank in the early 1900's (Hull Daily Mail, 2023)

2. Policy Context

The contents of this document are intended to allow decisions to be made in accordance with the requirements of the Hull Local Plan, including specific policies on the management of shop fronts, as detailed below:

Hull Local Plan Adopted November 2017

Policy 19 - Shop fronts

1. Shop fronts should be designed with regard to the character of the building on which it is to be sited and the character of the surrounding area. Particular care should be given to the proportions and alignment of the shop front relative to the building, particularly within Conservation Areas.
2. Existing shop fronts which make a particular contribution to the character of the building or surrounding area should be retained and refurbished wherever practicable.
3. Shop fronts should be designed in a way that maximises their accessibility. Applications that fail to do this will be refused.
4. The installation of permanent security features must show why less intrusive security measures would not be appropriate. Security features must be designed as integral features of the shop front and must be treated in such a way as to provide an active frontage when lowered. Applications for solid, untreated shutters will be refused.

3. Shopfront design components

The majority of the traditional shopfronts along Spring Bank were installed in the mid-late 1800's after Spring Bank progressed from a "suburban 'promenade to the shopping 'centre' of the neighbourhood"¹ and many of the residential properties were converted to retail use on the ground floor level. This involved the wholesale adaption of the groups of buildings, each with a distinct style and detail that is visible in the historical photos from this time. Some of these details have been retained today.



Figure 9 - Historical photograph from C1905 showing the styles of shopfronts installed on Spring Bank (Gibson, Hull Then and Now, Volume 2, 2010)

¹ Hull Then and Now series, Paul Gibson)



Figure 12 - Historical photograph from C1905 showing the styles of shopfronts installed on Spring Bank (Gibson, Hull Then and Now, Volume 1, 2008)



Figure 11 - Historical photograph from C1905 showing the styles of shopfronts installed on Spring Bank



Figure 10 - Historical photograph from C1905 showing the styles of shopfronts installed on Spring Bank (Gibson, Hull Then and Now (5th Edition), 2015)

Shopfront design components

Traditional Victorian shopfronts comprised of a number of different components, all designed to frame the goods on sale within, to provide maximum visibility of the goods on display and to respond to the architectural style and proportions of the building. The shopfronts were also designed to be highly functional, ensuring that rainfall is managed and shed from the building and that ventilation and protection from the sun through the use of blinds/awnings were all included in the shopfront design. A traditional shopfront design comprises of the following components :

Cornice - ensures that rainwater is thrown away from the building and protects the shop frontage from water damage

Fascia - provides the area where signage is applied (traditionally hand painted directly onto the fascia)

Blind boxes - These were positioned either above or below the fascia and conceal the blinds/awnings when not in use. The support brackets were often fixed to the pilaster.

Blinds/awnings - These provide shading from the sun, preventing the units from overheating and providing shelter for the sale of goods externally.

Console brackets / corbels - a decorative element that sits at the top of the pilaster which frames the fascia and conceals/protects the edges of the fascia panel.

Pilasters - conceal the wall between shop units and act to frame the shop front vertically. They also conceal the rain water pipe from the roof above.

Pital - these sit at the top of the Pilaster providing a head to the pilaster column.

Plinth - these are located at the bottom of the pilaster and provide a base to the column.

Stall risers - These provide a solid base to the shop front, protect the shopfront from passers-by kicking the glass and also prevent water damage to the timber shopfront.

Mullion - These are vertical supports to the glazing and help to provide support to the glass and reduce the size of the glass required. They also visually enhance the shopfront by emphasising the vertical proportions

Transom - These are horizontal supports to the glazing and reduce the height of the glass required. They are located at high level.

Transom lights - These are windows at high level and were traditionally installed to conceal the gas lights behind. They are often used as a decorative feature using stained glass and translucent glass and were often created using leaded lights (small panes of glass connected together with lead cames).

Ventilation grills - These were located above the transom lights and provided background ventilation to the shop unit.

Fanlight - These are positioned above the door and were often pivot opening fanlights to provide ventilation to the shop unit.



Figure 13 - Illustration showing the various parts of a shopfront design (Author, 2023)

4. Shopfront design proportions

The key to a successful shopfront design is in ensuring that the proportions of the design reflect the proportions and architectural style of the building above. The pilasters, console brackets and fascia combined should frame the shopfront and provide the structural support to the shopfront opening. Pilasters should always be positioned between units and fascia's that extend over multiple units should be avoided.

The following diagram illustrates some key principles that can be applied to either traditional or modern shopfronts to ensure a successful design.



Figure 15 - Illustration showing how the pilasters and fascia frame the shopfront (Author, 2023)



Figure 14 - Illustration showing how the proportions of the various elements of the shopfront should align to create a visually considered design (Author, 2023)

5. Architectural style

In some instances, where Victorian shopfronts were located previously, it is possible to reinstate the original Victorian shopfront.

Where buildings form part of a group of shopfronts, it is possible to use details such as console brackets and cornice profiles on adjacent units as a template to reinstate these features elsewhere within the group. This should be based on retained existing features, onsite investigation and historical photographs and should be an accurate representation of the earlier shop front. Application of standard catalogue designs, or designs based on assumptions of what is thought to have existed should be avoided as this is often unsuccessful and leads to an inaccurate representation and an inauthentic solution.

Where historical research identifies that shopfronts were installed much later than the Victorian era and there is no evidence of earlier shopfront designs, it is more appropriate to provide a more modern shop frontage. This should still reflect the proportions and principles of the historic shopfront, with pilasters framing the vertical sides of the shopfront and a fascia framing the top of the shop front, but can be articulated in a more contemporary style. Signage should be limited, however, to the fascia or painted directly onto the glass.



Figure 10 - Example of successful modern shopfront designs (The Guardian, 2023)



Figure 11- Examples of successful modern shopfront designs (The Guardian, 2023)



Figure 16 - Example of successful modern shopfront designs (The Guardian, 2023)

6. Signage

The use of inappropriate signage on Spring Bank has had a detrimental impact on the overall character of the Conservation Area. Large scale acrylic signage, often internally illuminated, have been applied over the top of existing signage or historical fascia details which dominate the street frontage, fighting for attention in the wider context of the street.

The lack of consistency in colour range and the use of bright colours also detracts from the retained historical details and character of the Conservation Area. A lack of cohesion in the font styles used for signage across the shopfronts also impacts negatively, with signs competing for the attention of passers-by.

The inconsistent application of projecting signage across the street frontage further contributes to the chaotic appearance and visual clutter of the street.



Figure 18 - Photograph of 117 Spring Bank (Author, 2023)



Figure 17 - Photograph of 121 Spring Bank (Author, 2023)



Figure 21 - Photograph of 15-17 Spring Bank (Author, 2023)



Figure 19 - Photograph of 113 Spring Bank (Author, 2023)



Figure 20 - Photograph of 153 Spring Bank (Author, 2023)

The historical photographs of Spring Bank show how traditional signage was incorporated into the shop front. The fascia panel, which was either vertical or sloping, provided the name and number of the shop. This would have been hand painted directly onto the fascia and repainted for each new tenant. The signage was limited to the fascia only and framed by the console brackets to each side. This provided a consistency across all units.



Figure 22 - Historical photograph from 1905 showing an example of the shopfronts on Spring Bank (Gibson, Hull Then and Now, Volume 1, 2008)

Additional signage and advertisements were often incorporated into the shopfront and either hand painted directly onto the glass or printed onto paper and positioned behind the glass for extra impact.

Fascia signage

Additional temporary/seasonal signage to shopfront



Figure 23 - Historical photograph from 1905 showing No 235 showing the signage (Gibson, Hull Then and Now, Volume 1, 2008)

7. Font styles

Historical photographs dating from C1905 along Spring Bank illustrate the use of a variety of different font styles that create a distinctiveness to the street. The following pages set out the font styles traditionally used on Spring Bank during the late 1800's/early 1900's.



Figure 25 - Historical photograph from 1905 showing No 235 showing the signage (Gibson, Hull Then and Now, Volume 1, 2008; Gibson, Hull Then and Now, Volume 1, 2008)

Shimmer Wide

A B C D E F G H I J
K L M N O P Q R S T U
V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

& . , : ; - ' ! ? \$ %

1 2 3 4 5 6 7 8 9 0

Figure 24 - Shimmer Wide font style (Solo, 1976)

The below image of No 235 Spring Bank showing the use of Bohemia Font to 'REFRESHMENTS'.

Gill Sans bold to 'BOTANIC DAIRY'



Figure 28 - Historical photograph from 1905 showing No 235 showing the signage (Gibson, Hull Then and Now (5th Edition), 2015), p54.



Figure 27 - 'Bohemia' Font style (Solo, 1976), p13.



Figure 26 - 'Gill Sans Bold' font style

Cartwright Font to 'DEWHURSTS CASH DRUG STORES'

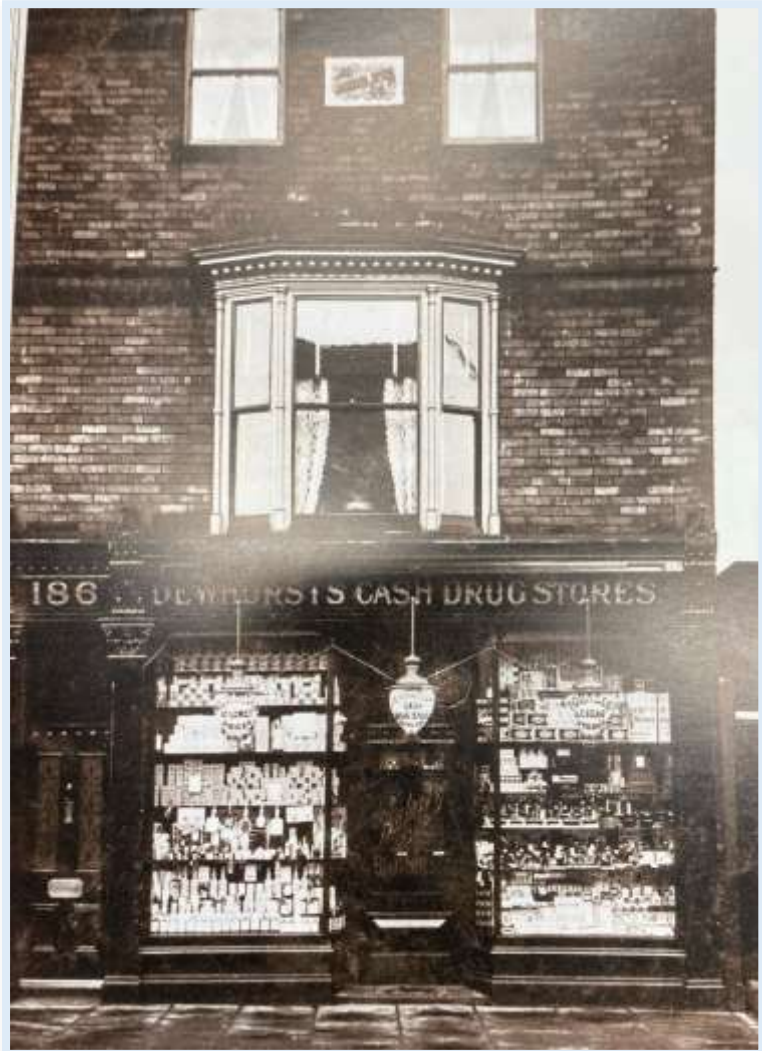


Figure 30 - Historical photograph from 1905 showing the north side of Spring Bank from No 180-186 showing the earlier shopfronts (Gibson, Hull Then and Now, Volume 2, 2010).

Cartwright

ABCDEFGHI
JKLMNOPQRS
TUVWXYZ
(&.,:;-'"!?)
abcdefghijklmno
pqrstuvwxyz
1234567890

Figure 29 - 'Cartwright' Font style (Solo, 1976), p22.

Wampum Font to 'SCOTCH DEPOT'



Figure 32 - Historical photograph from 1904 showing the signage to 129a Spring Bank (Gibson, Hull Then and Now, Volume 3, 2012)



Figure 31 - 'Wampum' Font style (Solo, 1976), p98.

There is a possibility that some of the original signage fascias are concealed behind the later addition signage and could be uncovered. For example, the following photos were taken of 175 Spring Bank (south side) and show the original hand painted signage for a Bakery shop.

These illustrate the use of :-

Gill Sans bold to 'OWNN').

Commercial Script to Cook, Confectioner and Biscuit Baker)



Figure 35 - Photographs of signage to 175 Spring Bank. (Author, 2023)



Figure 34 - 'Gill Sans Bold' font style



Figure 33- Commercial Script' font style

In instances where Victorian shopfronts are to be restored, consideration should be given to the use of traditional font styles such as Shimmer Wide, Bohemia, Cartwright, Wampum or Commercial Script.

Where more modern shopfronts are proposed, modern fonts such as Gill Sans bold would be more appropriate to create a crisp contemporary aesthetic, that also respects the history of the street.



Figure 36 - 'Shimmer Wide, Bohemia, Cartwright and Wampum font styles (Solo, 1976)

8. Signage materials

Traditional Victorian signage were either hand painted directly onto the fascia or carved into the timber using a V shaped chisel. The carved solution provides a high quality finish with added depth to the signage but can be difficult to change with new tenants. Hand painted signage can be affective and allow names to be changed easily as tenants change.

Where a more modern appearance is preferred, the use of cut out metal signage can be an affective solution that still respects the character of the historic shopfront design.

Signage can also be painted directly onto the glass frontage which allows the introduction of secondary signage at eye level, to the street.



Figure 37-Hand painted signage (Boards, 2023)



Figure 39 -Cut out letters on a traditional fascia can provide a more modern solution (SIGRAMCR., n.d.)



Figure 40 - V cut lettering on a traditional Victorian sign (Dibs, n.d.)



Figure 38 - Guided glass painted sign by Bravo Boards (Boards, 2023)

9. Cornice

The cornice is located above the fascia and serves a number of functions.

The cornice projects out over the fascia and the shopfront below and it serves to throw water away from the shopfront joinery work to prevent moisture getting into the end grain of the wood. The cornice would traditionally be topped with a lead flashing that was lapped 150mm into the brickwork above, provide a waterproof seal and preventing water from dripping into the timber work below.

The cornice also provides a decorative element that, when combined with the fascia below, creates a strong horizontal element. This, combined with the vertical pilasters, creates a frame surrounding the shopfront.

Some cornice details have been retained along Spring Bank and should be used to establish the profile of cornice to be used to restore adjacent shopfronts within the group. Evidence of cornice details may also be found behind existing shop signage that can influence the design and proportions of a restored shopfront.



Figure 41 - Retained cornice detail to 141 Spring Bank (Author, 2023)



Figure 42 - Retained cornice detail to 45 Spring Bank (Author, 2023)

10. Pilasters and Corbels/Console Brackets

Following the success of Spring Bank and the Avenues as a thriving residential area in the late 1800's, many of the residential units were converted to retail use at ground floor to serve the growing local community. When converted to retail use, traditional Victorian shop fronts were installed. Historical photographs show that these shop fronts had a variety of pillasters and decorative corbel details.

Pillasters are positioned at each side of the shop front and provide a number of functions. Combined with the signage fascia above the shop front, pillasters visually frame the shop front, defining the extent of the shopfront and drawing attention to the goods displayed within. Pillasters were also used to enclose rainwater pipes from the roof above at ground floor level so that they were not visible at street level. Additional pillasters were also sometimes used to define the entrance to upper floor residential units.

Corbels (or console brackets) were positioned at the head of the pilaster and their function is to cover the end of the signage fascia and to prevent water ingress to the top of the pilaster. As traditional Victorian shopfronts often had sloping fascia signboards, corbels/console brackets were often large in scale and became decorative elements formed from carved timber or stonework.

The following pages provide a record of the retained corbel details to both the south side (odd numbers) and north side (even numbers).



Figure 43 - No 45 Spring Bank showing the retained pilasters and console brackets dating from the late 1800's. (Author, 2023)



Figure 44 - No 104 Spring Bank showing the retained pilaster detail (Author, 2023)

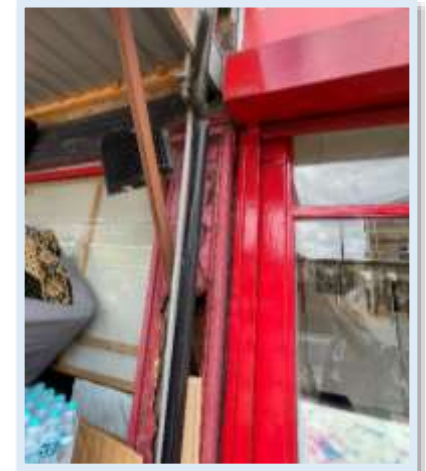


Figure 45 - No 145-147 Spring Bank showing the retained damaged pilaster detail



Figure 49 - Retained console bracket to No 19 Spring Bank (Author, 2023)



Figure 47 - Retained console bracket to No 21 Spring Bank (Author, 2023)



Figure 46 - Retained console bracket to No 21 Spring Bank (Author, 2023)



Figure 48 - Retained console brackets to No 45 and 47 Spring Bank (Author, 2023)



Figure 50 - Retained console brackets to No 121 Spring Bank (Author, 2023)



Figure 51 - Retained console brackets to No 151 Spring Bank (Author, 2023)



Figure 53 - Retained console bracket to No 157 Spring Bank (Author, 2023)



Figure 52 - Retained console brackets to No 169 & 121 Spring Bank (Author, 2023)



Figure 61 -Retained console bracket to No 98 Spring Bank (Author, 2023)



Figure 59 - Retained console bracket to No 96/98 Spring Bank (Author, 2023)



Figure 58 -Retained console head to No 94/98 Spring Bank (Author, 2023)



Figure 60 - Retained console brackets to No 102 Spring Bank (Author, 2023)



Figure 55 - Retained console brackets to No 121 Spring Bank (Author, 2023)



Figure 56 - Retained console brackets to No 114 Spring Bank (Author, 2023)



Figure 57 -Retained console bracket to No 118 Spring Bank (Author, 2023)



Figure 54 - Possible retained console brackets (behind box-out) to No 122 Spring Bank (Author, 2023)

11. Pilasters and Corbels/Console Brackets

The adjacent photographs show the extent of decorative corbels applied across the Victorian shopfronts when installed in the late 1800's. These corbels visually define the extent of the unit and provide an attractive detail to the head of the pilasters between units.



Figure 62 -Historical photograph from 1905 showing the south side of Spring Bank and the decorative corbels from No 169 – 175 (Gibson, Hull Then and Now, Volume 1, 2008)



Figure 63 - Historical photograph from 1905 showing the south side of Spring Bank and the decorative corbels from No 153- 159 (Gibson, Hull Then and Now, Volume 1, 2008)



Figure 64 - Historical photograph from 1905 showing the south side of Spring Bank and the decorative corbels to No 109 (Gibson, Hull Then and Now, Volume 1, 2008)

12. Roller Shutters & Security

The installation of retractable external metal roller shutters has been undertaken across many of the retail units along Spring Bank to provide additional security protection and to prevent glass breakage. These are however, inappropriate in a Conservation Area due to the visually intrusive nature of the roller shutter and the high level casing located at the head of the roller shutter.

These roller shutters look unsightly, prevent views into the shop during the out of hours periods and are often subject to graffiti which further diminishes the quality and character of the Conservation Area.

The use of open external security grills such as those to the Norman Harrop & Son Stained Glass shop at No 84-86 Spring Bank is an improved solution that allows views into the shopfront out of hours but external fixings and rails can look unsightly and reduce the quality of the shopfront.



Figure 65 - Examples of the extent of metal shutter installation to the shopfronts along Spring Bank (Author, 2023)



Figure 66 Examples of the extent of metal shutter installation to the shopfronts along Spring Bank (Author, 2023)

Historically shopfronts comprised of single glazed windows within a timber support frame. The shopfronts were often split horizontally and vertically to reduce the size of the glass as well as creating a more vertical emphasis and more elegant proportions. The reduced size of the glass provided more support to the glass, reduced the potential for damage and enabled the glass to be easily replaced.

The adjacent historical photographs show how the shopfront was extended to the underside of the signboard fascia to maximise the available area of shopfront.

Removable external timber or metal shutters were also often used during this time, however, no evidence is available to demonstrate that these were incorporated on the historic photographs of Spring Bank.

The improvement of security to potentially vulnerable areas such as shopfronts should be integral to the shopfront design and not an add-on to existing modern shopfronts.

The installation of external roller shutters is not supported due to the negative impact that they have on the character of the Conservation Area.



Figure 67 -Historical photograph from 1905 showing the south side of Spring Bank from No 153- 159 showing the earlier shopfronts (Gibson, Hull Then and Now, Volume 1, 2008)



13. Glass

The specification of toughened glass to the shopfront will provide an additional level of security as it is five times stronger than traditional glass. This would therefore provide enhanced security whilst minimising the visual impact on the character of the Conservation Area. Toughened glass does however, shatter into small and blunt fragments if broken.

Laminated glass is an alternative to toughened glass and is available in a variety of thickness's to provide enhanced security. Laminated glass will not shatter like toughened glass and will therefore ensure that the security of the unit is maintained.

Where double glazed units are provided, the outer pane should be toughened and the inner pane laminated.

14. Sub-division of Shopfronts

Historical shopfronts utilised smaller areas of glass which were divided vertically and horizontally by decorative mullions. These helped to reduce the size of glazing units and therefore allowed for easier replacement. The use of stall risers at the base of the shopfront also reduced the risk of damage to the glass by raising the glass above floor level, making it less susceptible to damage.

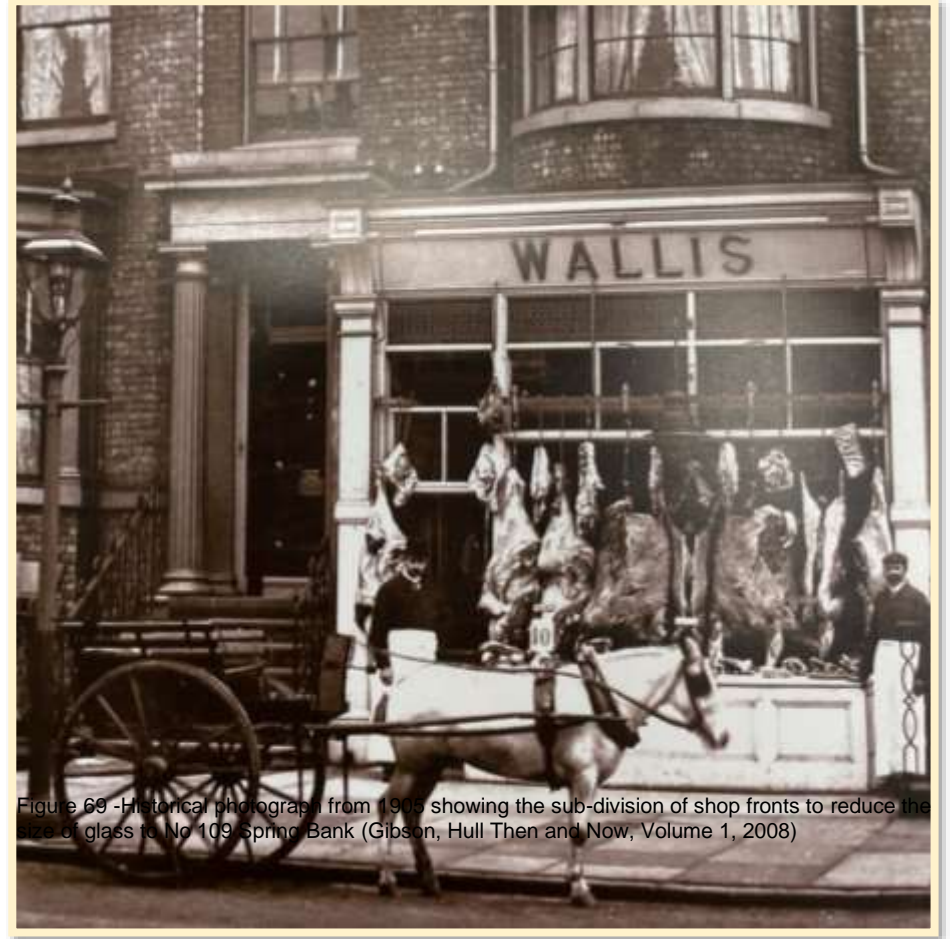


Figure 69 -Historical photograph from 1905 showing the sub-division of shop fronts to reduce the size of glass to No 109 Spring Bank (Gibson, Hull Then and Now, Volume 1, 2008)

15. Internal grilles

In exceptional cases where a higher level of security is considered necessary (for example jewellery shops, chemists or banks), or for insurance reasons, internal roller shutters can be designed into the shopfront system, allowing the shopfront to be viewed out of hours whilst allowing views into the unit from the street. The canopy cover should be located behind the signage fascia to minimise the visual impact.



Figure 70 -Example of an internal lattice grill shutter to a restored shopfront (Shopfront, 2023)

16. External removable grilles and gates

Wire mesh or iron grills located externally to the shopfront can provide enhanced security and a decorative element to the shopfront, preventing access to the glazed frontage whilst allowing views into the shop unit out of hours. These should be designed to be visually inobtrusive and as an integral part of the shopfront. They can be fixed onto rails when the unit is closed and secured.

These should however be removed during open hours and stored internally within the shop unit. Storage space needs to be incorporated into the shop design to provide safe storage for the grills during opening hours.

17. Roller Shutters and security

A short-term solution to existing roller shutters within the Conservation Areas is to incorporate high quality street art onto the roller shutters to provide visual interest to the street out of hours. This has been successfully achieved in the Conservation Area of Withington in Greater Manchester. 'Withington Walls' is a collective group of graffiti artists that have been formed by the local neighbourhood business group that have enlivened the street frontage by incorporating artwork throughout the village.

Although not considered appropriate as a long term solution, this can help to reinvigorate an area with minimal costs whilst more permanent, long-term solutions are explored and funding raised



Figure 71 - Withington Walls
Community Street Art
project (Withington Walls,
2023)

18. External Awnings / Blinds

As Spring Bank was originally developed as a predominantly residential street, many of the buildings benefit from generous external areas to the front of the properties that were previously front gardens, providing a defensible semi-private space and threshold to the houses from the busy street.

When these buildings were later developed in the late 1800's into retail units at ground floor level, this former garden space provided shop owners valuable external space to display their goods or provide external seating outside on the street. This brings colour, life and vibrancy to the street frontage and is to be encouraged.

The Victorian shop frontages would traditionally have incorporated a 'blind box' located at the top or base of the signage fascia with the metal stay bracket fixed vertically to the pilaster. This allowed awnings to be retracted out of hours and provided protection from damage.

Incremental development on Spring Bank with the removal of historic fascia's and shopfronts has led to the removal of awnings to provide shelter to the goods on sale externally.

More recent development has resulted in the introduction of permanent covers to external areas constructed of low quality metal framed structures with profiles metal sheeting. The permanent nature of these covers requires the management of rainwater, resulting in exposed rain water pipes and outlets. This type of permanent covering has led to the loss of historic character to the street frontage.



Figure 73 - Existing permanent awnings (Author, 2023)



Figure 72 - Existing external display areas (Author, 2023)



Historical photographs of Spring Bank illustrate that many of the early Victorian shopfronts had awnings outside, sometimes along the full length of an urban block. These were predominantly located on the north side of the Spring Bank and would protect the south facing windows to this side of the street from excessive solar gain to the shop fronts as well as providing sheltered external display or seating areas.

Because these awnings were fixed at the same height and projected the same distance, these created a consistency along the frontage that could also be branded to provide advertisement opportunity, visible from long distances along the street.



Figure 75 - Historical photograph from 1904 showing 129a and 129 adjacent on the south side of Spring Bank where the provision of an awning to the top of the fascia can be seen. (Gibson, Hull Then and Now, Volume 3, 2012)



Figure 77 - Historical photograph from 1905 showing the north side of Spring Bank and the awning/blind to the outside the shop fronts. (Gibson, Hull Then and Now, Volume 1, 2008)



Figure 76 - Historical photograph from 1905 showing Brunswick Terrace to the north side of Spring Bank and the awning/blind to the Library. (Gibson, Hull Then and Now, Volume 1, 2008)

The use of external areas (within the ownership boundary) is supported and encouraged for the display of goods or to provide external seating areas to cafes and restaurants.

Where external cover/shade is required, traditional folding awnings should be provided to extend no further than the extent of land ownership.

Permanent external shelters will not be approved development within the Conservation Area and will be subject to enforcement notice if installed without Planning approval.



Figure 78 - Current photographs showing the use of external areas for the display of goods which is encouraged to enliven the street. (Author, 2023)



Figure 80 - Current photograph showing the use of traditional retractable awnings which is encouraged. (Author, 2023)



Figure 79 - Current photographs showing the use of external areas for the display of goods which is encouraged to enliven the street. (Author, 2023)

19. Stall risers

Stall risers are an important feature on a shopfront design and should not be overlooked in the shopfront design. Stall risers have a number of functions. They raise the shopfront off the ground, preventing moisture and rainfall to cause damp to the timber shopfront.

By raising the shopfront off the ground, it also makes the shopfront more robust, preventing passers-by from accidentally kicking and damaging the glass shopfront. The historical photographs show that stall risers were often built from either stone, solid timber or brickwork on Spring Bank, which would provide a more robust finish at the base than glass.

The stall riser also visually 'grounds' the shopfront, creating a heavy element at the base that gives the shopfront a solidity. They also create a level base upon which to fix the timber shopfront onto a level platform.

The height of the stall riser also created a horizontal line that was often used to define the height of the bottom rail of the door and the top of the plinth to the pilaster. This created a visual cohesion across the shopfront.



Figure 82 - Historical photograph from C1905 showing the carved stone stall riser (Gibson, Hull Then and Now, Volume 1, 2008)



Figure 81 - Historic photograph of Spring from C1950 showing the timber panelled stall riser. (Gibson, Hull Then and Now, Volume 1, 2008)



Figure 83 - Historic photograph from c1905 showing a brick stall riser. (Gibson, Hull Then and Now, Volume 1, 2008)

20. Ventilation Grilles, Fan Lights and Transom Lights

Transom lights are the high level windows above the main shop front. These were often decorative elements and incorporated leaded lights, often with translucent glass or decorative stained glass that provided dappled diffused light from within and were designed to conceal the gas light fittings when viewed externally.

The fanlight above the shopfront door was often an opening pivoted fanlight that provided high level ventilation into the unit on warmer days, whilst maintaining security.

Ventilation grills were located above the transom light and provided background ventilation into the shopfront to prevent a build-up of moisture and heat within the shop.

The replacement of the majority of shopfronts along Spring Bank over the years has led to a loss of all of these features.

Consideration should be given to the reinstatement of transom lights and ventilation grills within the reinstatement of shop fronts to assist with the ventilation strategy of the shop unit.



Figure 84 -Historical photograph from 1904/1905 showing the use of transom lights shopfronts on Spring Bank (Gibson, Hull Then and Now, Volume 1, 2008)



Figure 85- Historical photographs from 1904/1905 showing the use of ventilation grills in shopfronts on Spring Bank (Gibson, Hull Then and Now, Volume 1, 2008)



21. Materials

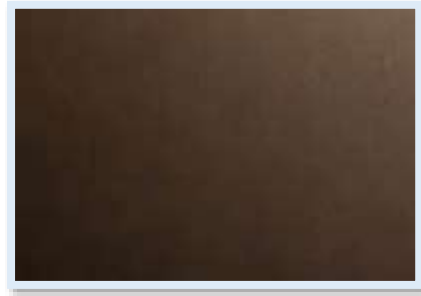
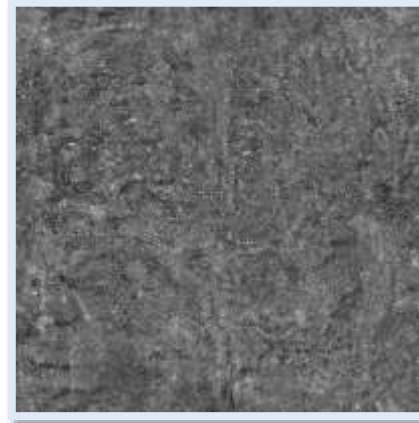
Traditional Victorian shopfronts were predominantly built using natural materials that were readily available at the time. These include stone, brickwork, timber and leadwork to prevent water ingress.

Pilasters, shopfronts, panelled stall risers, fascia's, cornices and console brackets were formed using hardwood timber to provide a long lasting material that would withstand weather and would not absorb moisture which would cause the shopfront to rot. Traditionally hardwoods such as Douglas Fir were used as it was suitable for use externally and hardwearing, particularly when painted. Accoya is a more modern timber that is stable in external conditions and can be used as an alternative to Douglas Fir.

Corbels were either carved from stonework or solid hardwood. Corbel details were often capped with profiled stone capping's or lead flashing details to prevent water from getting into the shopfront. Lead was also used on top of the cornice to provide a flashing over the top of the shopfront.

Stall risers form the base to the shopfront and would be built from either stonework, brickwork or hardwood timber.

More modern shopfronts such as those from the 1930's, 40s and 50s were often formed using brass or bronze shopfront frames although there is no evidence that any shopfronts on Spring Bank were installed during this period.



22. Personalisation

Although the principles set out in this document encourage a simple approach to signage within the fascia zone, the shopfronts provide an opportunity for the use of temporary chalk or vinyl film artwork. This offers the opportunity to create personalised artwork that reflects the goods on offer and can be changed regularly to reflect the seasons.

This can bring vibrancy and colour to the shopfronts whilst ensuring that artwork is temporary and can be easily removed should the uses change with limited costs and without negatively impacting on the fabric of the building or shopfront.

The use of a professional Street Artist is recommended to ensure a high quality design that reflects the brand of the business.



Figure 88 - Example of temporary chalk art on shopfronts (Lobster House Studios, 2023)



Figure 87 - Example of temporary chalk art on shopfronts (Lobster House Studios, 2023)



Figure 90 -Example of temporary chalk art on shopfronts (Lobster House Studios, 2023)



Figure 89 -Example of temporary chalk art on shopfronts (Lobster House Studios, 2023)

23. Doorways

Traditional Victorian shopfronts generally had a recessed door that was positioned either centrally within larger units or to one side in smaller units. Decorative mosaic tiles were often used at the door threshold sometimes with the name of the retailer embedded in the mosaic tiles. These recessed doorways provided both shelter for customers and created additional window display area within the door recess.

The historical photographs of Spring Bank show that many of the original shopfronts had recessed entrance doors either located centrally or to one side, depending on the size of the unit. The adjacent image illustrate how the recessed doorways created depth and visual interest to the street.

In more recent years, recessed doorways have been removed due to anti-social behaviour and the risk of rough sleeping in the shelter doorways. This can, however, be overcome by providing folding gates within the recess that allows the recess to be secured out of hours.

More recent development of the units along Spring Bank has led to the loss of most historic shopfronts with only remnants of a few remaining. Very few of the modern shopfronts have incorporated the recessed doorway into the new designs. This has led to a loss in the depth and visual interest of the shopfronts along the street.

Accessibility and providing level door thresholds to comply with the Equality Act 2010 has also contributed to the loss of historic entrance ways and recessed doors. Recessed doorways, however, can be used to create a gentle ramp into the unit from the street.



Figure 91 -Historical photographs from 1905 showing an example of the doorway designs on Spring Bank (Gibson, Hull Then and Now, Volume 1, 2008)

24. Example Group Building

The following pages provide an example of how to approach a group of shopfronts and is based on No 114, 116, 118, 120 and 122, a group of buildings designed and built at the same period of time.

The existing photograph shows how the shopfronts vary considerably across the group. The signage fascia varies in



Figure 92 - Existing photograph of the group of buildings (Author, 2023)



Figure 93 - Existing photograph showing the shopfronts and the variety in style, detail, signage area and quality. (Author, 2023)

The pilasters, fascia, corbel detail, cornice and blind box should be a consistent design throughout to create a cohesive group of units. The blow image shows how variations can be achieved for different uses whilst creating a 'family' of units across the group.



Figure 94 - Illustration showing how the various uses can be accommodated in the design whilst creating a cohesive design. (Author, 2023)

29.1 Option 1 – Shop unit with single central door

The adjacent example shows the principles of how to design an appropriate shopfront using the existing historic features to establish the proportions of the design. The original corbel detail is used to determine the horizontal and vertical proportions of the cornice, fascia and pilasters.

Once the proportions of the pilasters, fascia and corbels are established, these frame the shopfront and should be finished in a consistent colour across the group.

Individuality can be brought into the shopfront through the design of the shopfront, the use of colour in the shopfront frame and the use of temporary vinyl/chalk artwork to the glass. Whilst variations in the shopfront design can be incorporated through the use of additional vertical mullions, opening fanlights and door design, horizontal and vertical proportions should be consistent across the group.

Existing historic corbel detail used as a template to reinstate the original detail throughout the group.

Entrance door sits centrally beneath the bay window above and the mullions to each side of the door framing the entrance door.

Fan light heights are consistent across all units, regardless of use. Fan lights allow natural ventilation to the unit.

The door base is consistent with the stallriser height and the plinth to the pilaster across all units.



Figure 95 - Illustration showing a typical shopfront with a central door. (Author, 2023)

29.2 Option 2 – Office unit with single central door

The adjacent example shows a design for an office unit with a central door. This design incorporates additional vertical mullions to differentiate it as a more private use.

The application of graphics to the glass could be used to provide additional privacy if required.

Existing historic corbel detail used as a template to reinstate the original detail throughout the group.

Entrance door sits centrally beneath the bay window above and the mullions to each side of the door framing the entrance door.

Fan light heights are consistent across all units, regardless of use. Fan lights allow natural ventilation to the unit.

The door base is consistent with the stallriser height and the plinth to the pilaster across all units.

Shopfront is split vertically with central mullions, creating a less open frontage.



Figure 96 - Illustration showing a typical office frontage with a central door. v (Author, 2023)

29.3 Option 3 - Retail unit to ground floor with additional door to access upper floor residential use.

This example shows how to incorporate two entrance doors with one providing access to the ground floor retail unit and the other providing access to the upper floor residential use.

The shopfront should be designed as a whole with the doors designed to reflect the same proportions and style. The adjacent illustration shows how the door design can be consistent whilst having a door with more glazing to the retail unit to differentiate it from the residential access which has a solid bottom panel. This avoids confusion to visitors whilst creating a consistent design across the shopfront.

Existing historic corbel detail used as a template to reinstate the original detail throughout the group.

Fan light heights are consistent across all units, regardless of use. Fan lights allow natural ventilation to the unit.

Entrance doors sit either side of the central shopfront with consistent detailing and fanlights. Entrance doors are of a similar design but with the shopfront having a glass bottom panel and the residential entrance a solid panel to distinguish between the two.

Shopfront is split vertically with mullions that align with the bay window above.



Figure 97 - Illustration showing a shopfront with two doors incorporated. (Author, 2023)

30 Colour scheme

During the Victorian era the traditional colour palette was dark and consisted of rich, deep shades including black, maroon, red, burgundy, chestnut, dark green brown and blues. The limited colour range was due to the limitations in natural pigments available at the time, prior to the introduction of a more extensive colour pigment range.

The historical photographs, although in black and white, show that the original shopfronts were dark in colour and likely to be black/dark brown or burgundy.



Figure 99 - Photograph dating from 1905 showing the consistent colour scheme across a group of shopfronts on Spring Bank (Gibson, Hull Then and Now, Volume 2, 2010)



Figure 98 - Traditional Victorian colour palette (Author, 2023)

As many of the shopfronts were designed as a group of shopfronts with a consistent design approach, the fascias, cornice, pillasters and corbel details would have been painted a consistent colour. This avoided visual clutter and created a calm street scene.

It is therefore recommended that a consistent colour palette is created to the whole group which could be based on a neutral colour such as black or mid grey/dark brown colour, providing flexibility to respond to the branding of each unit.

The character of Spring Bank is today colourful and vibrant with food, goods and cultures from across the world. There is the opportunity on Spring Bank to introduce more vibrant colours to the shopfront frame only, as shown on the following page, to reflect the identity of the street.

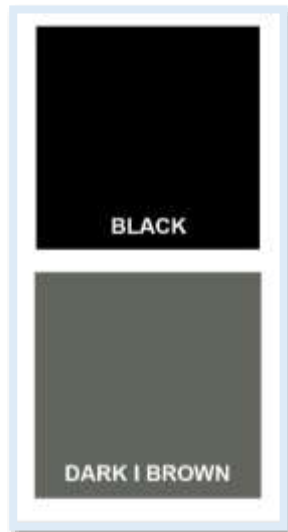


Figure 101 - Neutral dark colour palette for fascia, cornice, pillasters, plinth and corbel details. (Author, 2023)



Figure 100 - Bright complimentary colour palette for shopfront frames (Adobe Colour, 2023)



Figure 103 - Muted complimentary colour palette for shopfront frames (Adobe Colour, 2023)



Figure 102 - Muted bright complimentary colour palette for shopfront frames (Adobe Colour, 2023)



Figure 104 - Proposed elevation showing a consistent neutral colour scheme across all units (Author, 2023)



Figure 105 - Proposed elevation showing variation in colour to the individual shopfronts with a consistent neutral colour to the fascia's and pilasters and different colours to the shopfront frame (Author, 2023)

25. Existing positive/neutral/negative shopfronts

Figure 101 and the following pages provide a table assessment of positive/neutral/negative shopfronts. The reasons for these categorisations are as outlined as follows.

Positive	Neutral	Negative
Considered design that responds to the proportions of the building above and creates proportions with consistent horizontal and vertical lines.	Has the potential to have a positive shopfront design but lacks consideration of overall proportions with the building.	Design that does not respond to the proportions of the building above.
Use of high quality natural materials to a high standard of finish (hardwood timber, stonework, brickwork).	Some consideration to the quality of materials but fails to create a high quality finish.	Low quality materials (UPVC, low quality metal frames, shopfronts that have been adapted).
High level of detail (corbel details, cornice)	Low level of detail and limited consideration to the overall appearance of the shopfront.	No detailing or consideration to the overall appearance of the shopfront.
Signage that respects the historical shopfront design and proportions.	Historical signage details retained (such as fascia, cornice, corbel details, pilasters) but has suffered from adaption.	Large scale signage applied over the top of existing signage fascias with no regard to the historical proportions of the shopfront.
Shopfront glass signage of an appropriate scale that allows views into the shopfront whilst providing additional artwork relating to the goods on sale.	Some vinyl signage to the shopfront but its positioning prevents any views into the unit from the street.	Vinyl signage to a high proportion of the shop frontage preventing views into the shopfront.
Shopfront framed by pilasters and fascia signage with a consistent colour scheme applied across the group.	Parts of historical shopfront pilasters and fascia's retained but adapted/partially removed to suit tenant requirements.	Disregard to the framing of the shopfront using the pilasters and fascia, creating a low quality frontage.
Historical details retained including cornice, fascia, corbels, pilasters, awnings.	Historical details partially removed and shopfront adapted by various tenants.	Historic details removed and new design is in considered and low quality.
Holistic shopfront design incorporating awnings, signage, lighting and security.	Ad-hoc approach to adapting/updating the shopfront.	Total disregard to the creation of a comprehensive shopfront design.

26. Plan showing Existing Positive/Neutral/Negative Shopfronts



Figure 106 - Plan showing positive/neutral/negative shopfronts on Spring Bank Prepared by Seven based on Ordnance Survey © Crown Copyright 2023. All rights reserved. Licence number 100022432 (Author, 2023)

27. Existing positive/neutral/negative shopfronts (south)

Property	Nos	Shop Front	Historic shopfront details	Part of group	Date
A.S.A Mobiles & Computers	15	Negative	Has retained one of the console brackets and decorative cast iron support to railings		<i>Pre 1893</i>
Sparks	17	Negative	Has retained one of the console brackets and decorative cast iron support to railings		<i>Pre 1893</i>
MPC Mobile Phone Shop	19	Negative	Has retained two timber console brackets, pillasters and cornice.		<i>Pre 1893</i>
Molly M's Sandwich Shop	21	Negative			<i>Pre 1893</i>
Beauty shop	23	Negative	Has retained timber consoles and pillasters		<i>Pre 1893</i>
The Blue Shop Off-Licence	25	Negative			<i>Pre 1893</i>
Chinese Massage	27	Negative			<i>Pre 1893</i>
Spring Bank Tavern	29-31	Positive	Has retained most of its original features		1820's
Ink Werx Tattoo Parlour	33	Negative			<i>Pre 1893</i>
Wins Chinese & English Takeaway	35	Negative			<i>Pre 1893</i>
OHO Eastern European Food Store	37	Negative			<i>Pre 1893</i>

Caspian	39	Negative			Pre 1893
VACANT	41	Negative			Pre 1893
VACANT	43	Negative			Pre 1893
Pawprint Pet Shop	45	Positive	Original timber console brackets, angled fascia, cornice, pilasters and cast iron curve frame to residential door retained.		Pre 1893
Disc Discovery Record Store	53	Neutral	All historical features retained.	Group (47/49/ 51/53/55)	C1830
Hing Long Hong Food Supplies	59	Negative		Group (57/59)	Pre 1893
Cliff Pratt Cycles	61	Neutral			1950's
Koomaadii Market	91	Negative			Pre 1893
VACANT	95	Negative	Retains original Pilasters, Console brackets, fascia and cornice.	Group (95/97/99)	Pre 1893
Latet Fashion Boutique	99	Negative		Group (95/97/99)	Pre 1893
Kwik Fit	103-105	Negative			2000's
A.W. Coote Ltd Confectionary Wholesalers	107	Negative	May retain original shopfront features behind 1930's shopfront façade.		Pre 1893

Bulman Eric	109	Negative	Potentially retains the original pillasters, fascias, timber console brackets and cornice behind the existing timber cladding.	Group (109/111/113/115)	Pre 1893
Second Hand Power Tools	111	Negative	Potentially retains the original pillasters, fascias, timber console brackets and cornice behind the existing timber cladding. Retains original portico and doric column supports.	Group (109/111/113/115)	Pre 1893
VACANT	113	Negative		Group (109/111/113/115)	Pre 1893
Tazah Restaurant & Café	115	Negative	Retains original console brackets and cornice and may have retained pillasters behind later shopfront.	Group (109/111/113/115)	Pre 1893
Hull Contact Bridge Club	117	Negative	Retains original console brackets and cornice	Group (117/119/121)	Pre 1893
E Addy and Co Estate Agents	119	Negative	Retains original console brackets and cornice	Group (117/119/121)	Pre 1893
The Launderette	121	Negative	Retains original console brackets and cornice	Group (117/119/121)	Pre 1893
The One Stop	123-125	Negative			2000's
Budgens	127-129	Negative			2000's
Crisp 'N' Fry	129a	Negative			
Mado Sweet	131	Negative		Group (131/133/135/137/139/141)	Pre 1893

Afro Food Lounge	133	Negative		Group (131/133/135/137/139/141)	Pre 1893
Hull Bakery	135	Negative		Group (131/133/135/137/139/141)	Pre 1893
VACANT	137	Negative	May retain original fascia behind later fascia.	Group (131/133/135/137/139/141)	Pre 1893
Yum Yum	139	Negative	Retains original fascia and cornice.	Group (131/133/135/137/139/141)	Pre 1893
Yum Yum	141	Negative	Retains original fascia and cornice.	Group (131/133/135/137/139/141)	Pre 1893
Butchers	143	Positive	Original timber shopfront still in-situ.	Group (143/145)	Pre 1893
Bekhal International Supermarket	145	Negative		Group (143/145)	Pre 1893
Bekhal International Supermarket	147	Negative		Group (147/149/151/153/155)	Pre 1893
Peking Garden	149	Negative		Group (147/149/151/153/155)	Pre 1893
VACANT	151	Negative	2no existing console brackets retained in situ along with cornice detail. Possible that the sloping fascia sign is located behind modern sign.	Group (147/149/151/153/155)	Pre 1893
Red One Barbers	153	Negative		Group (147/149/151/153/155)	Pre 1893

Piece of Cake Bakery	155	Negative	Potential for existing cornice retained.	Group (147/149/151/153/155)	Pre 1893
Karim Min Market	157	Negative	2no existing console brackets retained in situ along with cornice detail. Possible that the sloping fascia sign is located behind modern sign.	Group (157/159/161/163)	Pre 1893
Best Kebab & Pizza	159	Negative		Group (157/159/161/163)	Pre 1893
Nasza Biedronka	161	Negative		Group (157/159/161/163)	Pre 1893
VACANT	163	Negative		Group (157/159/161/163)	Pre 1893
Amina Salon & Day Spa	165	Negative	Original first floor arched timber framed window retained and in good condition.	Group (165/167)	Pre 1893
Mini Spa Hull	167	Negative	5 No original first floor arched timber framed window retained and in good condition.	Group (165/167)	Pre 1893
Barbers (Formerly Tap & Spile/Eagle Inn)	169	Neutral	Ornate consoles, capitals, dentil course cornice and pillasters still in-situ.	Group (169/171/173)	1842
Adonai Food Store	171	Neutral	Ornate consoles, capitals, dentil course cornice and pillasters still in-situ. Original shopfront still in-situ.	Group (169/171/173)	Pre 1893
VACANT	173	Negative		Group (169/171/173)	Pre 1893
Ria	175	Negative		Group (175/177)	Pre 1893
Slemany Food	177	Negative		Group (175/177)	Pre 1893

Kurdistan Restaurant	181-183	Negative			Pre 1893
Iceland (VACANT)	185-201	Negative	Block fronting Stanley Street likely to be the Church Hall to St Jude's Church which was demolished (on the existing Iceland car park site) and extended to form the Iceland unit.		Pre 1893
Tesco Express		Negative			2000's
Polar Bear Music Club	229	Positive	Original frontage retained throughout.		1895
Botanical Hotel	231	Positive			1840

28. Existing positive/neutral/negative shopfronts (north)

Property	Nos	Shop Front	Historic shopfront details	Part of group	Date
A.S.A Mobiles & Computers	15	Negative	Has retained one of the console brackets and decorative cast iron support to railings		<i>Pre 1893</i>
Sparks	17	Negative	Has retained one of the console brackets and decorative cast iron support to railings		<i>Pre 1893</i>
MPC Mobile Phone Shop	19	Negative	Has retained two timber console brackets, pillasters and cornice.		<i>Pre 1893</i>
Molly M's Sandwich Shop	21	Negative			<i>Pre 1893</i>
Beauty shop	23	Negative	Has retained timber consoles and pillasters		<i>Pre 1893</i>
The Blue Shop Off-Licence	25	Negative			<i>Pre 1893</i>
Chinese Massage	27	Negative			<i>Pre 1893</i>
Spring Bank Tavern	29-31	Positive	Has retained most of its original features		1820's
Ink Werx Tattoo Parlour	33	Negative			<i>Pre 1893</i>
Wins Chinese & English Takeaway	35	Negative			<i>Pre 1893</i>
OHO Eastern European Food Store	37	Negative			<i>Pre 1893</i>

Caspian	39	Negative			Pre 1893
VACANT	41	Negative			Pre 1893
VACANT	43	Negative			Pre 1893
Pawprint Pet Shop	45	Positive	Original timber console brackets, angled fascia, cornice, pilasters and cast iron curve frame to residential door retained.		Pre 1893
Disc Discovery Record Store	53	Neutral	All historical features retained.	Group (47/49/ 51/53/55)	C1830
Hing Long Hong Food Supplies	59	Negative		Group (57/59)	Pre 1893
Cliff Pratt Cycles	61	Neutral			1950's
Koomaadii Market	91	Negative			Pre 1893
VACANT	95	Negative	Retains original Pilasters, Console brackets, fascia and cornice.	Group (95/97/99)	Pre 1893
Latet Fashion Boutique	99	Negative		Group (95/97/99)	Pre 1893
Kwik Fit	103-105	Negative			2000's
A.W. Coote Ltd Confectionary Wholesalers	107	Negative	May retain original shopfront features behind 1930's shopfront façade.		Pre 1893

Bulman Eric	109	Negative	Potentially retains the original pillasters, fascias, timber console brackets and cornice behind the existing timber cladding.	Group (109/111/113/115)	Pre 1893
Second Hand Power Tools	111	Negative	Potentially retains the original pillasters, fascias, timber console brackets and cornice behind the existing timber cladding. Retains original portico and doric column supports.	Group (109/111/113/115)	Pre 1893
VACANT	113	Negative		Group (109/111/113/115)	Pre 1893
Tazah Restaurant & Café	115	Negative	Retains original console brackets and cornice and may have retained pillasters behind later shopfront.	Group (109/111/113/115)	Pre 1893
Hull Contact Bridge Club	117	Negative	Retains original console brackets and cornice	Group (117/119/121)	Pre 1893
E Addy and Co Estate Agents	119	Negative	Retains original console brackets and cornice	Group (117/119/121)	Pre 1893
The Launderette	121	Negative	Retains original console brackets and cornice	Group (117/119/121)	Pre 1893
The One Stop	123-125	Negative			2000's
Budgens	127-129	Negative			2000's
Crisp 'N' Fry	129a	Negative			
Mado Sweet	131	Negative		Group (131/133/135/137/139/141)	Pre 1893

Afro Food Lounge	133	Negative		Group (131/133/135/137/139/141)	Pre 1893
Hull Bakery	135	Negative		Group (131/133/135/137/139/141)	Pre 1893
VACANT	137	Negative	May retain original fascia behind later fascia.	Group (131/133/135/137/139/141)	Pre 1893
Yum Yum	139	Negative	Retains original fascia and cornice.	Group (131/133/135/137/139/141)	Pre 1893
Yum Yum	141	Negative	Retains original fascia and cornice.	Group (131/133/135/137/139/141)	Pre 1893
Butchers	143	Positive	Original timber shopfront still in-situ.	Group (143/145)	Pre 1893
Bekhal International Supermarket	145	Negative		Group (143/145)	Pre 1893
Bekhal International Supermarket	147	Negative		Group (147/149/151/153/155)	Pre 1893
Peking Garden	149	Negative		Group (147/149/151/153/155)	Pre 1893
VACANT	151	Negative	2no existing console brackets retained in situ along with cornice detail. Possible that the sloping fascia sign is located behind modern sign.	Group (147/149/151/153/155)	Pre 1893
Red One Barbers	153	Negative		Group (147/149/151/153/155)	Pre 1893

Piece of Cake Bakery	155	Negative	Potential for existing cornice retained.	Group (147/149/151/153/155)	Pre 1893
Karim Min Market	157	Negative	2no existing console brackets retained in situ along with cornice detail. Possible that the sloping fascia sign is located behind modern sign.	Group (157/159/161/163)	Pre 1893
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Adonai Food Store	171	Neutral	Ornate consoles, capitals, dentil course cornice and pillasters still in-situ. Original shopfront still in-situ.	Group (169/171/173)	Pre 1893
VACANT	173	Negative		Group (169/171/173)	Pre 1893
Ria	175	Negative		Group (175/177)	Pre 1893
Slemany Food	177	Negative		Group (175/177)	Pre 1893

Kurdistan Restaurant	181-183	Negative			Pre 1893
Iceland (VACANT)	185-201	Negative	Block fronting Stanley Street likely to be the Church Hall to St Jude's Church which was demolished (on the existing Iceland car park site) and extended to form the Iceland unit.		Pre 1893
Tesco Express		Negative			2000's
Polar Bear Music Club	229	Positive	Original frontage retained throughout.		1895
Botanical Hotel	231	Positive			1840

29. When do I need Permission for Works?

The following forms of formal approval may be required from Hull City Council if you are undertaking works to a shop front:

1. Planning Permission
2. Advertising Consent
3. Listed Buildings Consent

Planning Permissions

Planning Permission is legislated by the Town and Country Planning Act (1990), with development being defined within the General Permitted Development Order (2015) [GDPO]. Within a Conservation Area Part 7 of Schedule 2 of Class A of the GDPO defines that planning permission would be required in the following circumstances –

1. “The extension or alteration of a shop or financial or professional services establishment”, including when:
 - a. *“the development would involve the insertion or creation of a new shop front or the alteration or replacement of an existing shop front.”*
 - b. *“the development would involve the installation or replacement of a security grill or shutter on a shop front.”*

30. Shopfront design - Does and Don'ts

Do	Don't
<p>Employ an architect to design a comprehensive shopfront design. Use one of the following links to find an architect in your area :- https://find-an-architect.architecture.com/ https://arb.org.uk/</p>	<p>Start work without any drawings. Shopfront design can be complicated requiring elements such as structural design, lighting, security, joinery work, water protection, ventilation and solar shading that requires careful consideration and detailed design.</p>
<p>Find out if you need to obtain permission before works starts by contacting the Hull City Council planning department.</p>	<p>Start work without permission. You could be subject to an Enforcement Notice if works are undertaken unlawfully and you will be required to return the shopfront back to its previous design which can be costly.</p>
<p>Apply for advertisement consent before installing any new signage.</p>	<p>Install signage without Advertisement Consent. You may be required to remove any signage that does not have approval which can be costly.</p>
<p>Consult Hull City Council planning and Conservation department for guidance on your proposed design prior to submission to avoid any delay in obtaining approval.</p>	<p>Start work before permission is in place. Hull City Council will work with you and your designer to address any issues before installation to avoid any unnecessary costs.</p>
<p>If your shopfront forms part of a wider group, develop the design to respond to the detail of the group to create a cohesive design across the group. Ideally, work with the other business owners/building owners in the group to develop a design for the group that meets all requirements.</p>	<p>Treat each shopfront in isolation. Don't paint half pilasters in different colours or undertake works on the boundary wall without consulting your neighbour. You may require Party Wall approval, depending on the extent of the works.</p>
<p>Develop a design that responds to the proportions of both the building above. Align windows and doors vertically, locate doors centrally within the façade and create a symmetrical frontage that responds to the proportions of the wider group.</p>	<p>Develop a design that disregards the building above and don't introduce new doors to upper floor levels without considering the overall impact on the design of the shopfront.</p>
<p>Create a consistent colour scheme across the group for the pilasters, fascia, cornice and corbel details to achieve a high quality, considered frontage.</p>	<p>Paint a single shopfront unit without considering the impact on the wider group.</p>

31. Summary

Spring Bank has the potential to become a thriving neighbourhood that provides a focal point for the local community with a high quality environment where people want to shop, eat and socialise. This document aims to set out in detail how this can be achieved and should be used in the development of any design proposals for new shopfronts along Spring Bank.

This document is not intended to create a consistent design across all units as this would not be a true reflection of how Spring Bank has evolved over time. It does, however, establish principles for the design that, if followed, will create a high quality, considered shop frontage along Spring Bank that encourages customers to shop and socialise in the local area.

32. Steps to Take to Develop a Shopfront Design

If you are considering a new shopfront design, the following steps are recommended :-

1. Appoint an Architect or Conservation Architect
2. Brief the architect on what you would like the design to consider. This may include some or all of the following :-
 - a. Access to upper floor levels
 - b. Signage requirements
 - c. Lighting
 - d. Security
 - e. Proposed use and access requirements
 - f. Branding colours or font styles
 - g. Solar shading requirements (recommended for south facing frontages along the north side of Spring Bank.
 - h. External covers/awnings for outdoor seating or display of goods
 - i. Opening times
 - j. Ventilation requirements (natural or mechanical)
3. Appoint a Mechanical/electrical consultant if you require heating, ventilation, lighting or electrical supplies as part of the works.
4. Consult with Hull City Council Planning and Conservation team to discuss your proposals and any opportunities for grant funding to assist with the costs of the works.
5. Submit Planning Approval, Listed Building Consent (if required) and Advertisement Consent.
6. Once you obtain Planning, Listed Building Consent and Advertisement consent, review any conditions of approval with your architect.
7. Contact local Contractors to price the works based on the architects detailed drawings.
8. Appoint your architect to provide any additional details required to discharge Pre-commencement Planning/Listed Building Consent conditions.
9. Enter into a contract with a Main Contractor to complete the works once approvals are granted.

33. Management Policies

34.1 Shop front alterations

Shop fronts are a key element of the conservation area but are identified as a feature where a large proportion are of a neutral or negative design and where negative trends are altering their contribution towards the significance of the heritage asset.

The monitoring, management and control of works within the Spring Bank Conservation Area will be undertaken by the following teams within Hull City Council :-

1. Conservation Team – To monitor the condition of the Conservation Area and update the character appraisal.
2. Enforcement Team – To undertake enforcement action.
3. Economic Development & Regeneration – This is the Directorate which includes the Regeneration Team and Planning Department.

34.2 Existing and New

In considering applications for new and alterations to existing shop fronts the following guidelines should be considered:

1. Applications which propose the removal or negative alteration to shops fronts identified as making a positive contribution towards the conservation area should be considered for refusal. Exemption should be made where clear and convincing justification is given for their removal or alteration, or a replacement shop front of equal or greater interest is being proposed.
2. Applications for development should seek to remove negative elements of design to neutral and negative shop fronts.

3. Applications for development should seek opportunities to replace negative and neutral shop fronts with designs which contribute positively to the conservation area.
4. Application should take opportunities to provide integrated flood risk requirements.

34.3 New Shop Fronts

In designing new shop fronts the following elements should be considered:

1. The design of the shop front should respond to the host building.
2. Where being introduced within a building with multiple shop fronts it should replicate historic or existing positive shop fronts or should be designed based upon what was historically installed within the building.
3. Where re-instating a shop front of historic interest its design should be based upon historic research of what was previously installed within the building or to reflect the architectural style of the building.
4. It should respond to the upper floor proportions and design of the building.
5. It should be of building materials which are sympathetic to the age of the building in which it is being installed.
6. The design of the shop front should match the scale and proportions of the building.
7. Replacement shop fronts should retain the individuality of a single building or section of a buildings.
8. Where installed shutters these should be fitted internally or integrated into the shop frontage.

9. Where installed, shutters should be an integrated part of the shop design and should not create the appearance of a vacant shop unit.
10. Where awnings are appropriate to be installed they should fitted as an integrated feature of the shop front.

34.4 Alterations

In considering applications for alterations to existing shop fronts:

1. Elements which make a positive contribution should be retained. A specific reference is given to the retention of entrance lobbies.
2. The proportions of a shop front should be preserved and should respond to the upper floor design of the building.
3. Traditional elements such as stall risers and fascia panels should not be removed.
4. New features should not be introduced where they cover over features of architectural or historic interest.
5. External roller shutters should not be included where they harm the character of the shop front or cover over features of interest.
6. Consideration should first be given to integrated or internal roller shutters.
7. Where external shutters are proposed:
 - a. The type of shutter should respect the architectural interest of the building.
 - b. The shutter should not create a vacant appearance to the building when in a closed position.
 - c. Prominent shutter boxes and mechanisms should not be installed onto the shop front.

8. Where it is appropriate for awnings to be installed they should be an integrated feature of the shop front and should not introduce prominent fittings.

35. Shop Front Management Recommendations:

1. The conservation area would benefit from a Shop Front Design Guide.
2. The Conservation Area would benefit from a Shop Front Enhancement Grant Fund scheme.

36. Advertisements

Advertisements are largely of a modern design within the conservation area and are a negative element of its special interest. An exemption is made to the advertisements located on the Paragon Arcade, which are a positive example of improves to the character of the Conservation Area. The area would benefit from an enhancement of the type of advertisement being introduced into the area and an enforcement review of unauthorised developments within the area.

37. New Advertisements

In considering applications for advertisements the following items should be considered:

1. The design of an advertisement should be sympathetic in design and material use to its host building.
2. Consideration should be given to the use of painted letter, or transfers of good quality, or appropriately design individual cut out letters on advertisements applied directly to fascia panels.
3. Advertisement should be applied to existing fascia where possible should not introduce oversize or box fascia trays.
4. Where new fascia trays are required these should be in proportion to the building and be of a material which is sympathetic to its age.
5. Advertisements should not clutter a building.
6. Advertisement should not cover over or negatively impact upon features of architectural interest.
7. Projecting advertisements should only be introduced where they are currently represented within the conservation area.
8. Where projecting advertisements are considered appropriate, they should be appropriately placed on the building and should not clutter an individual building or street scene.
9. Where projecting advertisement are considered appropriate, they should be hung from traditional hanging bracket and should be slim in profile.
10. Opportunities should be taken to remove historically introduced negative advertisements within the Conservation Area.

Opportunities should be taken to stop negative trends within the conservation and consideration should be given to the refusal of application which include:

1. The introduction of oversize fascia panels.
2. The introduction of internal illumination box fascia and illuminated projecting advertisements.
3. The use of vinyl and plastic advertisements where they form a negative contribution to buildings.
4. Advertisements featuring out of scale mounted letters.
5. Where their design is not in keeping with the architectural interest of a building.

38. Advertisement Management Recommendations

1. The area would benefit from a review of unauthorised advertisements.
2. The area would benefit from an Advertisement design guide.

39. The Town and Country Planning (Control of Advertisements) England Regulations 2007

Consideration should be taken to introduce an Area of Special Advertisement Control with the Conservation -

Area of special control orders

20.—(1) Every local planning authority shall from time to time consider whether any part or additional part of its area should be designated as an area of special control.

(2) An area of special control shall be designated by an area of special control order made by the local planning authority and approved by the Secretary of State, in accordance with the provisions of Schedule 5.

(3) An area of special control order may be revoked or modified by a subsequent order made by the authority and approved by the Secretary of State, in accordance with the provisions of Schedule 5.

(4) Where an area of special control order is in force the local planning authority shall consider at least once in every 5 years whether it should be revoked or modified.

(5) Before making an order under this regulation, a local planning authority shall consult—

(a) where it appears to the authority that the order will be likely to affect any part of the area of a neighbouring local planning authority, that authority;

(b) where the order will relate to any land in a National Park, other than land in a metropolitan county, any district planning authority within whose area any of that land is situated.

(6) A local planning authority shall not exercise its functions under this regulation in the interests of public safety and, in particular, shall disregard the factors mentioned in regulation 3(2)(b).

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