

## SUPPLEMENTARY PLANNING GUIDANCE NOTE SHOPFRONTS IN HISTORIC BUILDINGS AND CONSERVATION AREAS



DENBIGHSHIRE COUNTY COUNCIL,  
STRATEGIC PLANNING AND HOUSING  
OCTOBER 2020

## Mark Clifford

On behalf of Purcell ®

St James', 79 Oxford Street, Manchester M1 6FQ

[mark.clifford@purcelluk.com](mailto:mark.clifford@purcelluk.com)

[www.purcelluk.com](http://www.purcelluk.com)

All rights in this work are reserved. No part of this work may be reproduced, stored or transmitted in any form or by any means (including without limitation by photocopying or placing on a website) without the prior permission in writing of Purcell except in accordance with the provisions of the Copyright, Designs and Patents Act 1988. Applications for permission to reproduce any part of this work should be addressed to Purcell at [info@purcelluk.com](mailto:info@purcelluk.com).

Undertaking any unauthorised act in relation to this work may result in a civil claim for damages and/or criminal prosecution. Any materials used in this work which are subject to third party copyright have been reproduced under licence from the copyright owner except in the case of works of unknown authorship as defined by the Copyright, Designs and Patents Act 1988. Any person wishing to assert rights in relation to works which have been reproduced as works of unknown authorship should contact Purcell at [info@purcelluk.com](mailto:info@purcelluk.com).

Purcell asserts its moral rights to be identified as the author of this work under the Copyright, Designs and Patents Act 1988.

Purcell® is the trading name of Purcell Architecture Ltd.

© Purcell 2020

## Issue 01

May 2020

*Denbighshire County Council*

## Issue 02

October 2020

*Denbighshire County Council*

# SUPPLEMENTARY PLANNING GUIDANCE NOTE: SHOPFRONTS IN HISTORIC BUILDINGS AND CONSERVATION AREAS

## CONTENTS

---

|            |   |           |
|------------|---|-----------|
| <b>1.0</b> | <b>INTRODUCTION</b>                                     | <b>04</b> |
| 1.1        | Background  | 04        |
| 1.2        | Listed Buildings and Conservation Areas in Denbighshire | 05        |
| 1.3        | Historical Background                                   | 06        |

---

|            |                     |           |
|------------|---------------------|-----------|
| <b>2.0</b> | <b>DESIGN GUIDE</b> | <b>07</b> |
| 2.1        | Design Principles   | 07        |
| 2.2        | Fascia Signage      | 09        |
| 2.3        | Hanging Signs       | 10        |
| 2.4        | Window Signage      | 11        |
| 2.5        | Canopies            | 12        |
| 2.6        | Security            | 14        |
| 2.7        | Lighting            | 15        |
| 2.8        | Materials           | 16        |
| 2.9        | Colour Schemes      | 17        |

---

|            |                        |           |
|------------|------------------------|-----------|
| <b>3.0</b> | <b>FURTHER READING</b> | <b>19</b> |
|------------|------------------------|-----------|

## SECTION 1.0

### INTRODUCTION

This document is one of a series of Supplementary Planning Guidance notes supporting the Denbighshire Local Development Plan 2006–2021 in a format which aims to guide the process, design and quality of works to shopfronts for listed buildings and conservation areas.

The purpose of this document is to provide guidance and advice to assist owners, occupiers, developers and the Council in discussions prior to the submission of and, consequently, in the determination of future planning and listed building consent applications.

#### 1.1 BACKGROUND

Shopfronts are a key feature of the traditional high street or town centre. High quality, well maintained shopfronts make a significant positive contribution to the streetscape and can often reflect the vitality and viability of an area. The purpose of this document

is to provide design guidance relating to the repair, maintenance or adaption of shopfronts in listed or historic buildings within conservation areas across Denbighshire.

Heritage is a key driver for tourism and historic buildings and shopfronts all add to the local distinctive character of the Denbighshire region. A coordinated approach to shopfront design will enhance the appearance of the built environment and the overall attractiveness of an area.

Many of the changes referred to in this guide will require planning permission, advertisement consent or listed building consent, and you should always engage with the Council's Development Management Service at the earliest opportunity for advice on what consents you require and the acceptability of your proposals.



*Historic shopfront in Denbigh.*

# INTRODUCTION

## 1.2 LISTED BUILDINGS AND CONSERVATION AREAS IN DENBIGHSHIRE

### 1.2.1 Listed Buildings

Listing marks and celebrates a building's special architectural and historic interest, and also brings it under the consideration of the planning system, so that it can be protected for future generations.

A building is listed because of its special architectural and historic interest, they are a vital part of the diverse character and history of Denbighshire and are important to conserve for future generations. There are over 1800 listed buildings in Denbighshire.

Listed Building Consent is required for all work to a listed building that involves alterations, extensions or demolition that will affect its character as a building of

special architectural or historic interest. If unsure it is always best to check with the Council as unauthorised works can lead to enforcement action and fines.

### 1.2.2 Conservation Areas

Conservation areas exist to manage and protect the special architectural and historic interest of a place - in other words, the features that make it unique. There are some extra planning controls and considerations in place to protect the historic and architectural elements which make the place special. They are most likely to affect owners who want to work on the outside of their building or any trees on their property.

The 32 conservation areas in Denbighshire are listed below:

- 
- |                               |                          |                               |  |
|-------------------------------|--------------------------|-------------------------------|--|
| • Betws Gwerfil Goch          | • Corwen Town            | • Bodfari                     | Street                                 |
| • Cynwyd                      | • Llanfair Dyffryn Clwyd | • Cwm                         | • Prestatyn - Castle Mound & Nant Hill |
| • Denbigh Town                | • Henllan                | • Dyserth                     | • Prestatyn - Fforddlas                |
| • Llandrillo                  | • Llanarmon-yn-Ial       | • Rhuddlan                    | • Rhyl Town                            |
| • Llanrhaeadr yng Nghinmeirch | • Nantglyn               | • St Asaph                    | • Rhyl - River Street                  |
| • Llantysilio                 | • Llanelidan             | • Tremeirchion                | • Rhyl - Seabank                       |
| • Ruthin Town & Llanfwrog     | • Efenechtyd             | • Meliden - Central           | • Trefnant                             |
| • Llangollen Town             | • Llanferres             | • Meliden - Ffordd Penrhwyfla |  |
|                               | • Bodelwyddan            | • Prestatyn - High            |  |

## INTRODUCTION

### 1.3 HISTORICAL BACKGROUND

Until the 18th century, shops were generally open fronted with arches in the masonry or timber framing. They would typically have shutters that folded down to form the stall supported by the infilling of the lower part of the arch, which is still known as the stallriser. Very few shops of this period survive nationwide and those that do are often substantially altered.

Shops and shopfronts as we know them today developed during the 18th and 19th centuries. Georgian period shop windows have numerous panes of glass divided by glazing bars and some would often have curved bow-windows to help improve the display of goods. Elements derived from the classical tradition such as decorative pilasters, stallrisers and cornices are also used for the first time and harmonise the appearance of the shopfront with the rest of the building.

The improved glassmaking techniques of the Victorian period allowing larger windows to be installed, sometimes with retractable blinds. The period also saw the use of new materials, such as terracotta, faience and decorative tiles.

Signage became more flamboyant with cut-out letters, gilding and colourful signwriting. Entrances were often recessed to increase window display areas. Good examples of Victorian shop fronts can be seen across Denbighshire with exemplars in Llagollen, Denbigh and Ruthin.

Float glass became available in large sheets from 1959 and frameless jointing techniques have now made most of the structural elements unnecessary. In the 1970s air curtain technology enabled some shops to operate without a shopfront other than folding doors. Many of these later alterations have meant the removal of historic features and the loss of local distinctiveness.

Incremental and poor-quality changes over time have also impacted on the shopfronts we see today. Security features such as metal roller shutters and advertising features such as neon signs or plastic fascias all detract from historic shopfronts. Sometimes, these are installed on top of historic features but often, they are simply ripped out.



*Double entry shopfront in Prestatyn.*

**Most successful shopfronts and signs are visually stimulating, instantly recognisable and efficiently advertise the goods or services available for purchase. This is an important part of providing an 'active frontage' to the street. Good quality design will always be the best method of achieving this aim.**

## SECTION 2.0

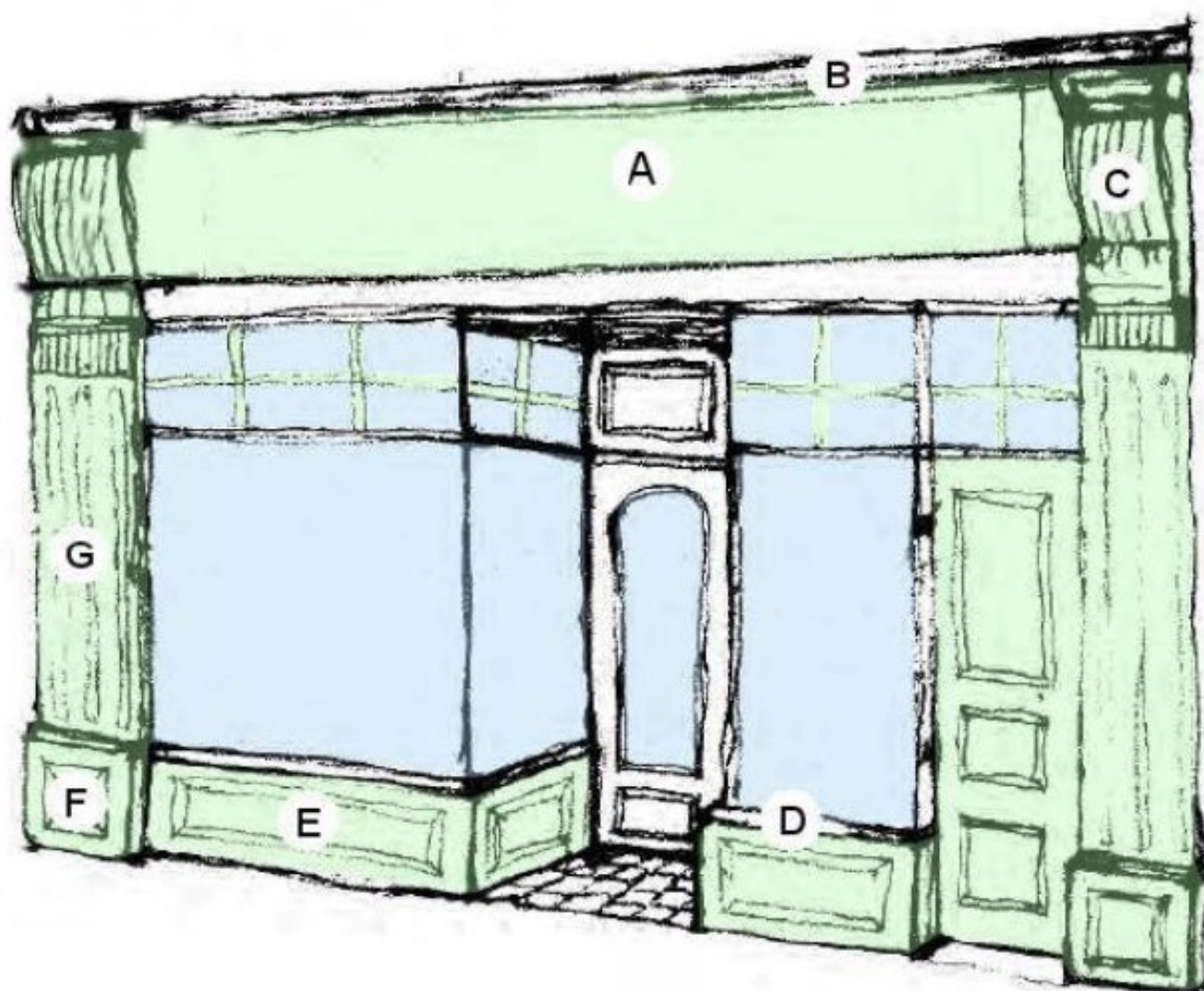
### DESIGN GUIDE

#### 2.1 DESIGN PRINCIPLES

Most shopfront designs are based on classical proportions with a series of identifiable features. Where any of these survive they are important for retention and can help inform the wider restoration of lost features of the complete design.

A traditional shopfront generally consisted of a fascia where the signage was supported on pilasters.

Between the pilasters was the main glazed window broken down into smaller panes supported by vertical mullions with the entrance generally set back to allow for a small bay each side to maximise shop window space. A stallriser provided a robust base to protect the shopfront from damage and give proportion and character. Features such as fabric canopies descending from the fascia and hanging signs are also common.



*A typical traditional shopfront*

|   |         |   |                |   |            |   |           |
|---|---------|---|----------------|---|------------|---|-----------|
| A | Fascias | C | Console/Corbel | E | Stallriser | G | Pilasters |
| B | Cornice | D | Sill           | F | Plinths    |   |           |

## DESIGN GUIDE

The design outlined on the previous page is considered the template for historic shopfronts across Denbighshire, which should inform future repair, restoration or alteration. Although few shopfronts will survive in a complete condition, where individual features survive these should guide owners towards the potential to restore a building towards the original design intent, for example where there is a fascia there is likely to have been pilasters and a stallriser. Designs for new shopfronts within conservation areas should seek, as far as possible, to include classical proportions in any new features to ensure consistency.

The guide aims to establish a template for shop fronts across the region and does not intend to remove local or individual variation that adds character and diversity to the region. Shop owners should also consider whether there is evidence for an alternative arrangement using archive material or historic photographs available from the local record office which can give strong evidence for a previous form of a place or building.



Wellington Road, Rhyl c.1900

### BEFORE UNDERTAKING WORK:

|  | YES                      | NO                       |
|--|--------------------------|--------------------------|
| Is the building listed?  | <input type="checkbox"/> | <input type="checkbox"/> |
| Is the building in a conservation area?                            | <input type="checkbox"/> | <input type="checkbox"/> |
| Have you consulted the Local Planning Authority?                   | <input type="checkbox"/> | <input type="checkbox"/> |
| Have you carried out research into the historic form?              | <input type="checkbox"/> | <input type="checkbox"/> |
| Are there any surviving historic elements that can be saved?       | <input type="checkbox"/> | <input type="checkbox"/> |
| Is there evidence of the original form to allow restoration?       | <input type="checkbox"/> | <input type="checkbox"/> |
| Are there examples in the local area that can be used for context? | <input type="checkbox"/> | <input type="checkbox"/> |

### 2.2 FASCIA SIGNAGE

Signage on historic shopfronts should consist of either painted lettering directly onto the fascia or individual cut lettering.



*A well proportioned shopfront in Rhyl with a hand painted fascia sign.*

- Freestanding letters should be made from metal and the aim should be for a slim as profile as possible.
- Hand-painted lettering should be in a traditional typeface (such as a serif font) and suitably coloured to contrast with the fascia, preferably a light colour against a dark background.
- In both instances the height of lettering should be no more than two-thirds the height of the fascia and normally centred about its horizontal and vertical axis, leaving reasonable space at each end of the fascia. Phone numbers, web addresses and opening hours should not be included on fascia signs as they clutter the fascia.
- Where a store occupies several units, each should have a separate fascia, linked visually by a common design.



*A Rhyl shopfront with fascia signage that is too large and is in an inappropriate material.*

- Box signage is not acceptable. It appears bulky and masks architectural features.
- The use of plastic, perspex or similar materials incorporated into fascia signs is not acceptable.
- The use of neon or other bright garish colours is not acceptable.
- Fascias should not extend beyond the top of the window or the bottom of the string course between the ground and first floors.

### 2.3 HANGING SIGNS

These are features of a traditional streetscape and can increase the visual appeal of a shop giving it an increased profile from some distance away without the need to resort to A-boards, which clutter the street and create issues of accessibility. However,

if poorly integrated they can appear cluttered therefore they are only acceptable as part of a cohesive scheme to reflect the uniformity of the group in terms of siting and size. The exception to this is where there is evidence of existing historic signs such as brackets or fixings.



- Hanging signs should aim for a coherent style and size across a group of buildings.
- Only one hanging sign per shopfront.
- Hanging signs should be no higher than fascia level unless the historic/original sign was located higher
- Signs should be painted timber.
- No part of the sign should be less than 2.4m above pavement level.
- Brackets should be metal, simple and solid – flat section “garden gate” ironwork is unlikely to be appropriate.



*Evidence of a hanging sign bracket on the wall that could be reused in Llangollen*



- Plastic signs, overly cheap or shiny materials or illuminated signs are not appropriate.
- Hanging banners are not appropriate, they can be visually intrusive, are difficult to maintain and can easily become damaged and dirty.



*Plastic illuminated signage along with the roller shutters gives a poor appearance here in Rhyl*

### 2.4 WINDOW SIGNAGE

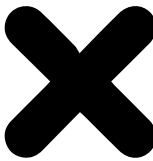
It is appreciated that vinyl on glass is an effective way for businesses to attract customers and are a changeable and cheap material for temporary use. When used in a restrained way they may be acceptable.



- Shop fronts should aspire for clear and clutter free windows with minimal signage.
- Some limited window signage is acceptable.



*Historic shopfront with simple and minimal vinyl signage in Ruthin.*



- Vinyls on windows should not cover more than 25% of window space.
- Vinyls and signage in windows should avoid large blocks of text or images.



*Extensive window signage creates a deadened of the streetscape and makes it unappealing (Rhyl)*

### 2.5 CANOPIES

Canopies are both an historic feature that can add visual interest to a shopfront but can also be dirty, poorly implemented and mask historic frontages. Some historic shopfronts would originally have had retractable canopies and there is often evidence of the mechanisms within the shopfront even when the canopy itself is long since lost.

Where there is such evidence, and where it would be appropriate to add or reinstate a canopy over a shopfront, only traditional canvas awnings will be considered, and they should be designed as an integral part of the shopfront with extreme care taken to avoid obscuring any architectural details.



*A example of a traditional retracting blind in Ruthin*



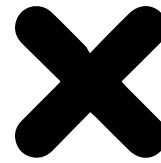
*Evidence of an existing canopy*



- Canopies are acceptable where there is evidence of past canopies or a strong justification demonstrates their requirement.
- All canopies should be retractable and are assumed to be retracted during closing hours.
- When open, canopies must be no less than 2.4m above the pavement and at least 1m in from the kerb, in the interests of highway and pedestrian safety.
- The canopy should be the width of the shopfronts fascia and the accompanying blind box should be fitted flush with or behind the fascia.
- The size, shape, colour and materials of blinds/ canopies (and any accompanying blind box) should be compatible with the character of the shopfront, the building and the street scene. Plastic will not be accepted.
- Some minimal text or signage may be incorporated into the canopy.



*An historic shopfront in Ruthin with surviving blind brackets still being used.*



- The 'dutch canopy' style (a fixed or rigid canopy) are not permitted.
- Shiny and plastic canopies are not appropriate.
- Permanent and non-retractable canopies are not permitted.
- Canopies should not be dominated by text or images.



*A dutch style canopy obscures an otherwise good example of an historic shopfront in Llangollen.*

### 2.6 SECURITY

The security of a premises after closing time is clearly important for all businesses. Good security of a shop should be integrated into the design and ad-hoc additions are rarely well implemented.

Historically, some shop fronts may have had timber shutters and where these survive or there is evidence of their existence they are an important feature to be retained and utilised.

External roller shutters have the effect of deadened the streetscape during closing hours, reducing a sense of safety and hiding the architectural qualities

of the buildings therefore their use is not acceptable. The latest police guidance also suggests that external shutters are counter intuitive as they can give a perception of an area being of a high crime risk which in itself encourages anti-social behaviour.

There is a presumption against any internal or external grills or shutters, however, where there is a case for additional security, internally mounted shutters may be incorporated behind the glass frontage. These should be of a lattice design so as to allow pedestrians to see inside the shopfront. They should be galvanised or painted an appropriate colour depending on their host building.



- Internal lattice roller shutters behind the glazing may be acceptable in some instances.
- Internal shutters should be galvanised or painted an appropriate colour depending on their host building with the aim to minimise their appearance.
- Toughened glass may be appropriate in some instances, however, where this requires the removal of historic glazing this may not be acceptable.



*A shopfront here in Prestatyn where external shutters would unacceptably alter the external appearance*



- External roller shutters are not acceptable.
- External metal grilles on windows are not acceptable



*External roller shutters create an a poor appearance along the street as here in Rhyl.*

### 2.7 LIGHTING

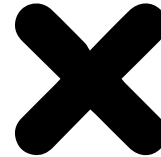
Well-designed lighting can enhance a shop frontage and the streetscape, however, when poorly implemented they can also overly commercialise areas and appear garish. Existing street lighting should be considered as the primary method of illumination and the need for other lighting must be justified.



- It must be demonstrated that any proposed lighting will enhance or maintain the character of the area and the frontage. Some areas may not be appropriate for additional lighting.
- Ensure fixtures and fittings such as cabling are suitably concealed within any design proposals.
- Halo lighting behind individual letters or internally illuminated lettering or a small quantity of appropriately sited spotlights or trough lighting along the fascia may be acceptable.
- A warmer yellow or orange light will be preferred over a colder white light.



*Although the fittings are somewhat bulky the cabling is concealed and the lighting illuminates the sign discreetly here in Prestatyn.*



- Internally illuminated box signs or hanging and projecting boxes are not acceptable.
- Any equipment and cabling must be unobtrusive and hidden where possible.
- Lighting should illuminate key features of the building and not flood the pavement or wider area.



*A poor quality lighting installation here in Ruthin obscures and clutters the shop and likely contributes to light pollution of the surrounding street.*

### 2.8 MATERIALS

Painted timber, which is both versatile and durable, is a traditional material and is encouraged on historic shopfronts. Depending on the host building: stone; brick; ceramic; render; and metalwork may also be appropriate, however, the choice of material should be appropriate to the host building and its context. Modern glossy materials such as acrylic, perspex and uPVC are not appropriate as they have a poor-quality

appearance against the traditional materials of older buildings and do not age or weather well.

Large areas of glazing are a traditional feature of shopfronts and are fundamental to the advertising and display function. Where original glass remains in a shopfront it should always be retained. Modern float glass is a poor replacement for historic glazing as it lacks the texture and surface interest of older glass.



- Shopfronts should utilise traditional materials that respond to the host building, typically timber and glazing is the most common treatment for shop frontages.
- Traditional glass should always be maintained where it survives.
- Some high-quality contemporary materials can be used, however, their use will require justification.



*A good quality timber, ceramic and glass shopfront in Prestatyn.*



- Modern materials such as plastics, acrylic, perspex or uPVC are not appropriate.



*The inappropriate UPVC signage gives a cheap and glossy appearance along with the inappropriate external grilles here in Denbigh.*

## 2.9 COLOUR SCHEMES

Colour schemes for shopfronts and, where possible, signage should harmonise with the remainder of the building and the street. Strident or harsh colours and garish colour combinations should be avoided.

Traditional timber shopfronts should be painted in a semi-gloss paint, using colours that are appropriate to the age of the building or shopfront. Victorian shopfronts, for example, were typically dark reds or greens or blues, while late Georgian shopfronts were often painted in lighter tones such as blue or green.



- Garish colours or bright tones are not acceptable.



An otherwise good quality historic shopfront is somewhat harmed by the garish colour scheme here in Prestatyn.



- Colour should seek to harmonise with the wider setting and streetscape
- Typical dark reds or greens are appropriate for Victorian shops with Georgian shops lighter shades of blue or green
- Proposals that use historic paint analysis to establish original colours would be acceptable justification for a different colour scheme.



Example colour schemes appropriate for historic shopfronts.



Historic colour scheme of pastel colours on a shopfront in Denbigh.

## DESIGN GUIDE



A good example of a historic shopfront in Llangollen although the glossy fascia sign is inappropriate



A good survival of an interesting central display forming the shop entry in Prestatyn.



Two well designed shopfronts in Denbigh of traditional proportions, although the Chinese takeaway signage would likely have been on the fascia.



A good quality modern shopfront in Ruthin that has been inserted into a historic building but utilises a traditional design.



An ornate corbel bracket in Rhyl demonstrating the previous form of the shopfront which would benefit from restoration.



A 'lost' shopfront in Ruthin. Conversion to residential will likely require planning permission but the retention of the historic facade such as here is important for the wider streetscape.

## SECTION 3.0

### FURTHER READING

---

<https://www.spab.org.uk/advice/>

<https://georgiangroup.org.uk/advice-leaflets/>

<https://cadw.gov.wales/advice-support>

[https://www.denbighshire.gov.uk/en/resident/  
planning-and-building-regulations/local-development-  
plan/ldp-spg/ldp-supplementary-planning-guidance.  
aspx](https://www.denbighshire.gov.uk/en/resident/planning-and-building-regulations/local-development-plan/ldp-spg/ldp-supplementary-planning-guidance.aspx)

[https://historicengland.org.uk/advice/planning/historic-  
towns-and-high-streets/](https://historicengland.org.uk/advice/planning/historic-towns-and-high-streets/)

<https://www.victoriansociety.org.uk/advice/>

## APPENDIX A

### KEY TOWNS CHARACTER AREA APPRAISAL

---

#### DENBIGH

Denbigh is one of the most historic towns in Wales. Its Welsh name - Dinbych - means “little fortress” and the remains of historic Denbigh Castle still dominates the skyline.

It is thought to have been the location of a fortified settlement during the Roman occupation and is first mentioned in records following the Norman Conquest when Denbigh guarded the approach to the Hiraethog Hills and Snowdonia.

Throughout its history, Denbigh has been important as an agricultural market town, being ideally situated between the Hiraethog moors and the fertile Vale.

The town grew around the textile industry in the 1600s, hosting specialist glovers, weavers, smiths, shoemakers, saddlers, furriers and tanners. Denbigh has been an important location for the agricultural industry throughout.

Denbigh has a good survival of historic properties and shop frontages. The material palette is largely red brick although rendered facades are also common with the occasional stone ashlar. Despite the town’s earlier medieval origins much of the high street comprises mid to late 19th century shop frontages with some earlier examples.



## APPENDIX A: KEY TOWNS CHARACTER APPRAISAL

### LLANGOLLEN

From the late 18th century, the town and the surrounding Vale of Llangollen gained a reputation as a destination for those in search of picturesque beauty. By coincidence, the development of the London– Holyhead road through the town in 1815 brought more visitors to the area.

The first major change to the town's transport connections arrived in the early 19th century with the construction of the Llangollen Canal (originally a branch of the Ellesmere Canal and later part of the Shropshire Union Canal). A little over thirty years later, the railway reached Llangollen as a branch line from Ruabon. Constructed as the Vale of Llangollen Railway, sponsored by the Great Western Railway (GWR) and with Henry Robertson as engineer, it was open to traffic at the end of 1861.

As the local industry declined in the 20th century, tourism, the other mainstay of the local economy, prospered.

Good examples of mixed commercial premises survive in the town. Bridge Street retains evidence

of buildings adapted for commercial use both in the form of designed facades and the insertion of shopfronts into earlier Georgian facades. A number of buildings were constructed individually but with a uniform appearance and some retain particularly good elements, such as the butcher's shopfront.

The character of the area is dominated by the materials and layout of the 1860 development. The red brick buildings on broad streets laid out in a grid pattern are clearly different from the rendered and roughcast buildings in the winding and undulating streets of the old town and the areas north of the river and south of the Holyhead road.

The buildings today have some fine examples of historic shopfronts which are predominantly 19th century with some 18th century examples although many of these are likely inserted into buildings of an earlier date.

The colour scheme tends towards a darker palette with dark greens being an overriding colour scheme.



## APPENDIX A: KEY TOWNS CHARACTER APPRAISAL

### PRESTATYN

Although the town can trace its origins back to the Roman period the current town and its high street is predominantly a product of the 19th century. The Chester and Holyhead railway, opened in 1848 and with it the town prospered and boomed as a Victorian seaside resort.

The high street and historic core of the town is set around the railway station approximately 1km away from the promenade and seafront.

The high street has a relatively good survival of historic shopfronts predominantly from the mid to late 19th century with some art deco 20th century examples. The buildings are predominantly red brick with some rendered or with a mock medieval timber frame. Of particular note are a series of shops with a central island of curving glass for display with the entrance set behind and also examples of recessed shop frontages to maximise window display both worthy of retention. It may be expected for a seaside town to have a paler colour palette, however, black and dark grey are common along with a lighter grey colour.



## APPENDIX A: KEY TOWNS CHARACTER APPRAISAL

### RHYL

The town grew around what is now the commercial core and retail centre. At the same time, the town expanded further east in the area now bounded by Russell Road, Brighton Road (formerly Shipley Street), Clwyd Street and Bath Street. This area was once the nucleus of the wealthier part of Rhyl and a number of important buildings were erected prior to and during the 1840s. Meanwhile, the area to the west developed as a seaside resort to serve the first tourists from Liverpool and other cities who arrived at the harbour.

The real tourist potential of Rhyl was exploited when the Chester to Holyhead railway line through Rhyl opened in 1848. The once exclusive resort became accessible for millions, resulting in large scale expansion into a popular seaside town between 1850 and 1890. The majority of Rhyl's town centre,

as well as areas further to the south and west, developed rapidly to provide hotels and boarding houses.

In the centre of town, ground floors were converted into shops selling all manner of goods for not only holiday makers but also the local population, who were beginning to consider Rhyl to be the retail centre for the area.

The majority of shopfronts are 20th and 21st century replacements, but some retain traditional features and are positive contributors to the town. Traditional features include decorative plinths, fluted/plain pilasters, panelled stall risers, fascias and decorative/plain cornices. In the absence of any current overriding theme the pale greys or dark greens of the 19<sup>th</sup> century are generally acceptable.



## APPENDIX A: KEY TOWNS CHARACTER APPRAISAL

### RUTHIN

Ruthin is a medieval town which can trace its origins to before the construction of Ruthin Castle which was started in 1277 by Dafydd, the brother of prince Llywelyn ap Gruffudd. The third Baron de Grey's land dispute with Owain Glyndŵr triggered Glyndŵr's rebellion against King Henry IV, which began on 16 September 1400, when Glyndŵr burned Ruthin to the ground, reputedly leaving only the castle and a few other buildings standing.

The Lord de Grey established a Collegiate Church in 1310. Now the Collegiate and Parish Church of St Peter, it dominates the Ruthin skyline. In 1863 the Denbigh, Ruthin and Corwen Railway, which linked in Denbigh with the Vale of Clwyd Railway reached the town. The railway and Ruthin railway station closed in 1963 under the Beeching Act.

The town today is built around the central St Peter's Square with the main high street running down hill on Clwyd Street. There are many fine examples of historic shopfronts mainly from the 18th or 19th century and although many of the buildings have a polite 19th century façade it is assumed that the buildings will be considerably older than this frontage. Although there are red brick examples the predominant building material is of render with many examples of exposed timber frames. Colour schemes tend to blend between black and white frontages and paler eclectic colours which appropriately references the 18th or early 19th century desire for lighter colours.



[THIS PAGE HAS BEEN LEFT INTENTIONALLY BLANK]

