

# Limerick City & County Council

# Shopfront

# Design Guidelines



# Foreword

Figure 1  
Maiden Street, Newcastle West. Lawrence Collection, (1865-1914). Courtesy of the National Library of Ireland



## Credits

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Photographs courtesy of The National Library of Ireland, Sean Lynch, Tom Collins and Limerick Museum.

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**LIMERICK CITY AND COUNTY ENJOY A RICH ARCHITECTURAL HERITAGE**  
including a variety of original shopfronts that contribute significantly to the character and identity of our streetscapes. These shopfronts are cultural assets that reflect the artistry, history, and evolving story of our communities.

Maintaining these heritage features is essential. It is equally important to ensure that contemporary shopfront design and any interventions to the streetscape are designed with care, quality, and sensitivity to their surroundings.

These Shopfront Design Guidelines draw on historical drawings, archival photographs, and best practices in conservation and urban design. They provide practical guidance for the repair, maintenance, and thoughtful enhancement of shopfronts, ensuring that new developments harmonise with the existing built environment.

We extend our sincere thanks to all who contributed to the development of this publication. Through these guidelines, we aim to celebrate Limerick's architectural heritage and safeguard it for future generations.

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**John Moran**

**Mayor of Limerick**

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**Dr. Pat Daly**

**Director General, Limerick City and County Council**

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Figure 2  
McMahon's, Newcastle West, Lawrence Collection (1865-1914)  
Courtesy of the National Library of Ireland

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# Introduction



Figure 3  
Adare Streetscape

**LIMERICK BOASTS A RICH HISTORY OF SHOPFRONTS**, with retail significantly influencing the evolution of its city and town centres over time. The presence of family-owned shops has profoundly shaped the urban landscape of both the city and county, with numerous shopfronts adorning the streets at the heart of the city and towns. The competition among traders led shop owners to creatively enhance their shopfronts using highly skilled joiners who incorporated intricately crafted elements that are often hard to replicate today. The advent of paint further distinguished these shops, accentuating their unique fronts amidst a crowded streetscape. This document aims to explore the histories of many of these shopfronts and propose methods to preserve their remarkable features for future generations, as well as set guidelines for new shopfronts.

The need for the **Limerick Shopfront Design Guidelines** was identified as a key initiative during discussions at the draft stage of the **Limerick Development Plan 2022–2028**. This initiative called for the creation of a set of guidelines to establish a minimum standard for shopfronts across Limerick City and County. Through these guidelines, Limerick City and County Council hopes to celebrate Limerick's heritage and ensure its preservation for future generations.

## The Importance of Shopfronts

Limerick is fortunate to have an abundance of original traditional shopfronts, as well as a number of more contemporary ones. It is vital that these well designed shopfronts are maintained and that they showcase the basic concepts of good storefront design. Shopfronts play a crucial role in the success of businesses. They are the face of any local business and so should be appealing and leave a lasting impression on the customer. Poor quality shopfronts can damage the public perception of the shop, but also the wider streetscape.

Patrick Shaffrey in his book **The Irish Town: An Approach to Survival** stated the following in relation to shopfronts:

“One of the features of Irish vernacular architecture is the quality and design of the traditional shopfronts. They can be seen everywhere in the country.

There is a grandeur and vigour about the designs generally which is not found in many other countries.

Such shopfronts are living examples of local craftsmen, the carpenter, painter and sign writer, working at their best and with materials they understood and cared for. Unfortunately in the last few years there are many instances of fine shopfronts being either removed completely, or destroyed beyond recognition in the interest of modernisation.”

## Benefits of a Well-Designed Shopfront

A well-designed shopfront has the potential to:

- Gain the attention of potential customers which can entice them to enter and shop
- Increase the number of customers visiting, in turn bringing an increase in sales
- Be a powerful marketing tool, highlighting the products and promotions in a given shop
- Increase property value
- Offer a competitive advantage amongst other shopfronts
- Positively contribute to the overall streetscape



Figure 4  
M. Fitzgerald's, Foynes



Figure 5  
Bean a Tí Shopfront, Limerick



Figure 6  
Seoidin, Limerick – Example of modern storefront

## Scope of the Guideline

This study focuses on maintaining the streetscape and building façades by establishing a quality standard for all shopfronts throughout Limerick City and County. It will analyse various elements and details of shopfronts, including materials used, detailing, colours, and illumination. The document will provide guidance on the optimal use of these elements in both historic and contemporary contexts.

## How to use this Guidance Document

This guidance document is designed for use by shop owners, publicans, architects, designers, planners, and engineers who aim to maintain or modify an existing shopfront or create a new one within Limerick. It serves as both a design guide and a reference document. Adhering to its recommendations will ensure high-quality, durable shopfronts that enhance the well-being and aesthetic quality of Limerick's built environment.

## Do I Need Planning Permission?

Planning permission is required for most works carried out to the shopfronts, for example large scale works such as the construction of a new shopfront and the installation of shutters or canopies. Certain changes of use will also require planning permission, along with any works which would materially affect the character of Protected Structures in Limerick. This also applies to buildings that are within an Architectural Conservation Area (ACA).

It is important to liaise with the Limerick City and County Council Planning Department when considering carrying out any works to shopfronts, especially in relation to material changes, signage, and security to determine whether planning permission is required.

## Historic / Protected Shopfronts & Façades

Shopfronts can often form part of a Protected Structure or be located within an ACA or have historical significance. Outlined below are the definitions of both as per the Planning and Development Act, 2000, as amended.

## Statutory Requirements

In S.2 of the Planning and Development Act, 2000, as amended, a Protected Structure is defined as follows;

“A ‘structure’ means any building, structure, excavation, or other thing constructed or made on, in or under any land, or any part of a structure so defined, and:

- ▶ where the context so admits, includes the land on, in or under where the structure is situated, and
- ▶ in relation to a protected structure or proposed protected structure, includes:
  - the interior of the structure,
  - the land lying within the curtilage of the structure,
  - any other structures lying within that curtilage and their interiors, and
  - all fixtures and features which form part of the interior or exterior of any structure or structures referred to in subparagraph (i) or (iii).”



Figure 8  
Oak and Apple, Adare



Figure 7  
Raincín and Bill Chawke's, Adare

## In an ACA:

As per Section 82 of the Planning and Development Act 2000 (as amended),

- ▶ (1) Notwithstanding section 4 (1)(h), the carrying out of works to the exterior of a structure located in an architectural conservation area shall be exempted development only if those works would not materially affect the character of the area.
- ▶ (2) In considering an application for permission for development in relation to land situated in an architectural conservation area, a planning authority, or the Board on appeal, shall take into account the material effect (if any) that the proposed development would be likely to have on the character of the architectural conservation area.



Figure 9  
Charlie St. George's, Limerick  
Good example of hand-painted fascia signage



Figure 10  
RIAI Postcard Sketch of W. J. South's  
Limerick 1987  
Courtesy of the Limerick Museum



Figure 11  
RIAI Postcard Sketch of Jim Hickey's  
Limerick 1987  
Courtesy of the Limerick Museum

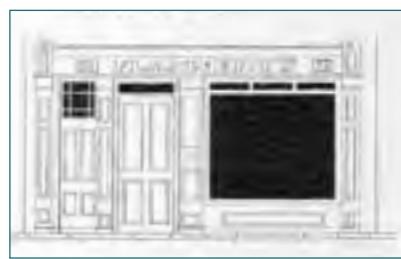


Figure 12  
RIAI Postcard Sketch of Flannery's  
Limerick 1987  
Courtesy of the Limerick Museum

### Alterations:

“Alteration” includes:

- plastering or painting or the removal of plaster or stucco, or
- the replacement of a door, window or roof,
- that materially alters the external appearance of a structure so as to render the appearance inconsistent with the character of the structure or neighbouring structures;

### Available Grant Funding for Protected Structures

The Built Heritage Investment Scheme helps custodians of historic properties meet their obligations in maintaining and conserving Ireland's architectural heritage. This grant is available to those who seek to carry out repair works on Protected Structures or structures within an Architectural Conservation Area.

The Historic Structures Fund seeks to help the owners and custodians of Protected Structures to care for and maintain their valuable built heritage.

Engage with your local conservation department for current grants. Email [conservation@limerick.ie](mailto:conservation@limerick.ie)

### Planning Policy

#### Limerick Development Plan

##### Objective ECON 015 – Active Street Frontages

It is an objective of the Council to:

- Control the provision of non-retail uses at ground floor level in the principal shopping streets of Limerick City Centre, Town Centres and District Centres and within the shopping parades of mixed-use Local / Neighbourhood Centres.
- Encourage the upgrade and refurbishment of existing retail units and the maintenance of original shopfronts, or the reinstatement of traditional shopfronts where poor replacements have been installed, discourage the use of external roller shutters, internally illuminated signs or inappropriate projecting signs.

■ Prepare Shopfront Design Guidelines, within the lifetime of the Development Plan and ensure implementation of these guidelines on completion.

- Promote quality retail design which will be implemented through the development management process due to the dominant visual and use role it plays in a city, town or village streetscape in accordance with the Guidelines for Planning Authorities: Retail Planning (DoECLG, 2012) and the accompanying Retail Design Manual.
- Promote the revitalisation and reuse of vacant or derelict properties and shop units. Where viable retail cannot be sustained then alternative uses for the property/unit will be considered.

### Objective EH 054 – Shopfronts within an ACA

It is an objective of the Council to:

- Ensure that all original and traditional shopfronts, which contribute positively to the appearance and character of a streetscape, within an ACA are retained and restored.
- Ensure that new shopfronts are well designed, through the sympathetic use of scale, proportion and materials.



Figure 13  
George Street, Limerick  
Lawrence Collection (1865-1914)  
Courtesy of the National Library of Ireland



Figure 14  
Lane's Stores, Abbeyfeale

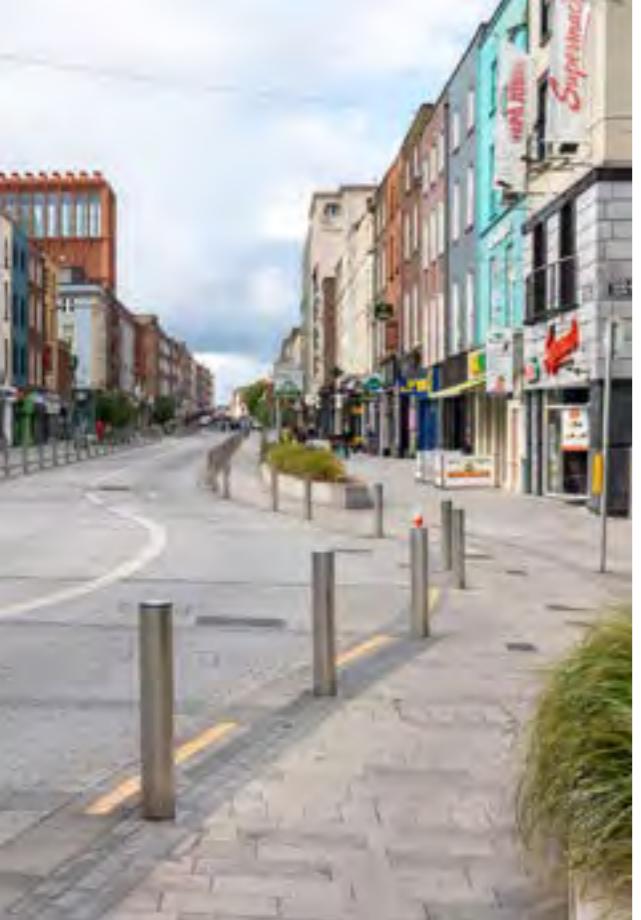


Figure 15  
O'Connell Street, Limerick

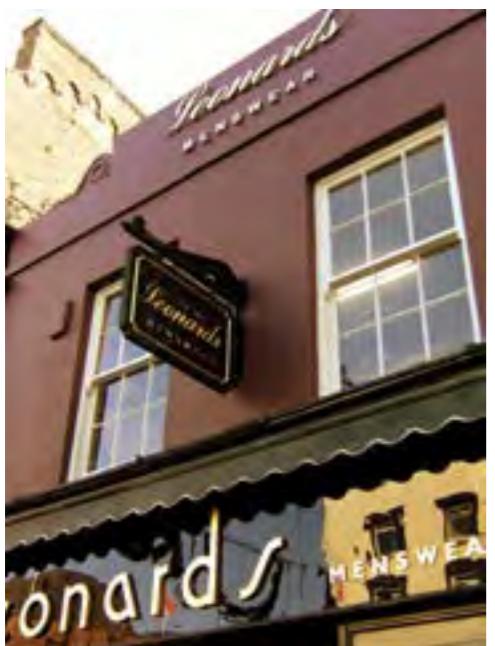


Figure 16  
Leonard's Menswear, Limerick

## Limerick Development Plan 2022-2028 (Page 348-349)

### 11.6.4 Shopfronts and Signage

#### 11.6.4.1 Shopfronts

The Planning Authority will encourage good shop front design, maintaining traditional shopfronts where appropriate, controlling advertising (particularly projecting signs), and generally improving the appearance of retail premises. A well-designed shopfront forms an integral part of the overall building relating in scale, proportion and vertical alignment as well as to adjoining buildings. Advertising is an integral (not dominant) part of the façade and should be designed in this manner. To achieve this, the Planning Authority will assess a planning application having regard to:

- **Materials:** The use of natural materials such as timber, stone and plaster, which complement the architectural character of the building itself and reflect existing finishes in the streetscape will be favoured.
- **Advertising:** Ground floor level advertising will be permitted while restricting advertising above this level. (Advertising aimed at the pedestrian rather than the passing motorist). Advertising should be in scale with and not dominate nor interfere with features of the shopfront. The numbers of projecting signs (particularly brand projecting signs) will be restricted. The use of traditional hand painted signs is preferable. The Planning Authority will not favour the use of plastic (PVC, perspex) and internally illuminated signage.
- **Shutters:** Applications involving roller shutters, unless of the open grille or demountable type, painted to match the existing shopfront will not be permitted. The roller shutters should be located inside the shopfront wherever possible, in the interests of visual amenity.
- **External lighting:** The external lighting shall be sympathetic in design and materials to the shop front and the existing streetscape.
- **Corporate Image:** Developments involving the use of corporate logos/advertising on shopfronts should be in accordance with good civic design and with existing streetscape.

General retail planning objectives for the County and Limerick Shannon Metropolitan Area including:

#### Objective LCC17:

Develop a '**Shopfront Improvement Scheme**' to improve the design, quality and coherence of shop signage for all Town Centres, through the provision of guidance and grant funding enable owners to make improvements to their buildings / shopfronts.

### 11.6.4 Shopfronts and Signage

#### 11.6.4.2 Signage

Advertising will be required to be sympathetic with their surroundings in terms of scale, design, materials and colour. The general requirements for advertising are set out below:

- Encourage the use of hand painted signs and to prohibit plastic box signs, which are internally illuminated.
- Limit the numbers of signs where it is considered they would lead to a cluttered appearance at a junction or on a building.
- On buildings and structures of historic, artistic and architectural interest, only permit advertising which is in character with the building or structure.
- Limit advertising in areas of special amenity, areas where views and prospects of scenic importance are listed, recommended maximum size of 1 sqm.
- Restrict the use of advertising structures on public footpaths and on road margins where they conflict with pedestrian or traffic safety or with visual amenity. Large advertising hoardings (billboards) will be prohibited in the countryside and will only be considered as temporary structures in towns and villages where they screen a derelict site.
- Digital advertising may be permitted, in certain locations subject to design, size, detail and level of illumination and the number of existing advertising signs on the shopfront (or similar).



Figure 17  
McMahon's, Newcastle West  
Lawrence Collection (1865-1914)  
Courtesy of the National Library of Ireland



Figure 18  
George Street, Limerick  
Lawrence Collection (1865-1914)  
Courtesy of the National Library of Ireland



Figure 19  
South Quay, Newcastle West.  
Lawrence Collection (1865-1914)  
Courtesy of the National Library of Ireland

# Historic Importance of the Shopfront



Figure 20  
**Maiden Street, Newcastle West**  
Lawrence Collection, (1865-1914)  
Courtesy of the National Library of Ireland



Figure 21  
**Sarsfield St. Kilmallock, Co. Limerick**  
The Lawrence Photographic Project 1990/1991  
Courtesy of the National Library of Ireland

## Historic and Cultural Importance

### THE HISTORY OF SHOPFRONTS IN LIMERICK DATES

back to the 18th century, a period marked by continuous growth, a rising population, and enhancements to the city's built environment. The expansion beyond the medieval walls in the late 18th century significantly influenced the retail landscape and commerce of the old town. Luxury imported goods providers emerged within the city, often locating near the port. By 1788, many specialised businesses had relocated to the quays and Newtown Pery. As the 19th century began, commercial activity shifted from Patrick Street and Rutland Street towards George's Street (now O'Connell Street).

As commerce transitioned to individual merchants, shopfronts became a means of design expression, competing for attention within the streetscape. The design of a shopfront often reflected the owner's personal interests, contributing to the uniqueness of each shopfront and making it synonymous with its proprietor. With many new shopfronts being integrated into residential buildings, families could now run their own businesses, supporting themselves in the process.

## Traditional Design Elements

The traditional 18th and 19th century shopfront design was largely inspired by Greek Classicism. This redefined classicism became the hallmark of modern Irish architecture. Shopfronts utilised classical architectural elements to create a well-proportioned visual frame for shop displays (see Diagram on Pages 34-35 for further information on the architectural elements of a shopfront). Timber, a primary material in shopfront construction, incorporated this newly adopted style. Other materials used in shopfront included tiles, stone, cast-iron, faience and terracotta.

During the 20th century, traditional shopfront designs underwent significant changes, reflecting the evolving architectural styles of the time. The use of modern materials, such as steel and vitrolite, became common in early 20th century. During the latter half of the 20th century many traditional and historic shopfronts were replaced by modern façades with attention to detail and classical proportions. While some historic shopfront elements remain today, poor maintenance, repair techniques and changes in use have led to the loss of many authentic original features. Contemporary reinterpretations of traditional shopfronts often fail to achieve the success and authenticity of the originals.



Figure 22  
**George Street, Limerick**  
Lawrence Collection (1865-1914)  
Courtesy of the National Library of Ireland

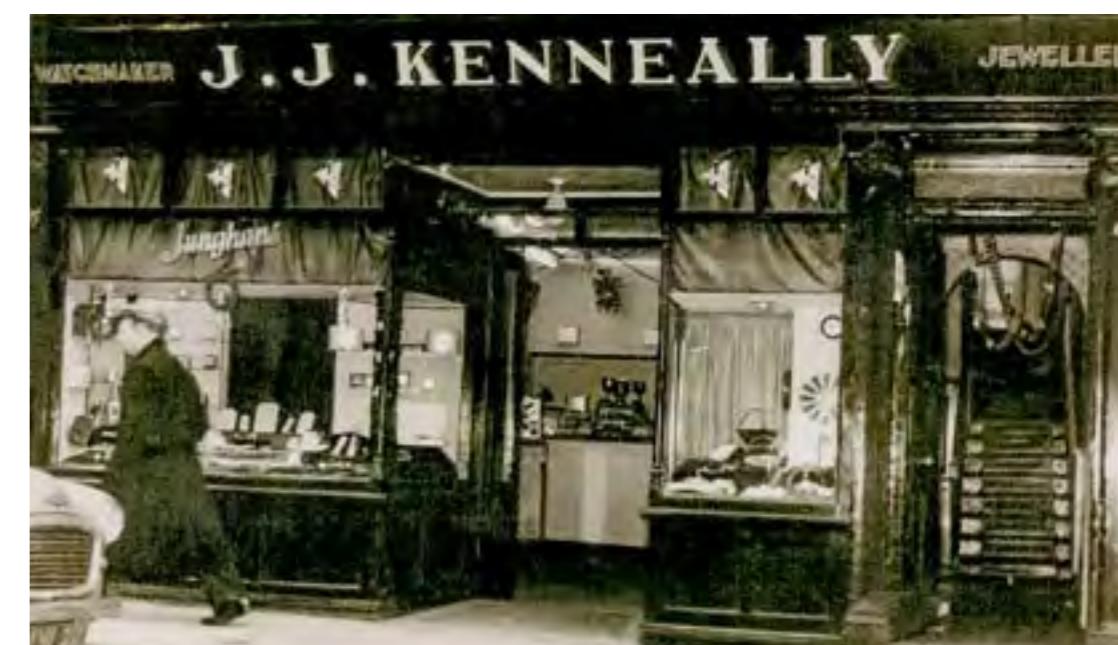


Figure 23  
**J.J. Kenneally, Christmas 1959**  
Courtesy of Robbie Kenneally



Figure 24  
Todd's Department Store, O'Connell Street



Figure 25  
Cryle Dry Cleaners, Abbeyfeale  
Stucco and plasterwork done by Pat McAuliffe  
Photographs Courtesy of Sean Lynch



Figure 26  
O'Connors Townhouse, Abbeyfeale  
Stucco and plasterwork done by Pat McAuliffe of Listowel  
Photograph Courtesy of Sean Lynch

### Pat McAuliffe – Stucco Artist

Pat McAuliffe was a renowned stucco artist from Listowel, County Kerry, active during the late 19th and early 20th centuries. He was famous for his decorative plasterwork, which adorned many shopfronts, public buildings, and homes in Ireland. McAuliffe's work included intricate and ornate stucco designs, often featuring classical motifs, floral patterns, and elaborate reliefs. His craftsmanship and creativity set his work apart, making it highly sought after.

The process of creating one of his pieces was often accompanied by drama revolving around staging the installation of the casts on-site. The shopfront would often be covered with scaffolding and a large canvas sheet while the works would be carried out. The newly decorated shopfront would then be revealed to the townspeople in a theatrical manner through the removal of the previously placed elements.

Pat McAuliffe's stucco work had a significant impact on Irish architecture, particularly in Listowel and Abbeyfeale. His unique and artistic designs added a distinctive character to the buildings he worked on, enhancing their aesthetic appeal and historical value. McAuliffe's contributions helped preserve and promote traditional plastering techniques, and his legacy continues to be celebrated in Irish architectural heritage. His work remains a testament to the rich cultural and artistic history of the region, drawing admiration from both locals and visitors.

Pat McAuliffe's work can be seen throughout West Limerick, on structures such as O'Connor's and J. D. Daly's in Abbeyfeale. It is also worth noting that McCauliffe's work also inspired other local craftspeople and artists who carried out their own decorative stuccowork to façades in Abbeyfeale and elsewhere.



Figure 27  
O'Connors Townhouse, Abbeyfeale  
Stucco and plasterwork done by  
Pat McAuliffe of Listowel  
Photograph Courtesy of Sean Lynch



Figure 28  
Patrick Street, Limerick City, Co. Limerick  
Lawrence Collection (1865-1914), courtesy of the National Library of Ireland

# Shopfront Principles



Figure 29  
Cruise's Street at Night, Limerick



Figure 30  
Leonidas and Franklin's, O'Connell Street, Limerick

## Shopfront Design Principles

**WHEN CONSIDERING CARRYING OUT WORKS TO A** shopfront, it is important to remember that the shopfront is not a standalone entity. The shopfront is part of the building. Consideration must be given to the adjoining and overhead buildings. Alterations or repairs to existing buildings should complement the character of the street, especially with regard to materials, colours and proportions.

- **Relationship to building overhead:** When designing a shopfront, it must relate to the architecture and design of the building which it forms part of. Proportion alignment and scale should be considered.
- **Relationship to adjoining buildings:** Shopfront design must respect the proportions and scale of the streetscape. Other aesthetic elements such as colour, and materials should be carefully considered, so as not to detract from the overall character of the street.
- **Use Quality Materials:** Employ traditional, high-quality materials such as timber for a durable and authentic look. Modern materials may be used in some cases, where appropriate within the setting of the street.
- **Maintain Historical Features:** Preserve and restore original architectural elements like pilasters, cornices, and fascias whenever possible. These features add character and historical value to the shopfront.
- **Appropriate Signage and Lighting:** Signage should be proportionate to the shopfront. Traditional painted signs or those made from quality materials are preferred. Lighting should enhance the shopfront without being overpowering or detracting from the historical elements.

## Principles for Repair and Alteration

Any alterations or major repair works to a shopfront will require granting of Planning Permission before commencement – refer to the Statutory Requirements section and Planning and Development Act, 2000 (as amended).

Shopfront improvements; painting, minor repairs and upgrades, generally would not require planning permission.

This differs with shopfronts on the Record of Protected Structures or in an ACA, where they are assessed on a case-by-case basis and planning permission may be required.

Redundant mechanical and electrical services, signage, brackets, CCTV etc, should be carefully removed and masonry or render should be made good.

Any replication should be based on strong evidence of the original drawings and photos of the shopfront.

When approaching work on a shopfront in an ACA or in a Protected Structure or building of historical significance ensure that a specialist in conservation, such as a suitably accredited conservation professional and specialist craftspeople are involved, to offer advice and specialist restoration / alteration services.

Generally, historic joinery, including external doors and window frames should be kept intact where possible. Often the original timber door will be providing a level of insulation that is sufficient. It may be the case that the seals around the door or cracked panels allow too much air passage. Repairs and draught seals can combat any heat loss and improve air tightness. It is worth noting that often original timber is of a higher quality than new timber due to its slow growth cross grain.



Figure 31  
J. D. Daly's, Abbeyfeale



Figure 32  
2 Sarsfield Street, Kilmallock  
Shopfront in need of repair



Figure 33  
MacCarthy's Hardware, Kilfinane  
Restoration Works



Figure 34  
Nancy Blake's, Limerick  
Good example of effective hand-painted signage



Figure 35  
Interior Dreams, Limerick  
Example of good and clear signage

## The Shopfront Setting

The shopfront setting refers to the shopfront itself and the adjacent buildings. The traditional shopfront has a limited material palette of timber and stone, simple yet effective signage and an easily legible façade. Traditional construction practices are encouraged in such settings to preserve the character of the traditional shopfront. Manufactured materials, such as PVC, modified timber or extruded gutters are not recommended.

## Shopfront Guidelines within the ACA and Georgian Limerick

Works (other than routine maintenance and repair) to shopfronts to Protected Structures, in Architectural Conservation Areas, and in the Georgian Character Area will require planning permission. If significant works are proposed, it is recommended that a conservation professional be engaged.

All proposals relating to historic buildings should take into account the architectural character and authentic features of the existing building and its setting. New interventions should be integrated into the design and proportions of the existing historic building.

The following recommendations should be followed in these areas:

### Signage

- Traditional shopfront elements and features should be retained and conserved, where they survive.
- Advertising and Signage on historic buildings and within the Architectural Conservation Areas (ACA) should be minimised to protect their architectural character.
- The design and colour of signage should be in keeping with the architectural character of the building and streetscape.
- Projecting and hanging signs create visual clutter and are discouraged within an ACA.
- Internally illuminated signage will not be permitted on Protected Structures, or within ACA's or within the Georgian Character Area.
- Plastic signs or pre-finished boards will not be permitted on Protected Structures, or within ACA's, or in the Georgian Character Area.
- New shopfronts will not be permitted to be inserted into historic buildings where the original façade is considered to be relatively intact. Fascia signage should be in keeping with traditional design principles, and hand-painted or individual raised letters are encouraged.
- Pin-mounted individual lettering is preferred for signage on buildings without an existing shopfront, e.g. a Georgian townhouse in commercial use.
- New signage should be anchored into mortar joints, and should avoid existing brickwork or masonry.
- Insertion of historic-style replica shopfronts should be based on evidence of historic precedent and should not be conjectural.



Figure 36  
DJ O'Malley Solicitors, Limerick  
Good example of subtle advertising with mounted plaque and blind signage



Figure 37  
Commercial Bar, Limerick  
Good example of window signage

## Colour

- Historic forms of colour should be used, to be based on natural materials and pigments. See the colour chart in Figure 38 for sample colours based on natural pigments.
- High gloss paints will be discouraged.

## Awnings and Canopies

- Traditional retractable canopies/awnings are preferred within the ACA's, to limit the visual clutter on the streetscape.
- Insertion of historic-style awnings should be based on evidence of historic precedent and should not be conjectural.

## Lighting

- Overhead bulkhead lights, trough or strip lighting are discouraged within the ACA's.
- Fixing of lights into brickwork or masonry should be avoided.
- Illumination of shop-front signage within an ACA should be subtle and minimalist.
- Insertion of historic-style lantern lighting, or similar, should be based on evidence of historic precedent and should not be conjectural.

## Shutters

- If new security shutters or other interventions are deemed necessary, these should be placed inside the display window.
- Original removable metal grille or timber shutters should be retained and conserved, where they survive.
- Insertion of historic-style replica shutters should be based on historic precedent and should not be conjectural.

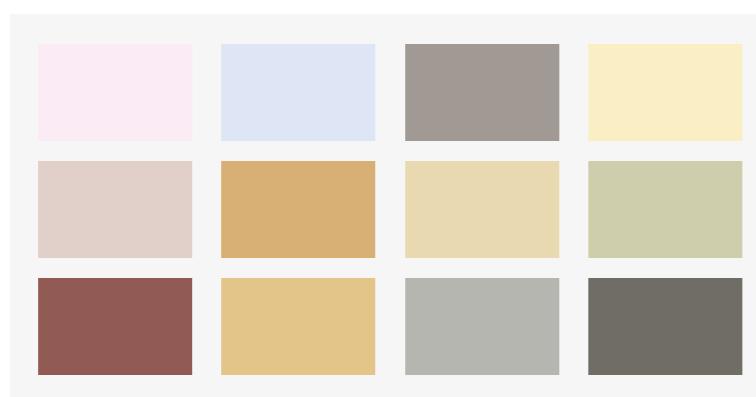


Figure 38  
Sample colour chart



Figure 39  
O'Connell Street, Limerick, 1984  
Photo courtesy of Adrian Butler of the Limerick Leader

## Further Examples



Figure 40  
The Robin's Cafe, Kilmallock



Figure 41  
The Robin's Cafe, Kilmallock. Photograph

### The Robin's Cafe, Kilmallock

This mid-19th century two-bay, two-storey house on Sarsfield Street boasts a rendered shopfront featuring Doric-style pilasters, a fascia and a detailed cornice. The replacement timber casement windows utilise a traditional multi-pane style that is appropriate to the historic architectural character. Despite several renovations over the years, which altered some shopfront elements, the overall form of the shopfront and house remains largely original. This building is included on the National Inventory of Architectural Heritage (Reg. No. 21813026) and is located within the Kilmallock ACA.

### D. O'Carroll's, Hospital

Built around 1830, this four-bay, two-storey house on Main Street features a timber shopfront. The rendered elevations are complemented by quoins and a plinth course. The shopfront is distinguished by chamfered pilasters supporting a fascia with raised lettering and a cornice. A fixed window, set in a square-headed opening with a chamfered surround and a cast-iron cill guard, protects the shopfront display. The double-leaf door is situated in a square-headed opening, topped by a square fanlight.

Currently serving as the local post office in the village of Hospital, this building is included on the National Inventory of Architectural Heritage and is also included in the Record of Protected Structures (RPS No. 1271). This shopfront is within the Hospital ACA.



Figure 42  
D. O'Carroll's Post Office, Hospital. Photograph

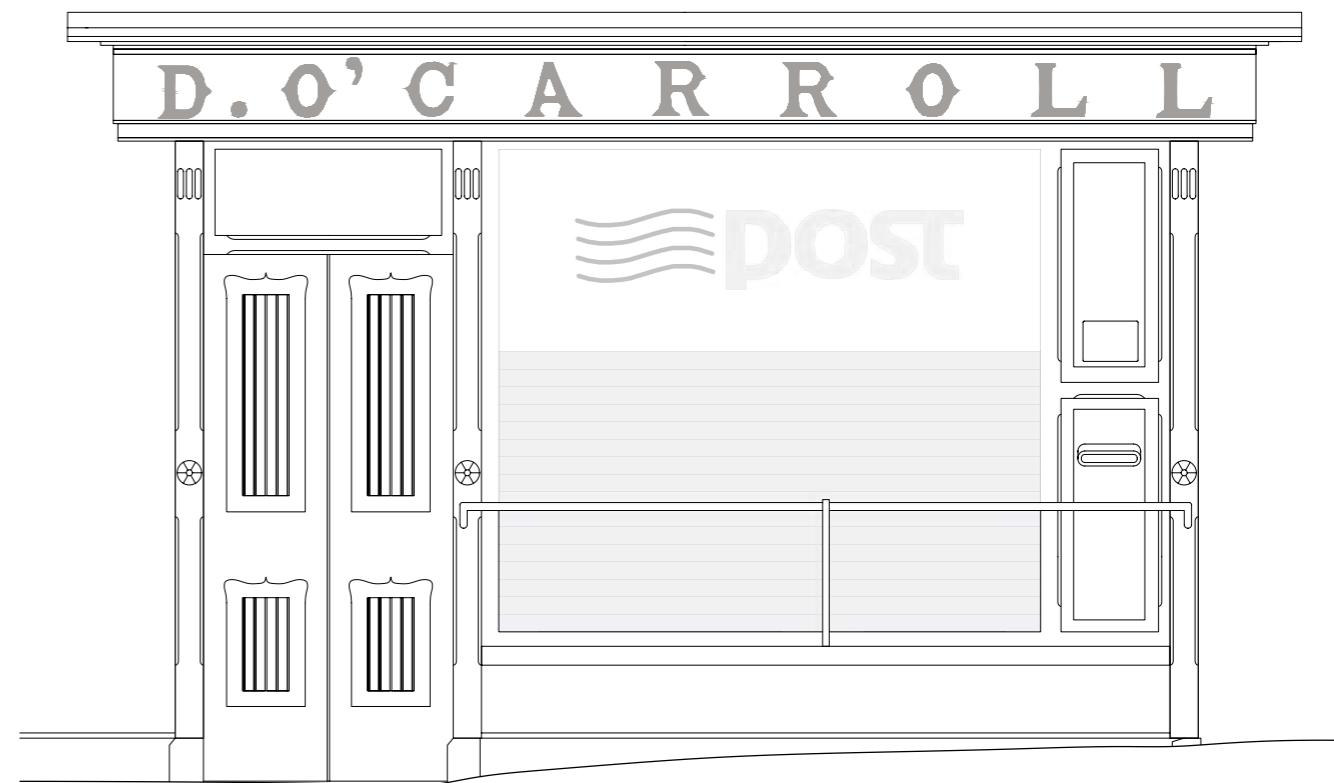


Figure 43  
D. O'Carroll's Post Office, Hospital



Figure 44  
J. D. Daly's, Abbeyfeale. Photograph

### J. D. Daly's, Abbeyfeale

J. D. Daly's of Abbeyfeale, once a public house dating back to the 1850's, is included on the National Inventory of Architectural Heritage and is also listed on the Record of Protected Structures (RPS No. 770). It is located within the Abbeyfeale ACA. This end-of-terrace building is adorned with decorative features crafted by Listowel artisan builder Pat McAuliffe. His work on the storefront combines various decorative styles, resulting in a stunning rendered façade. These richly decorated elements exemplify exceptional craftsmanship and a profound understanding of detailed and effective storefront design, warranting their continued protection and preservation.

The building is largely in disrepair due to vacancy. The render is significantly damaged, with large sections peeling off and exposing the outer layer of the façade, creating an unappealing appearance. While the storefront elements are generally intact, notable damage has occurred due to longterm vacancy.



Figure 45  
J.D. Daly's, Abbeyfeale, Limerick. Drawing based on a historic photo

### Community and Enterprise Centre, Hospital

Built around 1830, this building, originally a community centre, features a rendered shopfront on Main Street. The façade is characterised by square-headed openings, flanking fluted pilasters, and concrete cills, now fitted with inappropriate modern windows that detract from the building's original character. The fluted pilasters visually support a blank fascia. Despite its modest size, the house is visible within the streetscape due to its robust decorative render details.

Currently, the façade shows signs of damage, with peeling render on various elements of the shopfront. Conservation and repair of the render is required in the affected areas. Replacement of windows with timber windows would be recommended.

This building is included in the National Inventory of Architectural Heritage and the Record of Protected Structures (RPS No. 1270) and is within the Hospital ACA.



Figure 46  
Community and Enterprise Centre, Hospital. Photograph



Figure 47  
Community and Enterprise Centre, Hospital



Figure 48  
Foynes Pharmacy. Photograph

### Foynes Pharmacy (R.P.S 1204)

The Foynes Pharmacy boasts a well-proportioned modern shopfront that harmoniously aligns with the rest of the building, with the openings of the shopfront aligning with those on the first floor. The windows utilise a mullion design, creating balanced and aesthetically pleasing openings. The façade, crafted from exposed stone, features engraved lettering on the stone slab fascia in both Irish and English, with the Irish text rendered in traditional Gaelic script. These durable materials ensure the shopfront and façade are easy to maintain.

The façade of the Foynes Pharmacy blends seamlessly with the streetscape, complementing the neighbouring buildings, which also feature exposed stone elevations. It is also located within the Foynes ACA.



Figure 49  
Foynes Pharmacy

### Lysaght, Doon (NIAH)

This semi-detached, four-bay, two-storey house, dating back to around 1800, features a roughcast rendered shopfront at its detached end. The decorative elements of the shopfront in the streetscape are highlighted by paired Doric-style pilasters, ornamental raised lettering, and a detailed cornice. Despite the replacement of the original displays, windows and doors the shopfront retains much of its original charm.

Several cracks in the roughcast render are visible and need attention before any further work is undertaken. Repair or replacement efforts should prioritise the reinstatement of the original windows and doors to preserve the building's historical integrity.



Figure 50  
Lysaght, Doon. Photograph

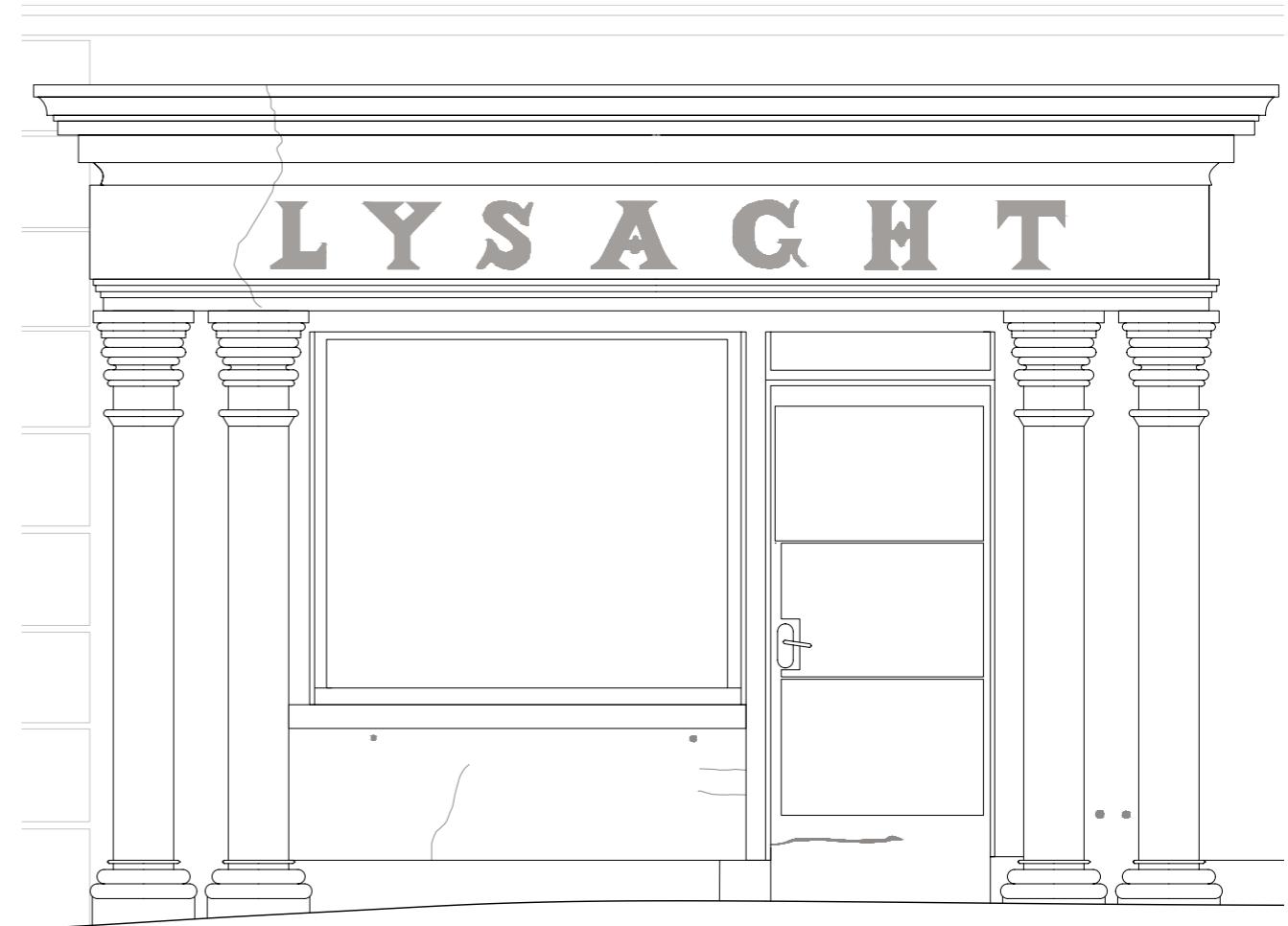


Figure 51  
Lysaght, Doon



Figure 52  
2 Sarsfield Street, Kilmallock. Photograph

## 2 Sarsfield Street, Kilmallock

This semi-detached, two-bay, two storey house features a rendered shopfront adorned with artistic, decorative floral motifs, with intricate details to the façade. Built around 1810 as an infill building between surviving medieval walls, the shopfront exemplifies the builders' intricate knowledge of detailing and proportions of the time. However, the building is currently in poor condition, with peeling render and cracked stone elements visible across the façade.

Under the guidance of a suitably qualified conservation professional, it is recommended to first assess the structural integrity of the building, before carrying out conservation and repair works to address issues such as the cracked stone on the fascia. Following this, removal is recommended of any obsolete cables, antennae, and other extraneous elements. Finally, restore the render on the façade to improve its appearance and durability.

This building is included on both the National Inventory of Architectural Heritage and the Record of Protected Structures (Reg. No. 1366), and is also located within the Kilmallock ACA.



Figure 53  
2 Sarsfield Street, Kilmallock



Loss of detail to various elements of the shopfront: loss of pilaster, loss of decorative detail on the console bracket

Floral motif on decorative elements on façade

Cracking and damage to render on fascia and architrave of the shopfront

Figure 54  
2 Sarsfield Street, Kilmallock. Photograph



Figure 55  
Main Street, Adare  
Lawrence Collection (1865-1914), courtesy of the National Library of Ireland

MAIN ST. ADARE, CO. LIMERICK. 8721. W.L.

# Shopfront Elements

## Finial

Decorative capping found above a console bracket only. Finishing element.

## Cornice

Narrow, horizontal projecting critical element over fascia. Provides strong definition to top of shopfront, it frames & protects the fascia.

## Console Bracket / Scroll

A decorative element, at the top of a pilaster, and a stop for the fascia. The console bracket is often carefully designed and decorated with scrolls or carvings and capped by finials.

## Fanlight

Semi-circular or rectangular window, found above a window or door. It can serve as a means to allow natural light.

## Capital

Head of a pilaster whose function is to appear to carry the load from a horizontal lintel above.

## Pilaster

Traditional vertical elements usually sitting slightly proud framing the shopfront. The Pilaster appears to 'carry' the fascia. Serve to separate shopfronts within a row. May continue past the fascia to cornice.



## Architrave

Horizontal, decorative element at the base of the fascia. Traditionally rests on the column capitals, supporting the fascia.

## Fascia

Essential and well-proportioned element of the shopfront containing the name and number. Depth of fascia should be no more than one quarter of the distance from the bottom of the fascia to the ground.

## Display Window

Clear glass panel allowing for lines of sight in and out of building.

## Cast Iron Cill guard

Protects shop window glazing.

## Stallriser

Solid horizontal section between the ground and the window sill of a shopfront, generally 30-60cm in height.



Figure 56  
Foynes Pharmacy  
Good example of exposed stone façade



Figure 57  
The White House, Limerick  
Mosaic tiled shopfront stallriser with plastered pilasters

## Materials

Traditional 18th and 19th-century shopfronts used locally available materials, showcasing craftsmanship and complementing the building and streetscape. New shopfronts should attempt to replicate traditional shopfront designs and elements where possible. Modern materials should emulate the visual quality and durability of traditional ones.

**Recommendation:** Use materials that match the architectural character of the area. Avoid modern materials like sheet metals or highly polished stone, which might not blend well with existing shopfronts. Prioritise durability, ease of cleansing and maintenance and visual compatibility. For historic shopfronts, the original materials, or closest matching substitutes should be used.

## Innovative Shopfronts

Innovative shopfronts utilise many new and forward thinking technologies and solutions. Generally taking styling cues from modern design, many innovative shopfronts utilise a mixture of modern and traditional materials. These innovative shopfronts are often minimalistic by design, and could be the preferred solution for creating stand-out shopfronts located outside Architectural Conservation Areas, and not on Protected Structures.

**Recommendation:** Innovative shopfronts should focus on promoting a creative approach to shopfronts. They should most importantly be designed in a manner which complements the building overhead, and the overall streetscape. These shopfronts should feature new technologies and solutions, but also maintain the basic elements of a shopfront.

Figure 58  
Cloud Nine, Dublin. Innovative shopfront with fully opening glazed bi-fold door, opening onto the street



## Joinery

Traditional joinery was an art form using durable timbers. Modern softwoods lack longevity compared to traditional ones, whereas hardwoods, though uncommon historically, can be suitable due to their durability.

**Recommendation:** Select the most durable timbers for new shopfronts, considering context and ensuring compatibility with traditional designs. For new shopfronts, the use of timber is recommended, and following traditional design methods is encouraged.

Figure 59  
The Park Kiosk, Limerick.  
Only remaining historic kiosk in Limerick, dating back to the late 1800's.

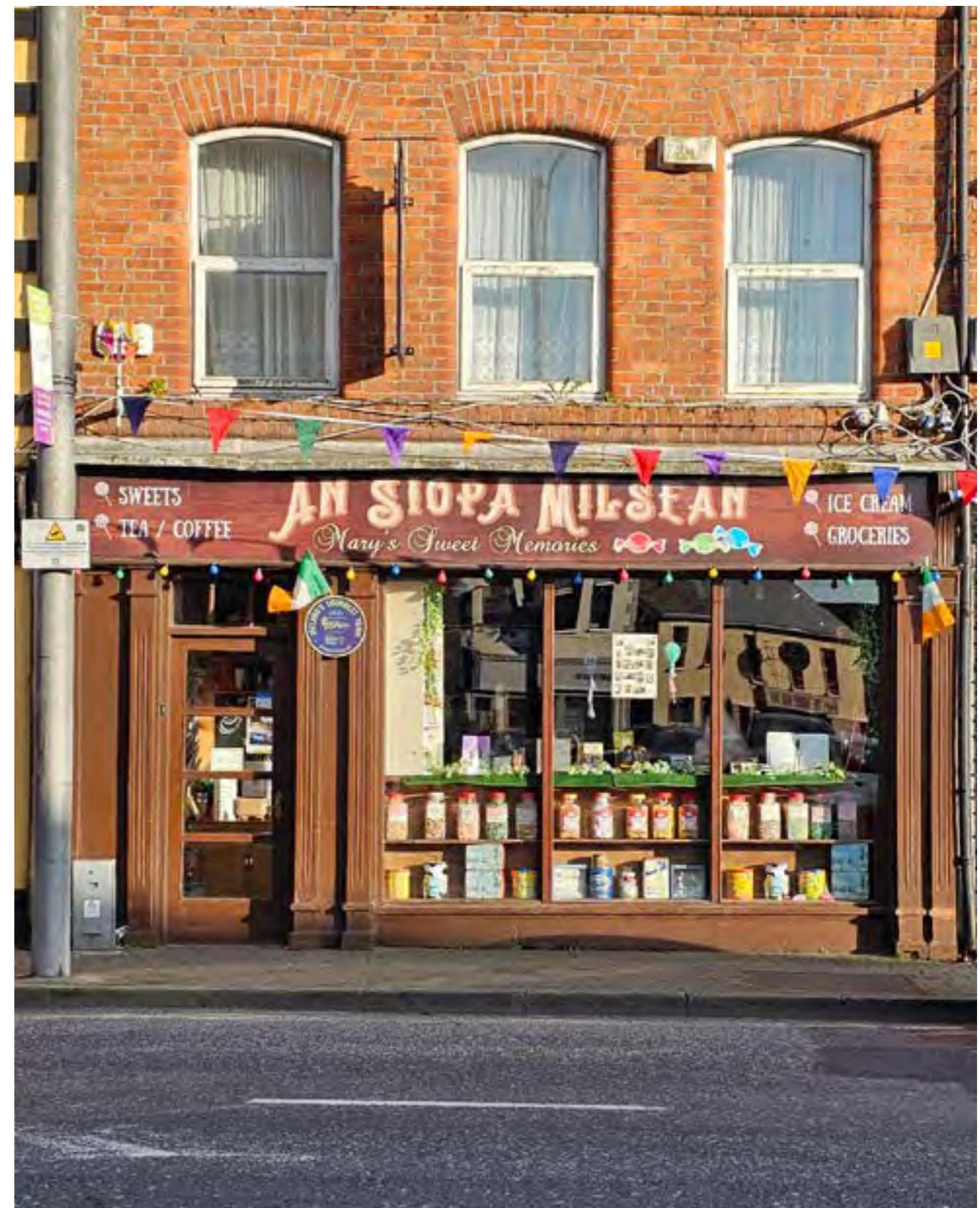


Figure 60  
An Siopa Milseán, Abbeyfeale  
Example of good, well-maintained joinery on traditional shopfront.



Figure 61  
B. P. Goldsmith's, Catherine Street  
Good example of modern plastered shopfront  
(outside an ACA)

## Plastered and Tiled Shopfronts

19th-century shopfronts often featured fired and glazed clay tiles or brightly coloured stained glass, or Vitrolite for aesthetic appeal.

Plastered shopfronts were often accompanied by various artistic decorative elements and features that add to the shopfront, adding character to the streetscape.

**Recommendation:** Preserve and restore original tiling where possible. Use similar materials if replacements are needed, maintaining historical references. Any new tiling, should be in keeping with the context of the shopfront and its streetscape.

Plastered façades should be maintained with any decorative features applied onto them restored.



Figure 62  
The Robin's Cafe, Kilmallock

## Glazing

Advances in glass production increased pane sizes, reducing the need for transoms and mullions. These increases in pane sizes have rendered transoms and mullions almost obsolete, however mullions serve as a good tool to add proportion to the shopfront.

**Recommendation:** Retain traditional glazing where possible, and glazing patterns in restorations. For new shopfronts, use mullions to create proportion and harmony with the streetscape.



Figure 63  
M. Cahill's Shop, Limerick. Good traditional timber & tiled shopfront



Figure 64  
M. Cahill & Sons, Limerick  
Historic High-level Signage  
Courtesy of the Limerick Museum

## Security

There are a wide range of options available which provide a balance between providing security for the premises and maintaining an attractive appearance of the shopfront. Attracting customers is an all-day activity, and window shopping should also be possible after business hours. This in turn also increases safety in an area.

**Securing the Shopfront:** Security glass can be installed in shopfronts to help deter vandalism, and may also be installed in historic shopfronts so long as there is no loss of historic glazing or joinery elements. Alarms, sensors, and CCTV should be installed in a manner which does not detract from the streetscape, nor be conspicuous. Shutters can also be used to secure a shopfront, however these require careful consideration.

**Permitted Security:** Where possible, shutters should be fitted internally, behind the window display, allowing night time browsing. The shutter box should be hidden behind the fascia so as not to detract from the showcase. Traditional timber shutters and removable metal grilles can be retained or replaced. Timber shutters should be painted to match the shopfront.

**Security Measures Not Permitted:** Roller shutters should be avoided as they create dead frontage. These are not permitted on historic shopfronts, and their use will be severely restricted throughout Limerick. They will only be acceptable if placed behind the window display. Historic grille shutters and authentic timber shutters on historic shopfronts should be retained, fig 66.

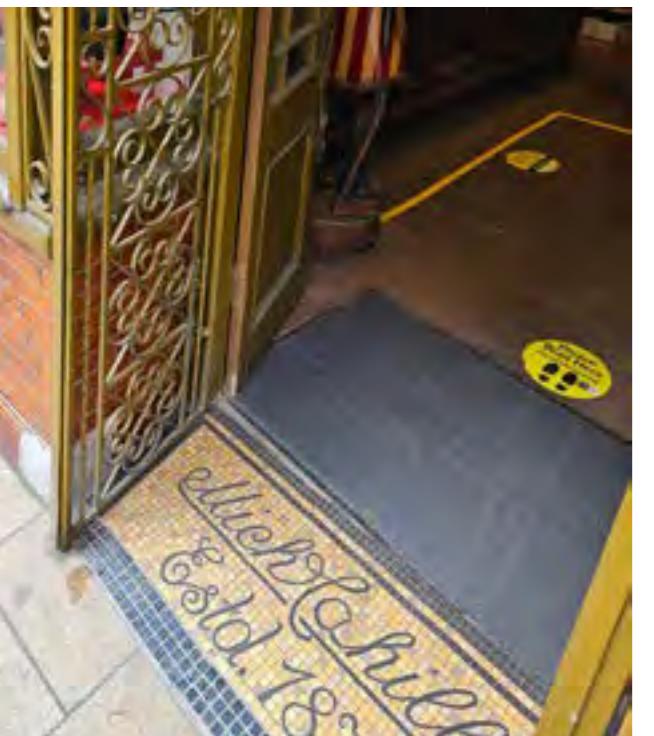


Figure 65  
M. Cahill & Sons, Limerick. Example of good decorative door shuttering with Mosaic threshold within Limerick



Figure 66 (opposite page)  
M. Cahill & Sons, Limerick. Example of good decorative door shuttering with Mosaic threshold within Limerick



Figure 67  
Cloud 9, Dublin. Contemporary shopfront with fully opening folding doors and an internal security grille. Example of a modern storefront.



Figure 68  
Widow's Alms Houses, Limerick  
Modern window timber shutters

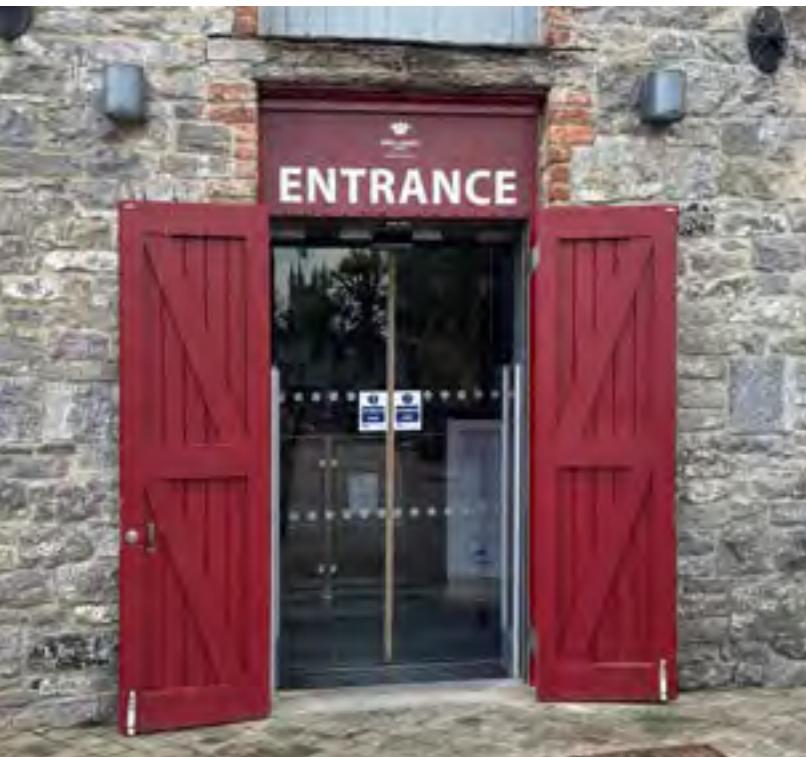


Figure 69  
King John's Castle, Limerick. External timber shutters painted with a traditional strong colour (red). Timber shutters complement the architectural character of the building.

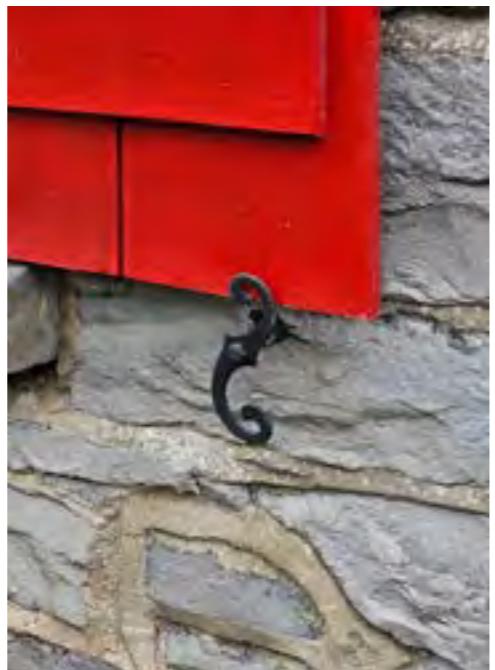


Figure 70  
Widow's Alms Houses, Limerick.  
Modern window timber shutters and tie.



Figure 71  
Bean an Ti bakehouse & café, Little Catherine Street, Limerick.  
Example of a folding window with an internal grille shutter. The folding window is also an example of innovative design.



Figure 72  
Glass Lewis & Co., Henry St, Limerick  
Timber security shutters fold into the reveal including a glazed entrance elevation



Figure 74  
Bespoke grilles to artist's design. Nicholas Street, Limerick.



Figure 75  
Georgian door security nocturnal shutter with a modern glazed door at the entrance. An example of providing security while also preserving the important traditional features of the building.

## Colour

Colours chosen for shopfronts must complement the existing building and adjoining buildings. Streetscape colour has the biggest impact collectively. Bright and vibrant colours should be used with caution. Historic colour palette (fig. 38 pg. 24) to be referred to for Architectural Conservation Areas.

**Recommendation:** Co-ordinate colours across the streetscape, favouring traditional colours. The entire façade should be painted in the same colour, with the potential for the shopfront to be painted in a contrasting colour to highlight it. It is advised to paint timber shopfronts and to employ regular maintenance, see fig. 78.

## Utilities and Services

Services like ventilation and lighting are vital to the operation of shops and should be integrated discreetly and in a sympathetic manner. Large amounts of services can quickly visually clutter a shopfront, and so should be kept to a minimum. Lighting is an important service and should be designed in a manner that enhances the shopfront.

**Recommendation:** Secure and conceal all services and accessories, remove redundant elements, and design lighting to enhance the shopfront while minimising clutter.



Figure 76  
Sherry Fitzgerald, Abbeyfeale  
Example of good corporate signage

Figure 77  
Ahern's, Ballingarry  
Good example of colour use in shopfronts



Figure 78  
J. Howard's, Bruff  
Example of traditional raised fascia timber lettering on a shopfront



Figure 79  
J. Neilan's, Bruff  
Mixed Irish Script and English Lettering



Figure 80  
The Red Hen, Limerick. Example of illuminated signage with traditional lighting

## Signage

External signage is a crucial element of any shopfront. It attracts customers, creates brand awareness and communicates important information about the shop. Appropriate signage should be proportionate and should complement the architecture of the shop. Effective signage should be clear and contain the essential information about the given shop, such as the shop name and type. The following are the types of signage that can be applied:

### Fascia Signs

**Recommendation:** The fascia should contain the name of the shop and the street number. The overall scale and design of the elements on the fascia should relate closely to the remainder of the shopfront, with the lettering clearly legible. Hand-painted or mounted raised lettering is the most appropriate, with the possibility of delicate, concealed illumination of the letters. There is also opportunity for the use of the Irish language in the signage, with the use of the Gaelic script.

## Lettering

**Recommendation:** Lettering should be easily legible and in an appropriate size to the fascia. Hand painted lettering, raised plaster and painted lettering, recessed lettering, back painted lettering and gilded lettering are all acceptable forms of lettering.

### High-level Signage

**Recommendation:** Avoid excessive high-level signage. This may not be an appropriate option in buildings where historic glass survives. Multi-use buildings are to display a sign with all occupying businesses by the communal entrance door. Georgian buildings should not have signage or lettering on first / second floor windows.



Figure 81  
W. Hayes', Cappamore. Good example of raised fascia signage

## Traditional Signage and Advertising

Retaining traditional signage and advertising is encouraged.

Conservation should be carried out in accordance with architectural heritage guidelines. Conservation / insertion of historic-style signage or advertising should be based on evidence of historic precedent and should not be conjectural.



Figure 82  
G. Clancy's Electrical Shop, Limerick c. 1965. Photo courtesy of Adrian Butler of the Limerick Leader



Figure 83  
N. Rainsford Grocer, Doon

Figure 84  
George's Street, Limerick City, Co. Limerick. Lawrence Collection (1865-1914)  
Courtesy of the National Library of Ireland





Figure 85  
La Cucina Centro (now closed), Limerick  
Good example of signage applied to glass

### Signage on Glazing

**Recommendation:** Permissible and encouraged where other signage is not suitable, the signage should not obstruct views into interior. Ensure glazing signage is applied directly onto the glazing and does not cover more than 40% of the surface or obstruct / overpower view to interior.

### Hanging and Projecting Signage

**Recommendation:** Keep and maintain traditional signage, ensure clearance of 2.4 metres from ground level, and limit projection to no more than 1.2 metres to avoid obstructions. These should be designed using the most durable material and attached securely. There should be no more than 1 attached per building as it can clutter streetscapes if excessive. They should not obstruct important features of the building and shopfront.



Figure 86  
O'Connell's Victuallers, Limerick  
Good example of hanging signage

### Corporate Signage Elements

**Recommendation:** Corporate signage should integrate sensitively with the streetscape through the reduction of logo sizes and limited use of corporate colours. Consulting the local authority regarding the implementation of these elements within ACA's or on protected structures is required.

### Illuminated Signs

#### Recommendation:

- Not permitted on Protected Structures or in Architectural Conservation Areas. Premises which trade at night must obtain appropriate planning permission to have an illuminated sign following careful consideration and consultation with the local authority.
- In general, use external lighting discreetly, avoiding floodlights.
- Traditional lights or modern lights designed as a feature are an acceptable way of illuminating a shopfront.
- All mountings and wiring should be concealed.
- Lighting should not cause glare or be distracting to traffic.
- Lighting should be sensitive to the character of the area.
- Backlit raised letters are acceptable if they fit the area's character.
- Illuminated box signs and flashing signs will be considered inappropriate and should be avoided.



Figure 87  
Nancy Blake's hanging signage  
Good example of hanging signage



Figure 88  
The Larder, Limerick. Good example of awnings: solid colour complementing the shopfront, open-ended and non-branded

## Awnings and Canopies

Canopies can be used as a means of protecting the shopfront from rain. They also provide the customers with protection from rain. Canopies should not be used as a means to claim space from the public realm. Open-ended canopies will provide optimal protection, while having the smallest visual impact. The canopy will be the responsibility of the shop owner, for its maintenance and cleaning programme.

The following condition will be placed on S254 licenses in relation to advertising on canopies, awnings, parasols etc:

**“No third-party advertisements or logos (e.g. for beverage companies) shall be displayed on any protecting canopy, wind shelter or awning. The Environment Department reserves the right to issue a fixed penalty notice for €150 under Section 19 of the Litter Pollution Act 1997 as amended in 2009, in respect of breaches of this clause.”**

**Recommendation:** Use traditional open-ended canopies, ensure they are retractable, non-reflective, ideally solid colour / non-branded and colour-coordinated with the shopfront. They will need to be kept clean and operational by the shopowner.



Figure 89  
Marguerite's Bakery, Newcastle West, Co. Limerick  
Good example of shared recessed entrance in protected structure with a coloured shopfront

## Entrances

Entrances can be distinguished between flush and recessed. These should be designed in a manner which allows for safe and comfortable universal access. They serve as the main threshold between the public realm and the shop, and should be clearly visible and inviting for the public.

**Recommendation:** Use high-performing materials for ground-floor entrances for safety and ensure compatibility with public realm finishes. Flush entrances are generally recommended where possible. Preserve heritage features where possible.

## Accessibility

It is important for people of all abilities to have ease of access into buildings. A clearly visible and level (step-free) entrance is favourable. It is important that wheelchair users, people with buggies, people carrying loads, or anyone with visual difficulties should be able to safely and comfortably enter a shop.

**Recommendation:** Entrances should be clearly visible to all, with level access where possible. Where this is not possible, alternative designs should be explored. Doorways should be easy to operate and provide a wide enough opening to universal access.



Figure 91  
N. Rainsford Grocer, Doon. Example of good threshold surfacing in a recessed entrance with great accessibility for all



Figure 90  
Rift Coffee, Limerick. Good example of awnings: solid colour complementing the shopfront, open-ended and non-branded



Figure 92  
Widdess' at Night, Limerick  
Good example of shopfront illumination



Figure 93  
Weathered ironwork at Mother Mac's, Limerick

## Grilles and Ironwork

Traditional decorative elements, require regular maintenance. These elements make up a vital part of the overall aesthetic of traditional shopfronts and are often unique to these shopfronts. The installation of these elements is not recommended on modern shopfronts due to their high maintenance requirements.

**Recommendation:** Restore and maintain authentic traditional ironwork, especially in ACA's and on buildings on the Record of Protected Structures, inspect annually, and prevent corrosion with regular painting. The reinstatement of ironwork, and other decorative elements, should be based upon firm evidence of the original element and should not be conjectural.

**Appendix:** Department of Housing, Local Government and Heritage Architectural Heritage Publications & Conservation Advice Series.

## Illumination

Illumination is essential for security and aesthetic appeal. A well-lit shopfront display can attract customers and be an effective marketing tool. It is also essential to allow for night-time browsing and add a sense of safety to the street.

**Recommendation:** Integrate lighting under the cornice or preserve traditional lighting if available. Conceal all operational elements and accessories such as wires and brackets, and ensure shopfronts are illuminated after hours. Ensure different shopfront features are highlighted.



Figure 94 (opposite page)  
M. Cahill & Sons  
Good example of accessible entrance



Figure 95  
Planting at Nancy Blake's, Limerick

## Planting

Planting should enhance the shopfront without causing an obstruction to foot traffic or entrances, and should not contribute to the cluttering of a street. The use of plants can be a good way to improve the vitality of a street and create a more positive environment.

**Recommendation:** Favour in-ground planting where possible for ease of maintenance, maintain historic planters, and use automated irrigation systems to reduce maintenance. Choose drought-resistant, pollinator-friendly plants. Shop owners will be encouraged to maintain plants.

## Shop Closures

Vacant shopfronts still form part of a streetscape and will require frequent maintenance and cleansing by the owner, just as any other shopfront. Vacant shopfronts may be activated by the owner by allowing the public to interact with or advertise on them, which can benefit a streetscape.

**Recommendation:** Use vacant shopfronts for displays or community information, remove outdated advertising promptly, and consult with local authorities for major changes.



Figure 96  
Brown Morel, Newcastle West  
Good example of well-maintained shopfront

## Cleansing and Maintenance

Shopfront owners are responsible for the cleansing and maintenance of their shopfronts. A clean shopfront can increase footfall into a shop, and creates a streetscape that seems safer and more welcoming. Worn out, damaged and dirty shopfronts can greatly detract from a streetscape.

**Recommendation:** Regular cleaning of shopfronts and its various elements such as canopies improves appearance and presumed safety, encouraging pedestrian traffic. Regular cleaning maintains the presumed standard of a streetscape. Similarly, regular maintenance and correct repairs will extend the life of any building, and is of particular relevance for historic and traditional shopfronts. Good maintenance and repair practices will keep the shopfront from falling into decay, and are part of the day-to-day responsibility of all owners and occupiers of Protected Structures.



Figure 97  
Billy Higgins, Limerick  
Example of use of vacant shopfront as a Christmas vintage toy exhibition



Figure 98  
O'Regan's Cafe, Foynes, Co. Limerick  
Good example of street furniture

## Street Furniture

Street furniture refers to tables, chairs, benches, and other elements available within the public realm. Sometimes, street furniture can be problematic by contributing to the visual clutter of a given area. Unorganised placement of furniture can also cause an obstruction to pedestrians.

It is important to note, that any stand-alone street furniture erected on a footpath outside shops must be licensed under s254 of the Planning and Development Act 2000, as amended. The granting of this licence will depend on the overall quality of the proposed elements, and the width of the footpath to allow for the free movement of pedestrians.

**Recommendations:** Any proposed items must be durable and of high quality design and materials. These must integrate with the streetscape. Structures such as bins and bollards must be placed in an area in which they do not cause obstruction to movement. Some businesses, such as book shops or flower shops will have a small display for items to the front of the premises which can enhance the overall look of the area, provided it does not cause obstruction.

Figure 99  
Fika Coffee, Limerick  
Good example of street furniture



Figure 100  
Rift Coffee, Limerick. Good example of street furniture with space for foot traffic

# Appendices

## Shopfront Checklist

- Check if premises is in an **Architectural Conservation Area**. Is the storefront part of a structure on the RPS? Is it original? If not, is it integrated into the building? Consult your local planning authority. These will require special attention, and it is likely that the restoration and retention of any existing storefront elements will be highly favoured over their replacement.
- Does the overall design of the storefront complement the remainder of the **building** in terms of proportions, scale, finishes, relationship to the upper levels?
- Does the design complement the upper floors of the building and the overall **streetscape**, does it relate to other buildings along this street? Does the storefront run across more than one building?
- Are the **materials** planned for use in the storefront of high quality? Are the materials and proportions appropriate and do they relate to the remainder of the streetscape?
- Are there methods in place of protecting the storefront, so that it remains **maintenance-free and durable**?
- Is the **signage** proportionate to that on other storefronts? Is the signage hand-painted, or mounted onto the fascia? Are any corporate logos modified to fit in within the streetscape?
- Is there any **hanging signage** attached to the storefront? If so, is it fixed appropriately?
- Does the storefront feature **lighting**? Is the lighting integrated into the storefront or signage? Is the lighting mounted safely, wiring and electronics hidden neatly within the elements of the storefront or outside of the public domain? Does the lighting detract from the other storefronts by being too bright, causing a glare, or overly lighting the street?
- Does the **glazing** allow for through visibility?
- Is there any signage on the **windows**? How much of the window is covered by signage?
- Does signage block direct **sightlines** into the store?
- Do the windows use **mullions or transoms** for vertical or horizontal proportioning?
- Is there a need for an **awning or canopy**? If so, is it retractable, and is it mounted so that it does not obscure any of the architectural elements of the storefront? Does the awning relate to the storefront, and does it feature any signage other than your own branding?
- Are window **shutters** located inside the shop display? Is the shutter mechanism hidden out of sight, or integrated into the elements of the storefront?
- Is the shop universally **accessible**? Does the storefront allow for access of people in wheelchairs or with pushchairs? Are there any obstructions to safe entry?
- Is the entrance to the shop **safe** for people who may experience difficulty walking, or may be carrying heavy objects?
- Where the storefront is **existing**, is there high-quality signage or lettering on the front? Are there hidden details or will any details be concealed by later works?
- Where the storefront is in an **ACA** or on a **building of historical significance**, are there later features added that detract from the storefront such as cabling and signage?
- If of historical significance, is the storefront damaged or fully intact? Are there any specific historical features present? If there are details missing or damaged, is it appropriate to replace these if unsuitable for repair (refer to **conservation** advice on this)?



Figure 101  
Adare Streetscape  
The Lawrence Photographic Project 1990/1991  
Courtesy of the National Library of Ireland



Figure 102  
W.J. South, Limerick  
Painted Traditional Lettering

## Glossary of Terms

**ACA:** Architectural Conservation Area.

**Architrave:** A moulded surround to door or window.

**Bracket:** A projection from the face of wall or frame which supports a structure or object.

**Capital:** The crowning feature or head of a column or pilaster.

**Cill:** A continuous horizontal element forming a base to window frame, which guides water away from the face of the building.

**Classicism:** A term used for the architecture of Ancient Greece and Rome, revived at the Renaissance and subsequently imitated around the Western world.

**Cornice:** A continuous, moulded projection from a wall, usually masonry.

**Dentillated:** Series of small square block used in series in classical cornices.

**Doric:** The simplest and plainest of the three main classical orders, featuring a frieze with triglyphs and metopes.

**Façade:** The exterior face of a building – can also be referred to as an elevation.

**Faience:** Moulded and fired glazed terracotta (clay ornament or cladding), coloured or white.

**Fanlight:** Glazed area above a doorway, designed to allow natural light.

**Fascia:** Plain horizontal band, e.g. in an architrave, or shopfront.

**Finial:** A sculptured ornament, often in the shape of a leaf or flower, at the top of a gable, pinnacle, spire, or similar decorative element.

**Flashing:** Protection of joints in elements from weather – usually in the form of lead flashings.

**Gutter:** Channel which is sloped allowing rain water to run into an outlet, away from the façade.

**LCCC:** Limerick City and County Council.

**Lintel:** A supporting wood, stone, steel or concrete beam across the top of an opening, such as that of a window, door or fireplace.

**Mullion:** Vertical member dividing the window into proportional segments.

**Pane:** A pane of glass is a flat sheet of glass in a window or door. One of the divisions of a window or door, consisting of a single unit of glass set in a frame.

**Pilaster:** A shallow rectangular classical column which appears to “carry” the fascia, often projecting slightly from the wall.

**Plinth:** Support base to protect from any ground-level splashing and dirt.

**Quoin:** The stone blocks on the outside corner of a building which are usually differentiated from the adjoining walls by material, texture, colour, size or projection. These are often painted in a different colour.

**Reveal:** The inward plane of a door or window opening between the edge of the external wall and the window or door frame.

**Shutter:** An element provided to a window and/or entrance for sun protection or security reasons.

**Stallriser:** The panel below the sill of a shop window.

**Stucco:** A durable lime plaster, sometimes incorporating marble dust. It can be shaped into ornamental or architectural features, or used externally as protective coating.

**Terracotta:** Moulded and fired clay ornament or cladding.

**Transom:** Horizontal member dividing the window into proportional segments.

**Vitrolite:** Rolled opal glass with a naturally hard, brilliant, fire-finished surface, first made in England in 1930.

**Wrought Iron:** Ductile iron that is strong in tension, forged into decorative patterns or forged and rolled into bars, joists or boiler plates.



Figure 103  
N. Rainsford Grocer, Doon

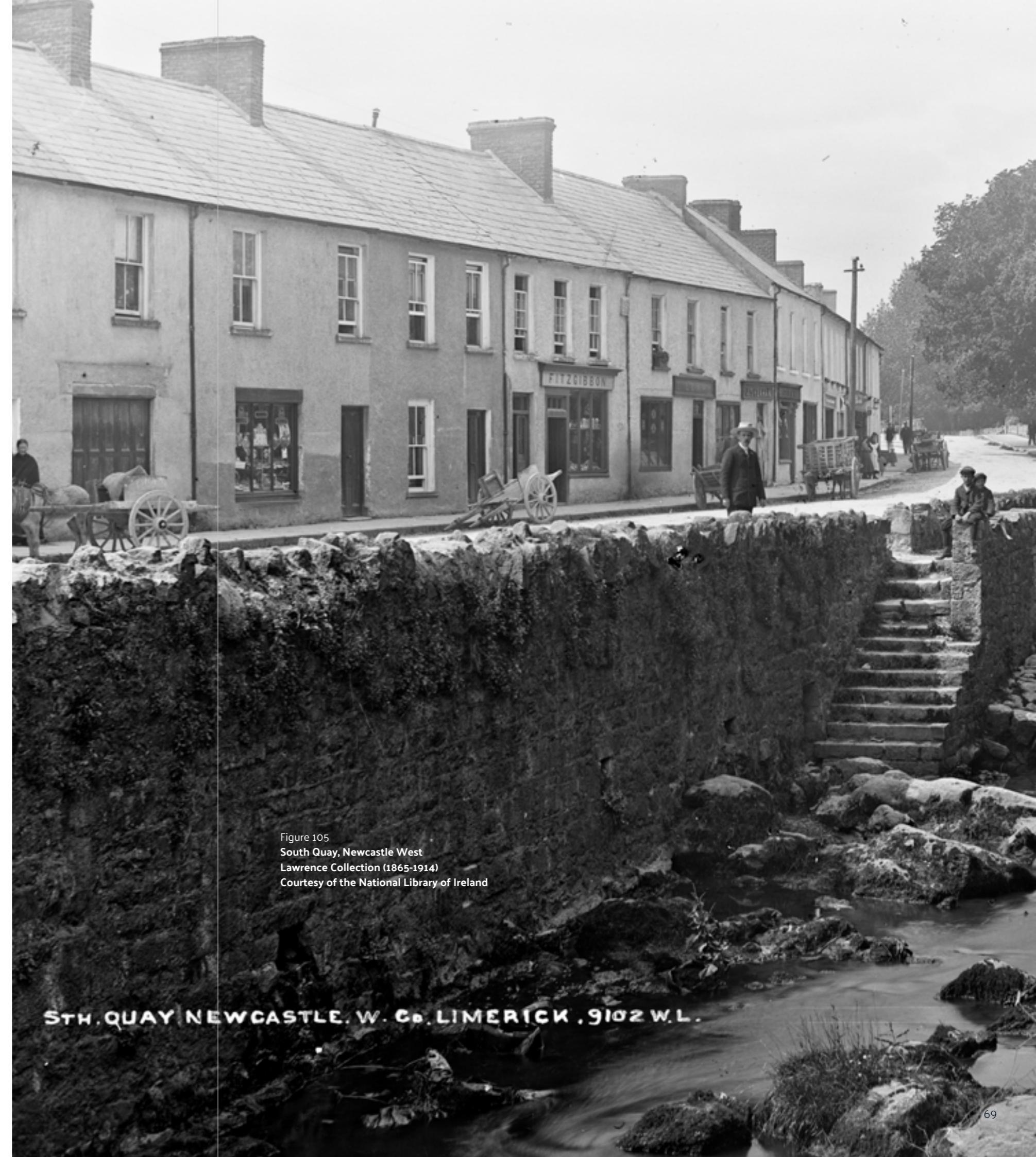


Figure 104  
O'Connor's, Abbeyfeale  
Historic photo courtesy of Sean Lynch

## Useful Resources

For further information or guidance please refer to the following:

- **Draft Limerick Public Realm Strategy** (includes other elements of the public realm), 2024
- **Limerick Development Plan 2022-2028** (includes the Record of Protected Structures), 2022, Limerick City & County Council
- **The Retail Strategy for Limerick – Shannon Metropolitan Area and County Limerick**, 2021, Limerick City & County Council
- **Architectural Heritage Protection Guidelines for Planning Authorities**, 2011, The Department of Arts, Heritage and the Gaeltacht
- **National Inventory of Architectural Heritage**: [www.buildingofireland.ie](http://www.buildingofireland.ie), The Department of Arts, Heritage and the Gaeltacht
- **Planning and Development Act**, 2000, Law Reform Commission
- **Windows: A Guide to the Repair of Historic Windows**, Department of Housing, Local Government and Heritage Advice Series 2007
- **Iron: The Repair of Wrought and Cast Ironwork**, Department of Housing, Local Government and Heritage Advice Series 2009
- **The Royal Institute for the Architects of Ireland**: [www.rai.ie](http://www.rai.ie)
- **Taprooms, Taverns & Alehouses: Limerick City Pubs, ca. 1850-2024**, 2024, William Banks & Paul O'Brien
- **Conservation Guidelines: Shopfronts**, 1996, Department of the Environment
- **The Shops of Ireland**, 1978, Sean Roferty
- **The Irish Town: An Approach to Survival**, 1975, Patrick Shaffrey
- **Building of Irish Towns: Treasures of Everyday Architecture**, 1984, Patrick & Maura Shaffrey
- **Ballybrilliant: Heritage-led Regeneration in 5 Irish Towns**, 2018, The Heritage Council
- **Town Centre First: A Policy Approach for Irish Towns**, 2022, Department of Housing, Local Government & Heritage
- **Maintenance: A Guide to the Care of Older Buildings**, 2007, Department of Housing, Local Government & Heritage





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