



**East  
Hampshire**  
DISTRICT COUNCIL

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# LIPHOOK CONSERVATION AREA

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# EXECUTIVE SUMMARY

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## PURPOSE OF THIS GUIDANCE

This consultation draft of the Liphook Conservation Area Character Appraisal and Management Plan seeks to:

- Record and analyse the special interest of the Liphook Conservation Area;
- Recognise the designated and non-designated heritage assets which comprise the Conservation Area;
- Identify issues relating to condition and detracting features, as well as opportunities for enhancement; and
- Set out an action plan with guidance and recommendations for the positive management, preservation and enhancement of the Conservation Area.

A conservation area is defined as an *'area of special architectural or historic interest the character of which is it desirable to preserve or enhance'*. Approximately 2.2% of England is covered by conservation areas.

It is a requirement under the Planning (Listed Buildings and Conservation Areas) Act 1990 that all local planning authorities *'formulate and publish proposals for the preservation and enhancement'* of conservation areas within their jurisdiction, and that these documents are periodically reviewed.

## SUMMARY OF SPECIAL INTEREST

The special interest of the Liphook Conservation Area is derived from the following key factors:

### Historical Background

- The evolution of the village on the busy route connecting London and Portsmouth.
- The long history of occupation in the area.

### Architecture

- How architectural fashions throughout history are evident in the buildings.
- The architectural variety, particularly vernacular, classical and Arts & Crafts buildings.
- A characteristic palette of materials including hung clay tiles, masonry with red brick dressing, galetting; historic brickwork and masonry; and lightly-coloured renders.

### Public Realm

- Surviving patches of historic street cobbles.
- Traditional streetscape features such as postboxes, telephone boxes and lanterns.

### Configuration

- The medieval road layout.
- The tightly-packed buildings in the historic core of the village, with more generous green spaces around its periphery.

## SUMMARY OF HERITAGE ASSETS

There are a number of listed buildings within the Conservation Area; these are recognised and statutorily protected for their architectural or historic interest. Additionally, this Character Appraisal and Management Plan identifies the buildings, structures and features within the Conservation Area which make a positive contribution to its character. These are recognised as nondesignated heritage assets and include: the library and Methodist Church on London Road; the Arts & Crafts houses throughout; and unlisted buildings of various architectural styles around The Square.

## SUMMARY OF CONDITION, DETRACTING FEATURES & OPPORTUNITIES FOR ENHANCEMENT

Common problems regarding condition:

- Misguided mortar repairs and re-pointing, causing brick and stonework deterioration.
- Non-breathable external paints and cement-based renders.

Detracting Features:

- uPVC windows and rainwater goods.
- Prominent commercial signage.
- Flat-roof extensions.
- Television aerials, satellite dishes and external wires.

Opportunities:

- To upgrade lower-quality modern infill.
- To address the minor detracting features.

## MANAGEMENT PLAN AND RECOMMENDATIONS

Overall, any change proposed within the Liphook Conservation Area should seek to:

- Preserve its historical features;
- Enhance, where possible, its special interest;
- Positively contribute to its established character; and
- Be of the highest quality.

**Repair and Replacement:** The repair of a historic feature should always be explored before replacement. Where a feature is damaged beyond repair, replacement should be carried out on a like-for-like basis (in its truest form, i.e. the same materials and method of construction/installation, as well as appearance and style).

**Maintenance:** Planned maintenance such as clearing gutters and managing plant growth reduces the need for repair in the longer term. Maintenance requirements are individual to each building.

**Trees:** Eligible trees are protected under Tree Preservation Orders and the necessary permission should be sought from EHDC before carrying out works.

**Public Realm:** The Conservation Area has some distinctive public realm features which should be retained. Any new features should be high quality and sensitive to the established character of Liphook.

**Shopfronts and Signage:** Traditional shopfronts should be retained and, where possible, reinstated. Fascia signage has a significant impact on the important streetscapes within the Conservation Area and should be designed in a traditional manner that is bespoke to the proportions and style of the shopfront. Where commercial signage is to be fixed to a non-shopfront elevation, it should be subtle and not detract from the architectural quality of the building.

**New Development:** The guidance in this Character Appraisal and Management Plan should be consulted at the earliest feasibility stage where substantial development is proposed so that it fully incorporates and respects the special interest of the Conservation Area. The addition of new features on existing buildings should not detract from their individual positive contribution or the overall character of the Conservation Area.

# 1 INTRODUCTION

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## 1.1 LIPHOOK CONSERVATION AREA

The Liphook Conservation Area was originally designated in April 1977 and extended in October 1992. The designation covers the medieval village centre which developed along a busy route between London and Portsmouth.

## 1.2 DEFINITION OF A CONSERVATION AREA

A conservation area is defined as an *'area of special architectural or historic interest the character of which it is desirable to preserve or enhance.'*<sup>01</sup>

Conservation areas recognise the unique qualities of an area as a whole. It is not just the contribution of individual buildings and monuments but also of other features, including topography materials, spatial relationships, thoroughfares, street furniture, open spaces and landscaping. These all contribute to the character and appearance of an area, resulting in a distinctive sense of place.

The extent to which a building, or group of buildings, positively shape the character of a conservation area is founded not just from their street-facing elevations but also from the integrity of their historic fabric, overall scale and massing, detailing and materials. Rear and side elevations can also be important.

## 1.3 PURPOSE AND SCOPE OF THE CHARACTER APPRAISAL AND MANAGEMENT PLAN

It is a requirement under the Planning (Listed Buildings and Conservation Areas) Act 1990 for all local planning authorities to *'formulate and publish proposals for the preservation and enhancement'* of conservation areas within their jurisdiction and that these documents are periodically reviewed.<sup>02</sup>

The Liphook Conservation Area has not been subject to review since it was extended in 1992. It is important for local planning authorities to maintain an up-to-date strategy for the positive management of conservation areas so that they can be carefully adapted and continue to thrive. These public documents define and record the special interest of a conservation area and set out a plan of action for its on-going protection and enhancement.

Over time, conservation areas evolve and the characteristics which underpin their special interest may decrease in their integrity as a result of gradual alteration. It is therefore important to review and take stock of the character of a conservation area at intervals to ensure designation is still suitable and that the proper management of change is in place.

Often, conservation area boundaries have been historically been drawn too tightly or include peripheral areas which do not contribute to an understanding of its character. Consequently, it is important to review the boundary and include/exclude buildings and spaces which do/not meet conservation area designation.

This Character Appraisal and Management Plan seeks to:

- Record and analyse the special interest of the Liphook Conservation Area;
- Recognise the designated and non-designated heritage assets within the conservation area;
- Identify issues relating to condition and pressures for change; and
- Set out an action plan with guidance and recommendations for the positive management, preservation and enhancement of the conservation area.

Although this document is intended to be comprehensive, the omission of any building, structure, feature of space does not imply that said element is not significant or does not positively contribute to the character and special interest of the conservation area. The protocols and guidance provided in section 4 (the management plan) are applicable in every instance.

The assessments which provide the baseline information for this Character Appraisal and Management Plan have been carried out utilising publicly-available resources and through on-site analysis from the public thoroughfares within the conservation areas.

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<sup>01</sup> Section 69 (1), Planning (Listed Buildings and Conservation Areas) Act 1990.

<sup>02</sup> Section 71 (1), Planning (Listed Buildings and Conservation Areas) Act 1990.



# 1 INTRODUCTION

## 1.4 PLANNING POLICY

### 1.4.1 NATIONAL PLANNING POLICY

Conservation areas were introduced in the United Kingdom under the Civic Amenities Act 1967. They are now governed under the Planning (Listed Buildings and Conservation Areas) Act 1990. The National Planning Policy Framework (revised February 2019) sets over the overarching requirement for local planning authorities to identify and protect areas of special interest (paragraph 185).

### 1.4.2 LOCAL PLANNING POLICY

East Hampshire District Council (together with the South Downs National Park Authority) adopted the Local Plan – Joint Core Strategy in June 2014. This details the local planning policies that will shape and guide development in East Hampshire to 2028. As this Character Appraisal and Management Plan should be periodically reviewed, the adopted Joint Core Strategy is likely to remain in place for the life-cycle of this supplementary document. Specifically, policy CP30 concerns East Hampshire’s historic environment:

#### CP30 Historic Environment

Development proposals must conserve and, where possible, enhance the District’s historic environment. All new development will be required to:

- a** conserve and enhance the cultural heritage of the South Downs National Park if in the National Park and take account of this cultural heritage where the National Park’s setting is affected;
- b** reflect national policies in respect of design, landscape, townscape and historic heritage;
- c** conserve, enhance, maintain and manage the district’s heritage assets and their setting including listed buildings, conservation areas, Scheduled Ancient Monuments, archaeological sites and Historic Parks and Gardens;
- d** ensure that the development makes a positive contribution to the overall appearance of the local area including the use of good quality materials of appropriate scale, profile, finish, colour and proven weathering ability;
- e** take account of local conservation area appraisals and town and village design statements where they exist.

### 1.4.3 GUIDANCE

This Character Appraisal and Management Plan has been prepared in line with guidance published by Historic England, the government-appointed body for the management of the historic environment in England, particularly *Conservation Area Appraisal, Designation and Management*, (February 2019). Their guidance and publications are subject to periodic review and users are advised to check for the most up-to-date guidance.

## 1.5 CONSULTATION

A consultation draft of this Character Appraisal and Management Plan was subject to a six-week period of public review. It is important that the final document is relevant and useful to the public, as well as EHDC. Therefore, it is important for the Liphook community to have their say.

The comments received during the consultation period were reviewed by EHDC and the document updated accordingly.

## 2.1 HISTORY

### 2.1.1 LIPHOOK'S HISTORICAL DEVELOPMENT

Settlement in Liphook originated around Chiltley (historically spelt 'Chiltley'), which was recorded in the 1086 Domesday Book as a very small settlement with only four households. Its location close to Woolmer Forest made Chiltley a favoured royal hunting lodge. 'Liphook' (or a variant thereof) superseded Chiltley as the name of the settlement from the 15th century, although the name was first recorded in 1364. The manor on its eastern edge retained the name. A 1611 map of Hampshire labels the village as 'Lippoche'.

Around the 16th century, Liphook became increasingly popular as a stopping point on the route from London to Portsmouth, where the Royal Navy had established their main port. The road through Liphook was initially poor and an unfavoured route. Improvements were made and the route through the village gained popularity through the 17th century, at which time the Blue (later Royal) Anchor was rebuilt on the site of an earlier inn – indicating increasing custom and wealth from passing travellers. This included diarist Samuel Pepys, who recorded stops in Liphook on three occasions throughout the 1660s.

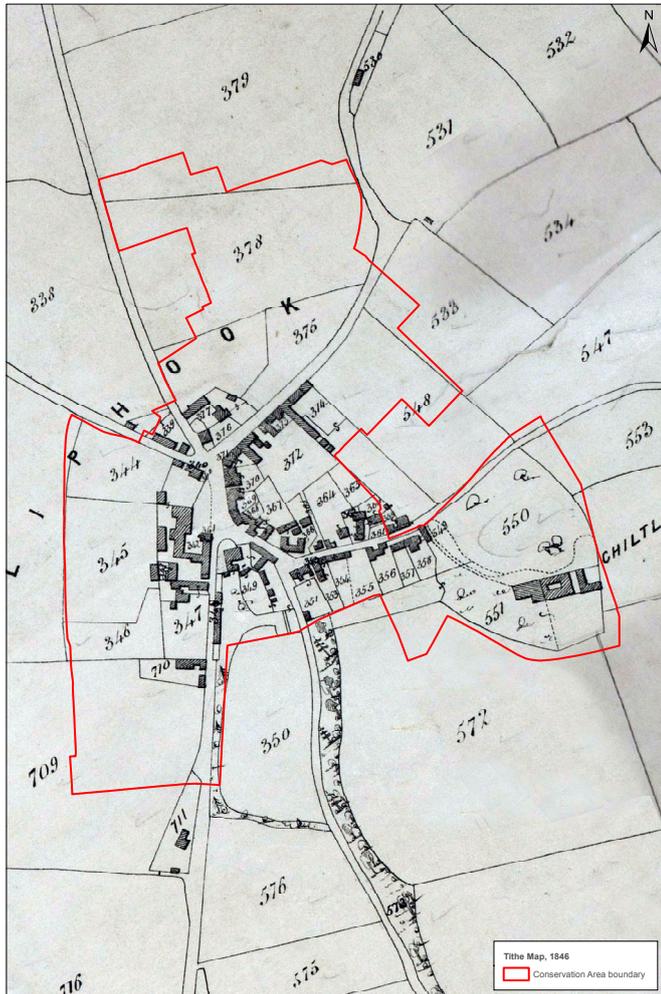
In 1688 a regular coach service was established, substantially reducing the journey time between London and Portsmouth. Liphook remained a popular staging post throughout the 18th century, with medieval stalls evolving into road-facing shops and enough trade to sustain several inns. Tradition has it that Lord Nelson spent his last night in Liphook prior to leaving for the Battle of Trafalgar.

Transport continued to shape the evolution of the village into the 19th century. In 1859 the direct rail line between London and Portsmouth opened and included a station a short distance south of Liphook village centre. This instigated another phase of growth, as commuting became a possibility and travel across the wider area became considerably quicker and more affordable. As a result, Liphook underwent a modest expansion with groups of new homes along the existing thoroughfares, particularly on the north side of the conservation area.

Between 1916 and 1928, author Flora Thompson lived in Liphook, where her husband was the local postmaster. There was a strong Canadian presence during both world wars with troops stationed at a base on Bramshott Common.

## 2 CHARACTER

### 2.1.2 MAP PROGRESSION

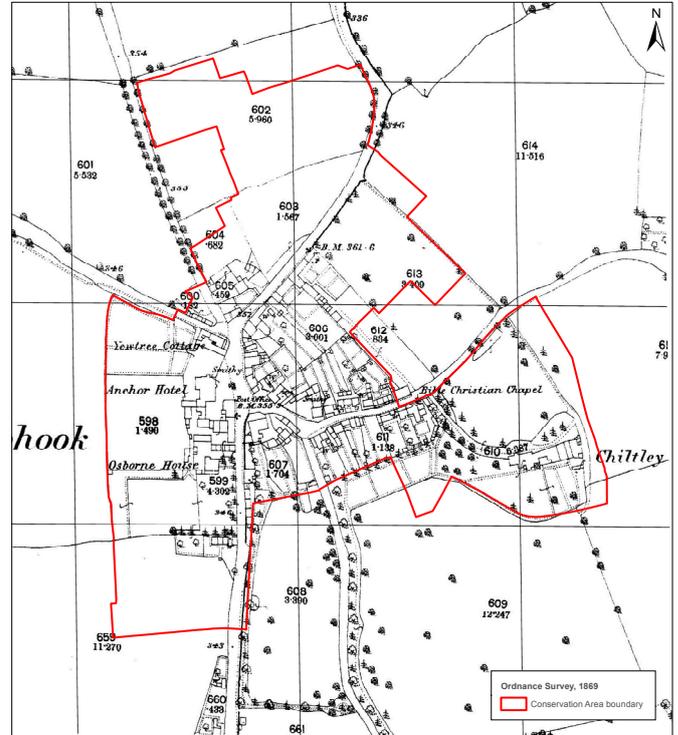


Please note: The position of the conservation area boundary is shown approximately.  
Map reproduced by permission of Hampshire Record Office.

The earliest detailed map to show Liphook is the 1846 tithe map, which is accompanied by a detailed list of landowners and uses assigned to each plot number. The distinctive road layout is clearly discernible with three routes leading northwards (Longmoor, Headley and London Roads), two southwards (Portsmouth and Midhurst Roads) and another eastwards (Haslemere Road).

The village buildings were concentrated around The Square, including the Anchor (plot 342) where there was the inn, a yard and malthouse – all common features of a coaching inn. A high proportion of properties recorded were cottages and dwellings, with a notable number of offices and shops. The close configuration of the buildings along the east side of the Square is typical of 17th- and 18th-century development where earlier medieval buildings or stalls were replaced with better structures as trade flourished.

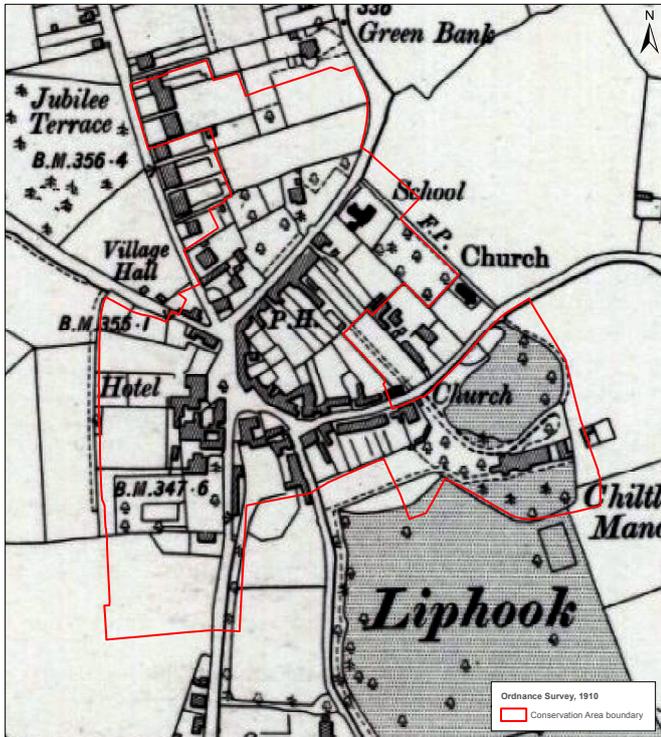
Chiltee Manor remained detached from the main village and set back behind generous lawn. Several of the cottages on Haslemere Road were originally built to house estate workers, but for Sir William Erle at Bramshott Grange rather than Chiltee Manor.



Please note: the position of the conservation area boundary is shown approximately.

The first detailed Ordnance Survey showed little change in Liphook village centre. The distinctive U-shaped building shown in the tithe map on the north side of The Square/Haslemere Road/Midhurst Road junction had been notably reduced in its size between 1846 and 1869, leaving a generous yard for the smithy. Another smithy is labelled on The Square and illustrates the prevalent horse-drawn traffic that passed through Liphook.

Other amenities shown on the map include the post office, a chapel and a number of wells (identifiable as dots with the label 'W'). The presence of dotted lines indicate that pavements had been established along some sections of road.



Please note: the position of the conservation area boundary is shown approximately.

Following the establishment of the rail line to the south of Liphook village centre in the mid-19th century, a modest amount of new development was built in the northern portion of the conservation area. This included residential buildings and also community amenities, including a new village hall on Headley Road and a school on London Road.

## 2.2 ARCHAEOLOGY

There have been no notable finds within Liphook to indicate it has much pre-medieval archaeological potential. Given that a settlement has been present here and continued to grow since the 11th century, however, there is strong potential for below-ground evidence of lost structures, pits and other features associated with this land use. The archaeological potential of Liphook's buildings is also relatively high, especially the older ones in the centre of the conservation area where they are likely to contain older fabric behind later walls and facades.

## 2.3 GEOLOGY AND TOPOGRAPHY

The bedrock geology of Liphook and its surroundings to the north and east is predominantly sandstone from the Hythe formation, which is a distinctive local building material. The geology to the west varies with sandstone from several bands, including the Folkestone and Sandgate Formations, and the Bargate Sandstone Member.

The topography of the conservation area is generally very flat. This can most clearly be seen across the open spaces such as the area behind the library.

## 2.4 VIEWS

Important views within the conservation area focus on the tight streetscapes, which are characterised by the contrast between buildings, as well as their proximity to each other and the line of the street. Views along and across the Square, as well as along the south side of London Road are especially notable for demonstrating the architectural evolution of the conservation area. The areas in front of the Royal Anchor and Lloyds Bank are particularly important view points on the Square.

At the east end of the conservation area, the mature greenery along the north boundary of Chittlee Manor softens the view along Haslemere Road and indicates where the historic boundary of the settlement ended, giving way to what was a private country estate. Similarly, along Portsmouth Road, the tall masonry walls and mature trees behind are the primary focus in views up and down the road, and also demonstrate how development historically spread out from the medieval village core and houses were set back from the highway.

As well as the main streetscape views, there are also a number of important glimpsed views, especially where buildings are set back behind from the public highway and can be glanced up driveways or between street-fronting buildings.

## 2 CHARACTER



*Looking across the Square from the Royal Anchor forecourt*



*The Tap House on the Square, which is hidden behind the street-facing buildings and catches the eye when approaching the post box*



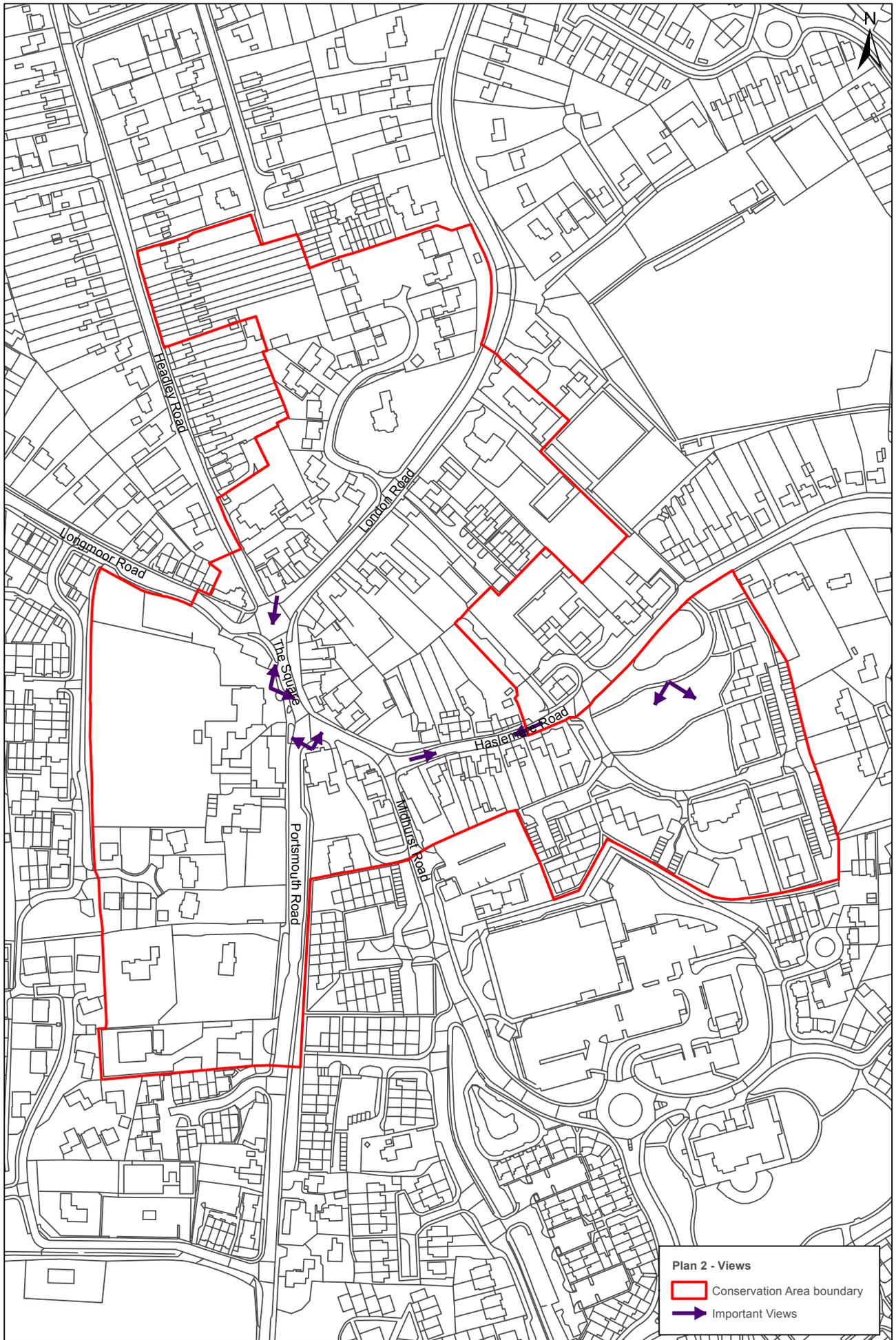
*The view along the south side of London Road*



*The view along Portsmouth Road, which is characterised by tall masonry walls and mature trees*



*A glimpsed view through a gateway*



0 25 50 100 Meters

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## 2 CHARACTER

### 2.5 CONFIGURATION AND DIRECTION OF MOVEMENT

The conservation area is centred on the historic core of the medieval settlement, at the confluence of one of the main London to Portsmouth roads and other local routes which survive in the same configuration as was recorded in the mid-19th century. This results in a distinctive arrangement of streets radiating out from the Square, which the boundary of the conservation area follows. These are busy highways with traffic moving in every direction. Secondary routes off these main roads are uncommon in the centre of the conservation area as settlement was historically concentrated along the line of the street or set back on individual plots. Where secondary routes are present, they are typically indicative of modern cul-de-sac development.

### 2.6 ARCHITECTURE

#### 2.6.1 ARCHITECTURAL STYLES

There is not a single prominent architectural style in Liphook. The variety of styles is an important part of its character and demonstrates how building and fashions have changed through history as the village thrived.

**Vernacular Buildings:** These are buildings which have been simply built using local materials and were not influenced by architectural fashions. This type of building is concentrated along the Square and far west end of London Road, and is typically recognisable by its simplicity and modest size. Buildings constructed in a vernacular style are often among the oldest within a settlement and consequently frequently show obvious signs of having been altered over the course of several centuries. Features such as chimneystacks built in a different material or at irregular intervals, and blocked door or window openings are common in vernacular buildings.



*A range of vernacular buildings on the Square*

**Arts and Crafts Style:** There are several examples of this style in the conservation area. The Arts and Crafts style became popular in the mid-late 19th century and is recognisable for its distinctive use of quality materials, including richly-coloured brick and tiles, and asymmetrical roofs combined with pitched dormer windows. The use of hung tiles in Liphook is characteristic of both the Arts and Crafts style and Hampshire buildings in general. The Arts and Crafts buildings in Liphook are generally (but not exclusively) concentrated along Haslemere Road and Portsmouth Road.



*An Arts and Crafts building*



*Arts and Crafts cottages*

**Classical Architecture:** These buildings have been deliberately designed as symmetrical with regular windows and features such as columns and ornate pediments over doors. In the conservation area, classical buildings are typically larger and date from the 19th century. For example, Lloyds Bank and Chiltlee Manor. Historically, the use of the classical style would demonstrate wealth and status. Classical features including an exaggerated eaves cornice have been added to the front elevations the Royal Anchor, which demonstrate how it prospered historically and could afford to upgrade its appearance in line with the fashions of the time.



*Lloyds Bank, which is typically classical in its architectural style*



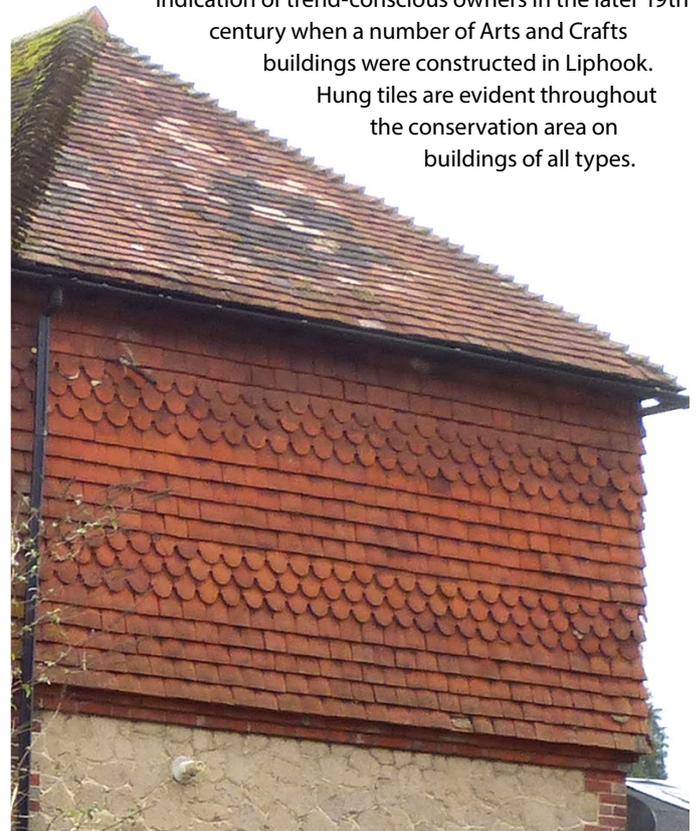
*Chiltlee Manor - a classical building which has been extended*

## 2.6.2 MATERIALS AND FEATURES

As a result of the variety of architectural styles within the conservation area, there are many characteristic building materials and features.

Using a combination of materials is common, especially masonry with red brick dressings and often with hung tiles on the upper portion. This combination is particularly characteristic of the Arts and Crafts style, but the use of hung tiles is not exclusive to these buildings. The tiles are typically square cut with courses of scallop-cut tiles. Where tiles have been added to older (pre-19th century) or vernacular buildings, this was either to weatherproof exposed elevations before the Arts and Crafts style became popular, or an indication of trend-conscious owners in the later 19th century when a number of Arts and Crafts buildings were constructed in Liphook.

Hung tiles are evident throughout the conservation area on buildings of all types.



*Hung tiles with scalloped detailing*

## 2 CHARACTER

There is a variety of brickwork across the conservation area. Red bricks from the later 18th and 19th centuries are discernible by their slightly smaller size compared to modern bricks and the greater variety in their colour, including shades of blue and brown. Flemish bond brickwork, where the bricks are laid stretcher-header-stretcher (long side-short side-long side) is common and typical of the late 18th and 19th centuries. This type of brickwork is evident on London Road and the historical outbuilding structures along the lane leading behind the Royal Anchor. Brick from the late 19th and early 20th centuries is much more uniform in appearance and laid in a standard stretcher (long-side) bond; for example, Jubilee Terrace and the Royal Mail office.

The stone used in construction within the conservation area for both buildings and boundary walls is either roughly-cut and laid as rubble with different sized blocks, or cut into regular blocks and coursed into horizontal bands. The irregular stonework in Liphook does not always indicate that a building is older and vernacular in its construction. Several of the later Arts and Crafts buildings make deliberate use of irregular stonework in imitation of a vernacular style. The use of regular, coursed blocks in a building typically indicates the historic wealth of its original builder as this type of stone was more expensive to produce and often had to be sourced from further afield.

Liphook is notable for the presence in several locations of galetting: a technique where small stone chips are embedded into the mortar joints. This is common in south-east England and the technique developed so that masonry which was not a freestone (i.e. could not be worked into a regular squared block) could still be used in construction, with smaller chips of stone filling out the irregular mortar joints and strengthening the structure. Later, when better-quality stone was more readily available, galetting became more of an aesthetic feature rather than a practical necessity.



*Red brick laid in a Flemish bond*



*Brown and red brickwork at the Royal Mail office*



*An example of galetting, where there is less need for its practical benefits given the use of freestone, so it has become an aesthetic feature*



*Irregular mortar joints in a boundary wall with fragments of galetting*

Off-white external wall treatments are also present within the conservation area and add to the architectural contrasts within the streetscapes. Fine render is a common feature on historically high-status buildings; for example, Chiltlee Manor and Lloyds Bank. This created the aesthetic of ashlar masonry (very smooth external stonework) but without the same expense. Where render has been applied to more modest historic buildings, this is likely to cover original masonry or brickwork. There is also a considerable amount of painted brickwork across the conservation area, typically in shades of off-white or very light pastel colours. There are two possible reasons why historic brickwork was subsequently painted: either in imitation of the higher-status buildings which were properly rendered or as a misguided attempt at protecting the condition of the brickwork.



*18th- or early 19th-century brickwork, which has been left exposed at one address and painted over next door*



*A section of exposed masonry wall behind failing render*

## 2 CHARACTER

The windows throughout the conservation area vary in style and there are many instances where modern double-glazing has been installed. Where historic windows survive, timber-framed sash or side-hung casement units are the most typical. In particular, the Arts and Crafts-style buildings have side-hung casement windows and a number are very distinctive; for example, the latticed glazing bars on 3, 5 and 7 Haslemere Road.

Shopfronts are prevalent along The Square and London Road, where commercial units were historically established to take advantage of passing footfall. There are a number of different styles but common historical features include large windows over a stallriser (lower section of wall) and recessed entrances.



*A series of shopfronts on The Square. The middle shop has the most traditional and historically-intact design*



*Distinctive windows on Haslemere Road*



*An early 20th-century shopfront on London Road*



*Traditional sash windows*



*Historic shop window on The Square*

## 2.7 PUBLIC REALM

Public realm encompasses all the spaces and features which are accessible to the public and help bring together a sense of place as a whole. The public realm in Liphook is typically modest but with a few notable features.

The thoroughfares through Liphook have been busy routes for centuries and consequently have been re-surfaced according to the standard of the period. Much of the road and pavement surfaces have a standard tarmac finish but there is a notable section on the east side of The Square where a historic stone cobble surface survives. The age of these cobbles is not clear, but they give a flavour of what the streetscape would have been like historically.

Also on the east side of The Square are two early 20th-century features which demonstrate how communication had evolved: a K6 telephone box designed by Sir Giles Gilbert Scott in 1935 and a George V post box. Both of these are traditionally British and ubiquitous modern-era streetscape features.

Street lighting is provided by a series of traditionally-styled lanterns. These are sympathetic to the history and character of Liphook as their design and size does not detract from their historic surroundings despite being modern additions.

In the centre of the conservation area, the use of the name 'The Square' indicates that this was historically more open and literally square in shape. Despite the configuration of the space having changed, The Square remains an important feature within the conservation area, especially the open spaces in front of the Royal Anchor and Lloyds Bank. Its name is also a significant clue recalling the evolution of the village.



*A historic post box and telephone box on the Square*

## 2 CHARACTER

### 2.8 OPEN SPACES AND TREES

The built environment in Liphook is characteristically tight and concentrated along the street front. This starts to spread towards the edges of the conservation area where later houses are set back from the street and have modest front gardens behind low masonry or brick walls and pedestrian gates, typically with a brick threshold.

Before Liphook started to grow substantially beyond its medieval core in the late 19th century, the periphery of the village was characteristically greener with open spaces. The distinctive lawn in front of Chiltlee Manor is recorded in the 1846 tithe map and much of the 19th-century landscape still survives, including the pond adjacent to the road and mature trees.

There is also a notable open green space behind the library, which was originally built as a school in the 19th century in what was previously a field. The north-eastern boundary of this field survives as it was recorded in the 1846 tithe map extending between London Road and Haslemere Road, illustrating how the initial piecemeal expansion of the village took account of how the land was previously divided. Similarly, the plot boundaries of what was historically a field and garden behind the Royal Anchor survive as they were recorded in 1846, although modern development has encroached into its south corner.



*An iron front gate with a brick threshold*



*A pond and mature trees in front of Chiltlee Manor*



*The generous green space in front of Chiltlee Manor*

## 2.9 CHARACTER GROUPS

There are several groups of buildings across the conservation area which share common features, although they may not geographically sit together. Not every building within the conservation area will fall into one of these groups and not every group makes an equal contribution to the character of the conservation area.

<b>Arts and Crafts houses</b>	The group of cottages on Haslemere Road are the most prominent Arts and Crafts buildings in the conservation area. There are signs of an Arts and Crafts influence on a number of individual buildings elsewhere in the conservation area, notably pairs of houses on London Road and Headley Road, and the building at the junction of Headley Road and Longmoor Road.
<b>Vernacular</b>	The tightly compacted buildings along The Square and partway up London Road form a discernible group which reveals Liphook's medieval history.
<b>Public/Landmark Buildings</b>	Buildings which historically supported the community and commerce in Liphook form a small, but noteworthy group. This includes the Royal Anchor, Lloyds Bank, library and Methodist church.
<b>Modern Infill</b>	There is a considerable proportion of modern infill within the conservation area, especially where backland plots have been re-developed as housing. This includes Chiltlee Manor, Childerstone Close and the end of Victoria Walk. The modern buildings do not contribute to the special interest of the conservation area but do account for a notable proportion of its footprint.

# 3 APPRAISAL

## 3.1 STATEMENT OF SPECIAL INTEREST

The history of Liphook as a staging post on the route between London and Portsmouth is an important contributor to its special interest, influencing its medieval development and continued evolution. The status it held is demonstrated in its historical associations, including the royal visit which left its mark in the renaming of the Blue Anchor to the Royal Anchor.

The buildings within the conservation area demonstrate the changing architectural fashions and construction techniques over the course of several centuries: from simple vernacular structures to more ornate designs. This is intimately linked with the increasing prosperity of the village throughout its history. The resulting architectural mix is aesthetically diverse and makes a substantial contribution to the character of the conservation area.

Despite substantial modern development around the historic core of Liphook and some encroachment into the peripheries of the conservation area boundary, the medieval road configuration is still clearly discernible. This is an important part of its character as it illustrates how movement through Liphook historically influenced its built development.

## 3.2 AUDIT OF HERITAGE ASSETS

The Liphook conservation area, a heritage asset in its own right, contains numerous individual heritage assets. These include both listed and unlisted buildings. This section of the Character Appraisal and Management Plan outlines the heritage assets within the Liphook conservation area, identifying the individual or groups of heritage assets and why they are important. A full list of heritage assets is included in Appendix A.

The audit has been carried out by means of visual examination from public thoroughfares, only. The intention is to identify these heritage assets, not to provide a fully comprehensive and detailed assessment of each individually. It should not be assumed that the omission of any information is intended as an indication that a building or feature is not important. A detailed assessment of significance specific to a building or site within the conservation area should always be carried out prior to proposing any change.

### 3.2.1 LISTED BUILDINGS

Listed buildings are protected under the Planning (Listed Buildings and Conservation Areas) Act 1990 and are designated for their architectural or historic interest. All listed buildings in England are done so at the recommendation of Historic England and details are recorded on the National Heritage List for England. Listing ranges

from Grade I (the highest level), to Grade II\* and then Grade II (the most common level).

Statutory listing does not equate to a preservation order intended to prevent change. However, alterations to listed buildings will require listed building consent, which allows the local authority to make decisions that have been informed by an understanding of the building or site's significance. Importantly, national and local planning policies also recognise that changes to other buildings or sites in the setting of a listed building can affect its special interest.

### 3.2.2 POSITIVE CONTRIBUTORS

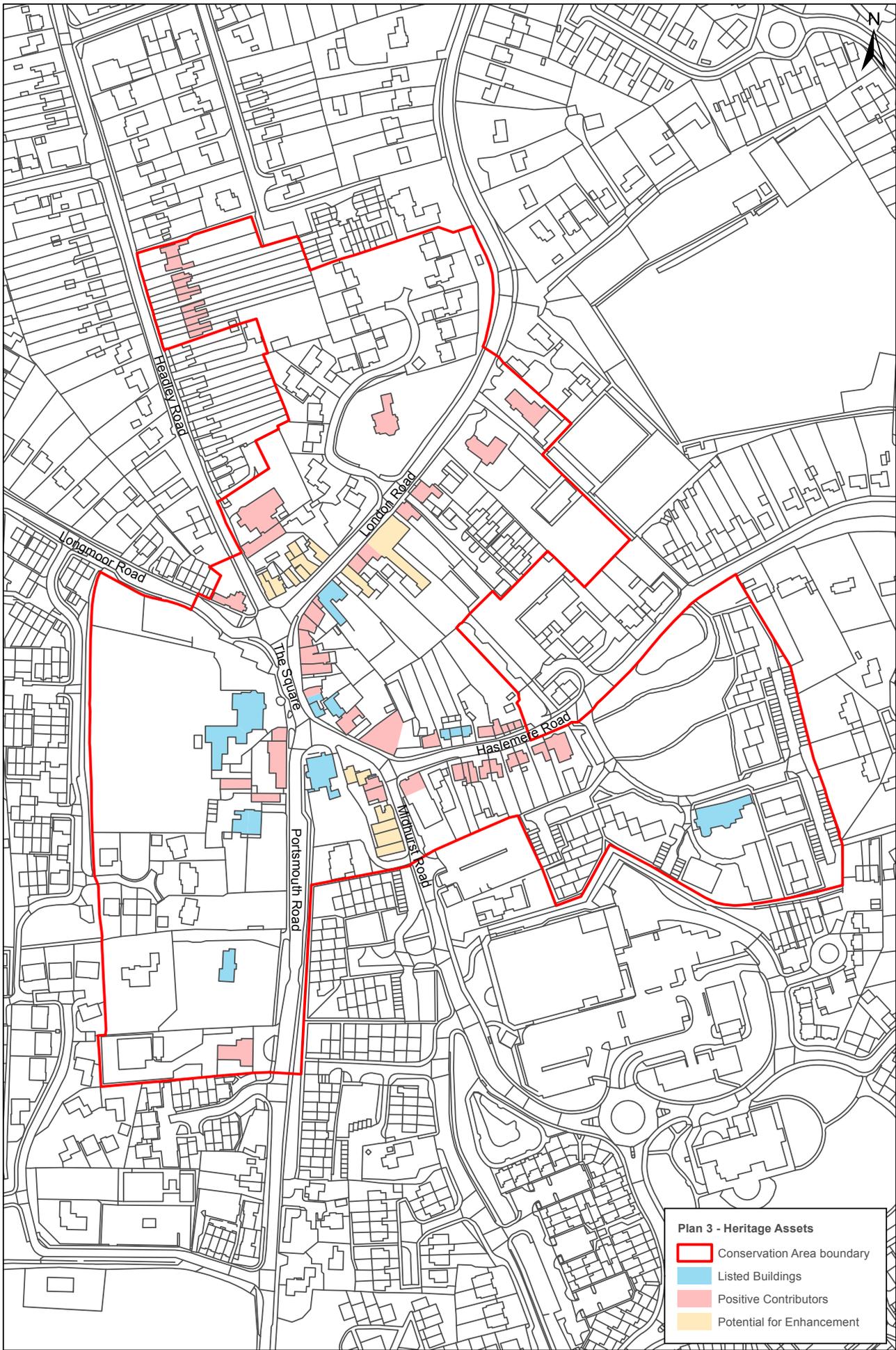
A positive contributor is a building, structure or feature which beneficially adds to the overall character of its local area. This is true of most buildings within a conservation area. The extent to which a building will positively contribute will largely depend on the integrity of its historic form and is not restricted to its principal elevation. For example, roofscapes and side/rear elevations can all make a positive contribution. Modern buildings can also make a positive contribution where they have been sensitively designed to suit their setting.

Criteria for identifying positive contributors include:

- Group value;
- Associations with notable architects or other historical figures;
- Position and presence within the streetscape;
- Use of characteristic materials, architectural motifs or detailing;
- Physical or historical relationship with neighbouring buildings; and
- Historical use.

### 3.2.3 POTENTIAL FOR ENHANCEMENT

A small proportion of buildings in the conservation area meet some of the criteria for positive contributors but have an overriding characteristic feature or element which reduces its contribution to the character of the conservation area. This is often a misguided modern intervention or relates to the outward condition of the building. There is potential to enhance these buildings through considered proposals and change their status to that of positive contributor. This will often only need to be a small alteration as and when the opportunity arises, such as replacing windows with more traditional units or replacing external render.



0 25 50 100 Meters

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## 3 APPRAISAL

### 3.3 ISSUES

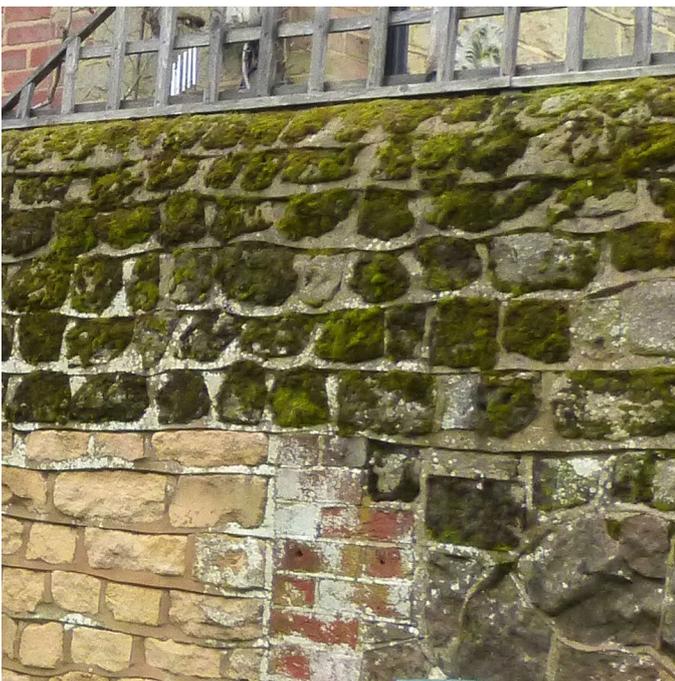
#### 3.3.1 CONDITION

The buildings throughout the conservation area are generally in good condition. However, there are some relatively minor issues that detract from the special interest of the conservation area and have the potential to cause damage in the future.

Vegetation growth has established on many boundary walls. A plant will typically root in the softer building materials, often the mortar joints in a stone or brick wall, and force itself deeper as it grows. This pushes building materials out of position and weakens the integrity of the wall as mortar fails and the brick or stone starts to move.

There are also several instances where stone-built boundary walls have been repaired using ribbon pointing, where mortar is applied in thick, raised bands. This affects the ability of the stonework to expel moisture and causes issues with staining and algal growth. It can ultimately lead to the stone crumbling away.

Although light-coloured elevational treatments are a common feature in the conservation area, there are many instances where cement-based renders (such as pebbledash) and non-breathable paints have been applied over brickwork or masonry that was originally intended to remain exposed. Lime-based washes and renders are historically accurate and allow the building fabric to 'breathe'. However, cement-based products and impermeable paints have the opposite effect and can cause issues with moisture control.



*Ribbon pointing and algal growth on a boundary wall*

#### 3.3.2 DETRACTING FEATURES

The replacement of traditional timber windows with uPVC units is common across the conservation area. These detract from the aesthetic value of both the streetscapes and individual buildings. The thicker frames, false glazing bars and different opening mechanisms are visually discordant with the traditional character of the conservation area. Although these are perceived to offer environmental benefits, the lifespan of uPVC windows is also considerably shorter than that of well-maintained timber windows and the units cannot be easily recycled.

There is a notable commercial presence within the centre of Liphook, including a number of businesses in buildings which were not historically intended for this purpose. The resulting branding, signage and advertisements frequently detract from the architectural or historic interest of the building and wider streetscape.

Many of the historic shopfronts retain much of their traditional character. However, some have been altered with inappropriate additions such as box fascias which are overly-prominent and do not respect the proportions of the building.

Other minor detracting features include:

- Roof or chimney-mounted television aerials, satellite dishes attached to front elevations and trailing wires.
- Flat roofed extensions or infill are also at odds with the varied pitched rooflines throughout the conservation area.
- uPVC rainwater goods.



*Trailing wires on a front elevation*



*Flat-roof infill which detracts from the characteristic roofline of front-facing pitched roofs*



*An Arts and Crafts building with detracting signage*

### 3.4 OPPORTUNITIES

There is scope to notably enhance the conservation area by addressing the generally minor detracting elements noted in section 3.3, especially where these are evident on buildings identified as having potential for enhancement in section 3.2.3.

Although there is modern development around the edges of the conservation area, there are generally few examples of modern development which is visible within the principal streetscapes. Some of this is low-quality architecture, especially the flat-roofed buildings, which could be beneficially re-developed should the opportunity arise. Modern design is not incompatible with conservation areas providing it is contextual and of a high quality. Considered place-making, such as curtilage landscaping, also has the potential to improve the relationship of new design with the conservation area.

# 4 MANAGEMENT PLAN

## 4.1 CONTROL MEASURES BROUGHT ABOUT BY CONSERVATION AREA DESIGNATION

In order to protect and enhance the conservation area, any changes that take place must conserve its character and special interest. Statutory control measures are intended to prevent development that may have a negative or cumulative effect.

Control measures within a conservation area include:

- Planning permission will usually be required to totally or substantially demolish buildings or structure (including walls, gate piers and chimneys). This will also need a heritage statement (sometimes called a heritage impact assessment) as part of the application.
- The extent to which permitted development (i.e. changes that are allowed without requiring consent from the local authority) may be restricted. For example, replacement windows, alterations to cladding or the installation of satellite dishes. Additional control may be sought through Article 4 Directions, which revoke specific permitted development rights.
- Trees with a diameter of 75mm or greater, measured as 1.5m above the soil level are protected. Any work proposed to these trees requires permission from the local authority by means of a planning application. This allows the authority to determine whether a tree preservation order (TPO) is necessary.
- Advertisements and other commercial signage may be subject to additional controls and/or require planning permission.

## 4.2 CONSERVATION AIMS AND BEST-PRACTICE

There is no generally accepted detailed definition of 'best practice' in conservation: it is a term used to describe the management of change (including repair) so that the integrity and character of a historic site is not eroded or compromised. It is not the intention of conservation best practice to prevent change from happening: alterations can still be carried out but should be subject to additional scrutiny to ensure that the special interest of the conservation area is protected.

It is the purpose of this Character Appraisal and Management Plan to provide guidance that will help achieve these aims. Overall, any change in the Liphook conservation area should seek to:

- Preserve its historical features;
- Enhance, where possible, its special interest;
- Positively contribute to its established character; and
- Be high quality.

## 4.3 REPAIRS AND REPLACEMENT

### 4.3.1 'LIKE-FOR-LIKE'

A term that is frequently used in conservation is 'like-for-like' replacement or repair. This is frequently – and mistakenly – taken to mean that a modern alternative that generally echoes the style of the element removed is acceptable. However, this is not accurate or acceptable. Like-for-like should always be interpreted as an alternative that matches the historic element removed in terms of its material, dimensions, method of construction, finish, means of installation and any other feature specific to the original element, such that the modern replacement is hardly discernible from the original (accepting that its condition will be greatly improved where the original has failed beyond repair).

For example, modern uPVC windows in imitation of Victorian-style sash windows but with false glazing bars and a top-hung casement opening mechanism do not constitute a like-for-like replacement for traditional timber-framed Victorian sliding sash windows, although they may appear stylistically similar.

### 4.3.2 REPAIRS AND REPLACEMENT

Repairs and replacement are inevitable with any building or site, regardless of age; however, within a conservation area, it is especially important that this is carried out sensitively to protect the historic fabric of its buildings and respect the character of the wider area.

Key points to remember when looking to carry out repair work or install replacement features are:

- A method of repair that was suitable for one building may not be suitable for another. Repair and replacement should always be considered on a case-by-case basis.
- Repairs using appropriate materials and techniques are always preferable over wholesale replacement.
- Where a historic feature has degraded beyond repair, replacement should be carried out on a like-for-like basis.
- Where seeking to improve failing modern features, a traditionally-designed alternative using appropriate materials is preferable. For example, the replacement of uPVC gutters and downpipes with lead, cast iron or coated aluminium alternatives that better reflect the traditional character of the conservation area.
- Cement-based mortars and/or ribbon pointing are harmful to historic brickwork and masonry. Repairs to any pointing should be carried out in a lime mortar after any cementitious mortar has been raked out. This will ensure the longevity of the historic built fabric.

- Due consideration should be given to the sustainability of the repair or replacement, i.e. what is its lifespan? What maintenance will be required to prolong this?
- Reversibility is an important consideration as better alternative may become available in the future.
- Historic external detailing should be retained or, where damaged beyond repair, replaced on a like-for-like basis. This includes (but is not limited to): the texture and colour of render; size and colour of bricks used, and the bond in which they are laid; hung tiles; and chimneystacks.
- The reinstatement of historic features that have been lost is favourable. For example, re-exposing brickwork that had been rendered or painted over.

The repair and replacement of windows can have a notable effect on the character and special interest of the conservation area, both positively and negatively. The aim should always be to retain historic windows wherever they survive, carrying out refurbishment work where needed to make sure they remain usable. Timber frames are preferable over uPVC for a number of reasons, mainly their comparative slimness and breathable quality which has a positive knock-on effect on the overall condition of the historic building. Specific guidance, including technical details, regarding the replacement of windows in listed buildings and/or conservation areas is provided by East Hampshire District Council.

#### 4.4 MAINTENANCE

Maintenance differs from repair in that it is a pre-planned, regular activity intended to reduce instances where remedial or unforeseen work is needed. The higher the levels of maintenance, the less need to carry out repairs. Regular maintenance activity should include annual gutter clearing, seasonal vegetation control and repainting external joinery with an oil-based paint. This is not an exhaustive list and each historic building will have its own specific needs. Larger historic buildings and those which are listed may benefit from occasional condition surveys (usually around every five years) to highlight their individual maintenance and repair needs.

The maintenance requirement of a building will depend on its age, materials and susceptibility to wear; for example, a building with heavy footfall will likely need more maintenance than one in occasional use. Historic England, the Society for the Protection of Ancient Buildings (SPAB) and other heritage bodies publish specialist guidance on the suitable maintenance and repair methods for different historic buildings.

#### 4.5 TREES

Trees are afforded extra protection within a conservation area. Any tree surgery work should be carried out only once the relevant permission has been sought. The management of the planted elements within the conservation area is beneficial to its overall appearance and potentially also to the condition of the buildings where root damage may pose a threat.

Information regarding tree protection orders is available from East Hampshire District Council.

#### 4.6 PUBLIC REALM

Public realm features, including bins, bollards, seating and planters, etc. often become outdated in their appearance. This can be due to heavy wear, antisocial behaviour or as a result of poor design and short-lived trends. Successful public realm schemes are contextual, using high-quality materials that echo the character of the wider area. Any additions or amendments to the public realm will also need to take account of highways and other relevant regulations.

The sections of cobbled surfaces in Liphook are distinctive historic features and it is important that they are kept in good repair. Replacement with standard modern surface treatments should be avoided.

## 4 MANAGEMENT PLAN

### 4.7 SHOPFRONTS AND COMMERCIAL SIGNAGE

Commercial pressures frequently instigate changes to shopfronts and business addresses: new tenants, limited time offers, re-branding, etc. Unmanaged, this results in the gradual dilution of the historic commercial streetscape and overall shift towards a non-descript, modern high street. It is therefore important that any change proposed to a commercial building respects the parameters of the affected historic building and, where they exist, shopfront.

The following principles should inform any change involving shopfronts and signage:

- Fascias should be proportioned to fit the existing features of a shopfront (e.g. the width between and depth of the end corbels).
- Traditional design features such as fonts, muted colour palette and hand-painted or raised lettering should be explored.
- All historic features should be retained or, where discovered beneath modern additions, reinstated.
- Traditional materials such as painted timber will best enhance the historic character of the commercial streetscapes.
- Floor to ceiling glazing with sheet glass is a modern feature and does not reflect the character of historic buildings. Smaller windows with stallrisers (i.e. a plinth under the window), transoms and mullions are typical traditional features.
- Lighting should be modest, including that used in the window display. Illuminated signage should not intrude upon the streetscape or be overly dominant.
- Where used, window stickers and banners should be a temporary addition in place for a limited period.
- Consider traditional swing-signs as an alternative to A-boards or other separate signage.
- Where there is no fascia or shopfront, individual letters fixed directly onto the elevation in a suitable location is the least obtrusive means of displaying a company name. This will be dictated on a case-by-case basis and individual to each building.

Specific guidance regarding the sensitive design and alteration of shopfronts within a traditional and historic setting is provided by East Hampshire District Council.

### 4.8 NEW DEVELOPMENT

It is not the intention of conservation area designation to prevent new development. Instead, it puts in place a process whereby any proposals are more thoroughly studied to ensure that the special interest of the conservation area is protected and opportunities to improve its character are identified. New development can range from entire new buildings to the introduction of new features, however small, on existing buildings.

New development within the setting of the conservation area should also be carefully managed as it has the potential to detract from its character and special interest. The potential for substantial new development inside the conservation area boundary is generally limited to the replacement of those buildings, generally from the mid-late 20th century, which do not positively contribute to its character. Any proposals will need to be considered on a case-by-case basis and take account of:

- The significance of any existing building to be removed;
- The impact on the setting of neighbouring listed buildings and/or positive contributors;
- How local features and materials can be incorporated into the design;
- Whether or not any historical plot boundaries survive or could be recoverable;
- The impact of the overall scale, massing and design on the wider streetscape;
- The loss of any important rear/side elevations or views of these;
- Characteristic boundary treatments and planting;
- The potential for below-ground or built archaeology; and
- Any other heritage or conservation restraints identified.

The addition of new features on existing buildings can be detrimental to the individual buildings as well as the overall character of their wider setting if unmanaged. Specifically:

- Television aerials and satellite dishes should not be fixed to principal elevations or chimneystacks.
- Features such as external lighting and security cameras should be as discreet as possible.
- Solar panels should be restricted to rear or secondary elevations, especially where a building forms one of a group.
- Internal alterations can have an external impact; for example, staircases cutting across windows or the removal of chimneybreasts necessitating the removal of the associated chimneystack.

## 4.9 RECOMMENDATIONS AND NEXT STEPS

The long-term aspiration for the conservation area is to phase out misguided modern additions and encourage their replacement with high-quality alternatives that respond to the character of their setting. This will reveal Liphook's special interest more clearly and protect it for the future.

Homeowners, landowners, developers and any other parties should approach East Hampshire District Council for further advice regarding changes they wish to make within the conservation area where this is not clarified in the Character Appraisal and Management Plan.

The following aims and objectives respond to the identified issues and opportunities within the Liphook conservation area and will be given material consideration against any proposals put forward that may affect its special interest and character.

**Recommendation 1:** Any proposal for change should comply with all relevant local and national planning policies.

**Recommendation 2:** This guidance should be consulted from the earliest feasibility stages of any new development to ensure that the design evolves with the special interest of the conservation area in mind and does not need to be retrospectively altered.

**Recommendation 3:** Any new design, intervention or repair should be high quality, regardless of scale.

**Recommendation 4:** Buildings, features and spaces identified as making a positive contribution to the conservation area should be afforded protection against harmful change.

**Recommendation 5:** The removal and prevention of vegetation growth from buildings and walls would be supported.

**Recommendation 6:** Traditional shopfronts would be encouraged where change is proposed to retain units.

**Recommendation 7:** Due consideration should be given to the archaeological potential wherever below-ground intervention is proposed.

**Recommendation 8:** Development within the setting of the conservation area which harms its character should be resisted. Development which positive contributes to the setting of the conservation area would be encouraged.

**Recommendation 9:** Liphook's distinctive and historic configuration of roads should be protected.

**Recommendation 10:** Large-scale new development in the few open spaces within the conservation area should be resisted.

**Recommendation 11:** Proposals which address potential for enhancement as identified in section 3.2.3 would be supported.

**Recommendation 12:** Any vehicle and pedestrian management improvements proposed by Hampshire County Council should seek to respect and enhance the character of the conservation area.

## SELECTED SOURCES

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East Hampshire District Council and South Downs National Park Authority, East Hampshire District Local Plan: Core Strategy (adopted June 2014).

National Heritage List for England: <https://historicengland.org.uk/listing/the-list/>

Planning (Listed Buildings and Conservation Areas) Act 1990.

Shopfront and Signs Design Guide for East Hampshire, (2003, ed. 2015): <http://www.easthants.gov.uk/sites/default/files/documents/ShopfrontDesignGuide2015.pdf>

Tree Preservation Orders, <https://www.easthants.gov.uk/tree-preservation-orders-tpo>

Windows in Listed Buildings and Conservation Areas; Guidance Note, (2015), <http://www.easthants.gov.uk/sites/default/files/documents/Windows%20in%20Listed%20Buildings%20and%20Conservation%20Areas%20April%202015.pdf>

## CONTACT DETAILS

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### East Hampshire District Council, Heritage Team

Penns Place, Petersfield, Hampshire, GU31 4EX

Telephone: 01730 234219

Website: <http://www.easthants.gov.uk/planning-policy/heritage>

### Hampshire County Council

The Castle, Winchester, SO23 8UJ

Telephone (planning): 0300 555 1389

Website: <https://www.hants.gov.uk/>

### Historic England (South-East Team)

Eastgate Court, 195-205 High Street, Guildford, GU1 3EH

Telephone: 01483 252020

E-Mail: [southeast@historicengland.org.uk](mailto:southeast@historicengland.org.uk)

Website: <https://www.historicengland.org.uk/>

### The Georgian Group

6 Fitzroy Square, London, W1T 5DX

Telephone: 020 7529 8920

Email: [office@georgiangroup.org.uk](mailto:office@georgiangroup.org.uk)

Website: <https://georgiangroup.org.uk/>

### The Victorian Society

1 Priory Gardens, London, W4 1TT

Telephone: 020 8994 1019

Email: [admin@victoriansociety.org.uk](mailto:admin@victoriansociety.org.uk)

Website: <http://www.victoriansociety.org.uk/>

### The Society for the Protection of Ancient Monuments

37 Spital Square, London, E1 6DY

Telephone: 020 7377 1644

Email: [info@spab.org.uk](mailto:info@spab.org.uk)

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

## APPENDIX A: GAZETTEER OF HERITAGE ASSETS

ADDRESS	
50 and 52 Headley Road	Positive Contributor
Jubilee Terrace, 32-48 (evens) Headley Road	Positive Contributor
Social Club, Headley Road	Positive Contributor
Village Hall, Headley Road	Positive Contributor
Childerstone House, Childerstone Close	Positive Contributor
Methodist Church, London Road	Positive Contributor
Library, London Road	Positive Contributor
14 London Road	Positive Contributor
12 London Road	Positive Contributor
6 and 8 London Road	Positive Contributor
The Green Dragon PH, London Road	Grade II Listed Building
16-32 (evens) The Square	Positive Contributor
14 The Square	Positive Contributor
10 and 12 The Square	Grade II Listed Building
Tap House, 8 The Square	Grade II Listed Building
K6 Telephone Kiosk outside 6 The Square	Grade II Listed
6 The Square	Positive Contributor
Former garage, 2 and 4 The Square	Positive Contributor
1 Haslemere Road	Positive Contributor
3-7 (odds) Haslemere Road	Grade II Listed Building
9-17 (odds) Haslemere Road	Positive Contributor

ADDRESS	
28 Haslemere Road	Positive Contributor
26 Haslemere Road	Positive Contributor
12-24 (evens) Haslemere Road	Positive Contributor
2 and 4 Haslemere Road	Positive Contributor
2 and 2a Midhurst Road	Positive Contributor
Lloyds Bank (formerly the Old Ship Inn), The Square	Grade II Listed Building
The Royal Anchor, The Square	Grade II Listing Building
7 The Square	Positive Contributor
5 The Square	Positive Contributor
3 The Square	Positive Contributor
Stable Cottage, The Square	Positive Contributor
Outbuilding, Royal Anchor	Positive Contributor
Greywalls and Osbourne House, 2 Portsmouth Road	Grade II Listed Building
6 Portsmouth Road	Grade II Listed Building
Royal Mail office, Portsmouth Road	Positive Contributor
Chiltlee Manor	Grade II Listed Building
1 Longmoor Road	Positive Contributor
15 and 17 The Square	Potential for Enhancement
1a, 1-5 (odds) London Road	Potential for Enhancement **
4 London Road	Potential for Enhancement
10 London Road	Potential for Enhancement
1 and 1a Midhurst Road	Potential for Enhancement
4-10 (even) Midhurst Road	Potential for Enhancement

\*\* At the time of preparing this Character Appraisal and Management Plan, these properties were undergoing re-development.

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