



**A1122 Allen Gallery and  
Gardens Project**

Heritage Statement  
October 2023

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Revisions: A Planning and Listed Building Consent 23/11/2023

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No dimensions to be scaled from drawings.

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## 1.0 Understanding the Heritage

### 1.1 Introduction

*Note:*

*The Allen Gallery's coach house is variously referred to as No. 10a or 12. No. 12 is one of the Geales Alms Houses opposite. Therefore, this Heritage Statement will refer to the former coach house as No. 10a throughout.*

This heritage statement has been prepared in support of a Planning and Listed Building Consent application for the Allen Gallery and Gardens, Alton. The Allen Gallery houses a significant collection of English pottery and porcelain, dating from 1250 to the present day alongside paintings by WH Allen. The building is located on Church Street, around 100 metres from Alton High Street. It consists of a series of conjoined buildings including an 18th-century cottage (No 10) and a 19th-century coach house and stable (No. 10a) located in Church Street.

There are many ways heritage assets are protected to ensure they are passed onto future generations for their enjoyment. One way is by legal protection through national designation: all assets which have this appear on the National Heritage List for England. Criteria for the designation of different types of heritage assets- buildings, archaeological sites, designed landscapes, and even battlefields, and ships and boats- are included within separate pieces of legislation. Broadly speaking, buildings in use will be listed (in three categories), standing structures (ruins) and field monuments (long barrows etc) will be scheduled, landscapes will be registered (in three categories), and citiscapes will be designated as conservation areas. Some sites will carry more than one type of designation.

No.10 Church Street, is Grade II listed. The adjoining 19th Century former coach house and stables, No. 10a (now known as 12 Church Street) , is deemed to be within the curtilage of Number 10. The listing is as follows:

*Heritage Category: Listed Building*  
*List Entry Number: 1094181*  
*Date first listed: 31-Mar-1977*  
*Statutory Address: 10, CHURCH STREET*  
*District: East Hampshire (District Authority)*  
*Parish: Alton*  
*National Grid Reference: SU 71831 39511*

*DETAILS:*

*Alton, Church Street (south side) Nos 10 and 12 The Allen Gallery & Gardens*

*C18. Altered. 2 storeys; 3 bays. Brick; tiled roof. Ground floor with modern door on left and 2 windows. 1st floor with 2 windows. Windows of the ground floor without, those of the 1st floor with, their Gothick glazing bars.*



*Street Elevation of the No. 10 & 10a Church Street*

## 1.2 Description and Setting

The site comprises a collection of buildings of varying ages along with a garden to the rear. The buildings front directly onto Church Street, with the gardens enclosed to the southwest.

No.10 Church Street is a two storey building of three bay brick construction in Flemish Bond with burnt headers, with a clay tiled pitched roof and cast iron gutters and downpipes. The four windows and door on the principal elevation are formed with shallow brick arches. The first floor windows are timber framed four-centred arched gothick windows, whereas the ground floor windows are timber sashes of a later date. The original front door to No. 10 (no longer used) is a timber boarded door with 2 side lights, accessed via two concrete steps. The south east gable end is rendered at ground and first floor level with tile hanging to the gable; there is a single timber framed casement window to the ground floor.

To the rear of the building is a flat roofed projecting extension in stretcher bond brickwork, which has a two storey clay tile hung bay with timber framed leaded casement windows. Adjacent to the bay there are metal framed casement windows to ground and first floors and an external modern timber boarded door with metal security shutter mounted over. Abutting the rear of No.10 and running at a right angle is a timber framed lean-to structure with the brick boundary wall forming the rear wall of the structure. It has a shallow pitched slate roof, and is open sided where it abuts the main building and enclosed to the south west. The exposed timber roof structure is historic with the enclosed area formed of modern timber stud walls with black timber weatherboarding. This outbuilding houses the only toilet facilities on the site. It has a modern timber framed window and modern timber boarded doors.

Internally the windows to the street elevation are blocked up with exhibition display cases. The remaining windows and doors that are not blocked by display cases either have painted metal security grilles or surface mounted security roller shutters. There is a modern timber stair to the south east of No. 10.



Rear of No. 10



South east elevation



Rear of No. 10



Ground floor of No. 10



First Floor of No. 10

Directly abutting No.10 is the C19th former stable and coach house (No. 10a). No.10a is of brick construction in Flemish Bond with burnt headers to the eastern end of the street frontage, and Flemish Garden Wall Bond to the western end. It has a clay tiled half hipped roof. The street elevation has two timber framed curved oriel windows with three casements, each with six panes. The original front door to No. 10a (no longer used) is a timber boarded door with an overlight. The main entrance to the museum is via the old carriageway, this has been infilled with a modern timber framed glazed screen and door. The north west gable end is rendered at low level with tile hanging to the gable. No. 10 a has been heavily altered and extended to the rear with a brick built single storey extension with clay tiled pitched roof built in 1979. This houses a purpose built exhibition space and links back to the historic carriageway via a flat roofed infill with large modern automatic glazed door that leads out onto the courtyard. The link has a stable brick floor that may be original to its use as a carriageway.



North west elevation



Modern extension and link building

The entrance area and shop is housed within the old carriageway and has painted brick walls, exposed historic timber beams that have been strengthened with steel angles, with lath and plaster infill. The gallery space to the south east of the entrance area also has exposed historic timber beams and joists with lath and plaster infill. The ground floor room to the north west of No. 10 is a double height space that houses the cafe; it has modern plasterboard and hardboard linings throughout and a modern timber stair to the first floor. The first floor of No. 10a is formed of two rooms, one a gallery space, the other accessed via some steps to one end of the gallery. There is a storeroom located within the loft space. The gallery space has exposed timber trusses and historic timber framing, and exposed brickwork to the original chimney breast to the shared wall with No. 10. Both the store and gallery have modern hardboard ceiling and wall linings.



Entrance area and shop



First floor gallery space



Ground floor gallery space



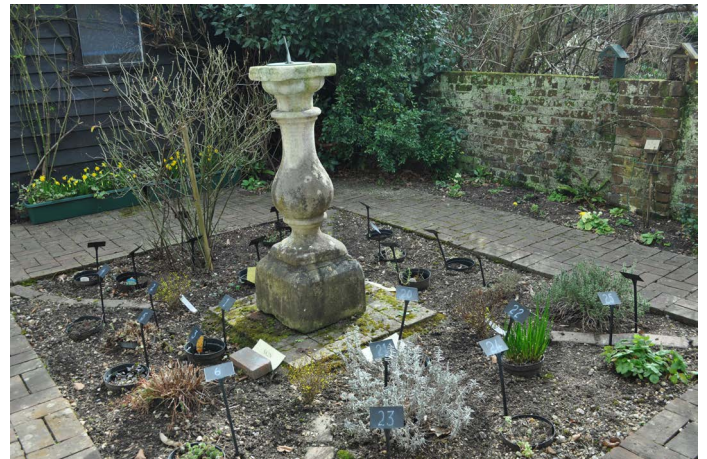
*Cafe space within No. 10a*



*Modern gallery extension*



*Rear elevation of modern gallery extension*



*Courtyard with central sundial*

The modern extension has painted blockwork walls that have an internal plasterboard lining at eaves level and exposed timber trusses with pine t&g boarding to the ceiling, which has been covered with a fire retardant fabric. There is a single glazed timber framed slot window to the rear elevation with an ornate metal grille. Generally the windows and doors to No. 10a either have metal security shutters or painted metal grilles.

To the rear is a small courtyard enclosed by buildings to three sides and an early 19th Century garden low garden wall to the south west. The garden wall has a date brick of 1816. The courtyard has brick paver pathways with central planted area, with a sundial mounted on a baluster from the old London Bridge which was presented by A.J. Curtis. An opening in the garden wall leads to the remainder of the garden with planted borders and mature trees. To the south west of the modern gallery extension is a stone walled memorial garden which forms the boundary to a raised paved seating area.

The gallery and garden are bounded by residential properties to the north and commercial buildings to the east, south and west. There are a significant number of Grade II listed buildings on Church Street, with six Grade II Listed properties located within 200mm of the gallery. Directly adjacent to the Allen Gallery is a row of Grade II listed cottages. The Grade II listed Crown Hotel is to the southeast, and further northwest is the Grade I Listed Parish Church of St Lawrence.

### 1.3 Historic Development

This section describes the historical development of the Allen Gallery. To fully understand the history of the Allen Gallery, it is important to consider the broader historical context encompassing the gallery and the town of Alton.

The existing Saxon cemetery on Mount Pleasant Road provides evidence that Alton was once a settlement in Saxon times. In 1070, St Lawrence Church was established at the top of Church Street on high ground overlooking the town, and was later remodelled in the 13th Century. The town was recorded in the 1086 Domesday survey and became the focal point of roads leading from Basingstoke, Reading, and Odiham to the southeast coastal ports. This resulted in wealthy trading built on the wool, paper and brewing trade.

In 1643, during the English Civil War, a battle was fought in Alton. The Royalists were outnumbered, resulting in a retreat to the church of St Lawrence, located on Church Street. Bullet holes of this event can still be seen on the church door today.

The 1666 Knight Map of Alton shows a house or houses in an L-shaped arrangement in the location of the current No.10 and No.10a Church Street. It appears to have had a double frontage to the street and there is a wing to the north and extending beyond the rear elevation.

The site of the Allen Gallery was acquired by Dr Curtis in 1750. John Curtis, was an apothecary, who came to Alton in 1720, establishing himself in No.4 High Street. By 1736 he was renting the property in Church Street, which he consequently acquired the copyhold with an annual rent of 4s.4d. Following his death in 1764 the buildings were left to his wife and son and were documented in his will as 'three tenements at the back gate of the Crown Inn'.

The 1770 copyhold plan shows that the house was largely rebuilt and an extension added at the south end of the house, with a passageway alongside the boundary wall of the Crown.

In 1816, a wall was constructed between the garden of No.4 High Street and the yard of No.10 church street as demonstrated by the dated brick that still remains in the wall today. The dividing wall is visible on the Tithe map of 1842, which also suggests that the gardens of 10 and 10a were taken into the curtilage of No.4 High Street but retaining an access through the garden wall to the yard of No.10.

William Curtis (John Curtis' grandson) purchased the freehold of the property in 1831.

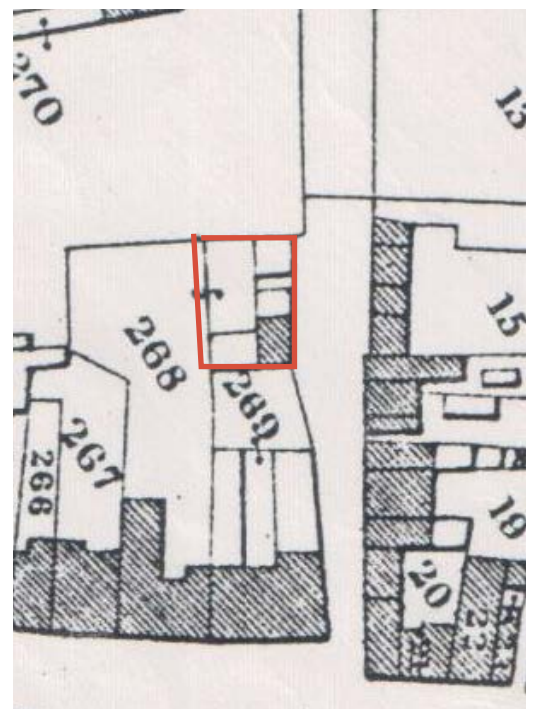
In 1839 Surveyors for the Tithe Commissioners looked at the property and saw that 'considerable alterations had been made. This is also shown on the Tithe Map of 1842. *The house had been reduced to a cottage (No. 10) occupying only a third of the frontage nearest to the Crown, with an outbuilding behind it, possibly the extension present in the plan of 1770. From William Hugh Curtis's description of the buildings it seems to have been a cow byre. The doctor's groom lived in the cottage, and adjoining it was a coach house. Beyond that was a stable with a wide gateway between them leading to a cobbled yard. Above, a long and ample loft linked the two buildings. The land at the rear beyond the yard had been taken into the garden of 4 High Street.*' (Article by Georgina Smith)



Excerpt of 1666 Knight Map of Alton  
Allen Gallery site highlighted in red

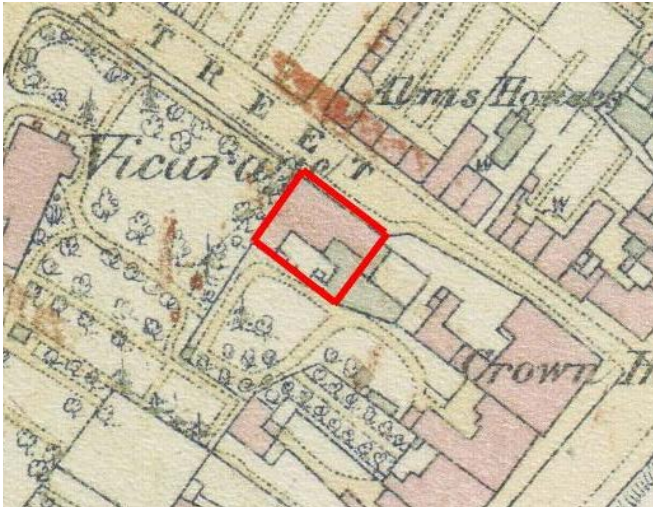


1816 date brick to garden wall



Excerpt of 1842 Tithe Map  
Allen Gallery site highlighted in red





1870 OS Map - Allen Gallery site highlighted in red



1880 photo of Coach House - now demolished

The 1870 OS map shows that since 1842 a second coach house and stable had been added within the rear yard. At the turn of the century the stable provision became unnecessary and the buildings were turned into cottages.

In 1931 the coach house and stables became a school of art known as "The Gallery Studio"; whilst No. 10 remained in use as a dwelling. At this time large rooflights were added to the former coach house to provide natural light within the teaching spaces. In 1932 the artist Arthur Henry Knighton Hammond and his family were living at the site and he painted several pictures of the area.

Archive photographs show that at some point between 1952 and 1975 the two curved oriel windows to the front elevation of No. 10a, the two storey flat roofed extension to the rear of No. 10 and the single storey bay window to the rear of the coach house were all added.



1952 Photo of Street Elevation



1952 Photo of outbuilding to rear of No. 10



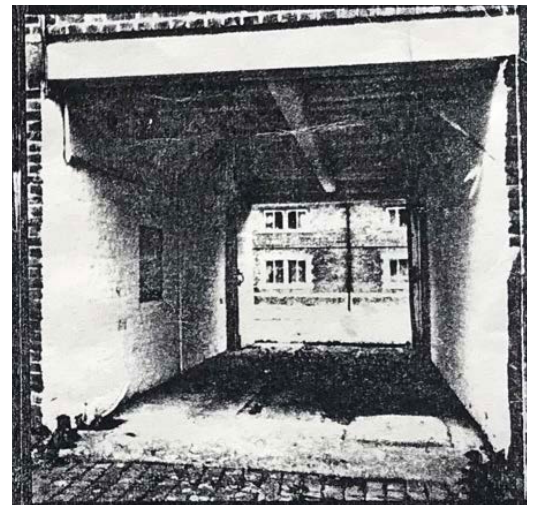
1952 Photo of rear of No. 10 and 10a



1975 Photos of the site in poor condition

In the mid 20th century William Hugh Curtis (grandson of Dr Curtis) and his wife moved into the property. Upon the death of his wife in 1957, he bequeathed the site along with No. 4 High Street in trust to Hampshire County Council, with No. 4 High Street for use as a Golf Museum and No.10 Church Street for small exhibitions. Consequently in 1962, No. 4 High Street was sold, and the ownership of No. 10 and 10a formally conveyed to the County Council.

The Allen Gallery was formally opened to the public in 1963 by Lady Charlotte Boham-Carter. The gallery was named after Mr William Herbert Allen, an English landscape watercolour artist, due to his family coming from Alton and it being the centenary of his birth. The building housed gallery space, a lecture room and a small laboratory/ workroom. At this time, no.10 and 10a still had separate entrances with an open carriageway between the two buildings and it is thought that at this time the large roof light from the early 20th century was replaced with two smaller rooflights. A report from 1976 stated that the conditions of the galleries at No. 10 and 10a were 'abysmal' and the two buildings divided by the carriageway 'almost unusable'. The report made further suggestions on how to unite the two buildings.



1975 Photos of the carriageway before being enclosed



The two cottages in Church-street, Alton, that form the Allen Gallery

Photo of the Allen Gallery c.1960's

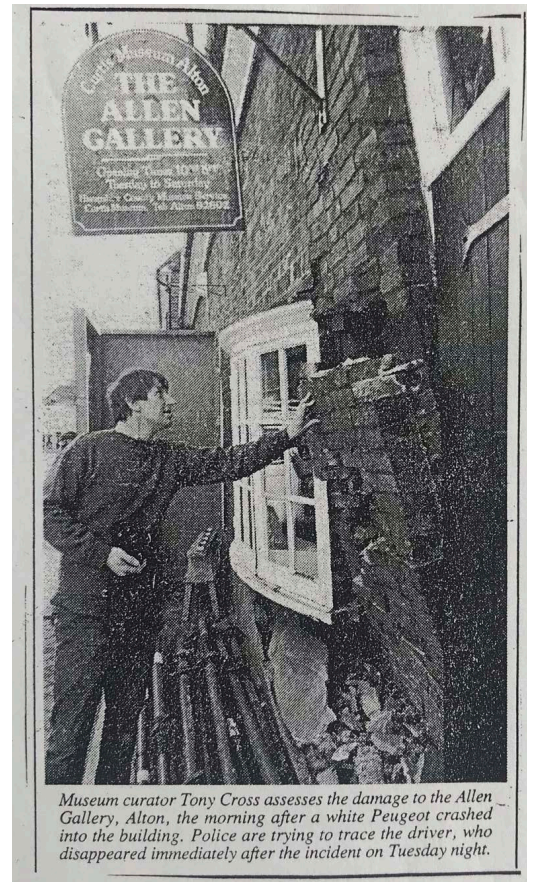
Following which the site underwent significant changes externally and internally funded by the WH Allen Bequest and Hampshire County Council. The stables west of the site were demolished, and a new gallery was constructed. The carriageway was filled and made into the main entrance to the Gallery and the rooflights removed and blocked up internally. The Allen Gallery was formally reopened in 1979.

In 1989 the building was re-roofed and there was an accident that involved a car hitting the north corner of the building, following which it was rebuilt.

In 2006, a series of internal alterations and refurbishments were undertaken, and in 2008, the outbuilding behind No. 10 was converted to provide visitor toilets.



W.H. Curtis in the garden of No. 10 Church Street



Newspaper cutting from 1989

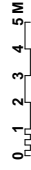
1.4 Dated Plan







Ground Floor Plan



First Floor Plan @  
1:200



**Building Chronology**

18th Century	19th Century	20th Century	21st Century
			

## 2.0 Statement of Significance

### 2.1 Approach

A 'statement of significance' is intended to provide a summary of the cultural and heritage values currently attached to a particular heritage site and how they interrelate, which distils the particular character of the place. It should explain the relative importance of the heritage values of the place, how they relate to its physical fabric, the extent of any uncertainty about its values and identify any tensions between potentially conflicting values.

### 2.2 Degrees of Significance

The method for assessing the various aspects of significance are drawn from the guidance given by the English Heritage publication "Conservation Principles, Policy and Guidance"(April 2008).

The degrees of significance are defined as:

A. Exceptional Significance- Elements of the place which are of:

- key national or international significance, as among the best, or the only surviving example, of an important type of monument,
- or outstanding representatives of important social or cultural phenomena,
- or are of very major regional or local significance.

B. Considerable Significance- Elements which constitute:

- good and representative examples of an important class of monument or the only example locally,
- or have a particular significance through association, even if surviving examples may be relatively common on a national scale,
- or which make major contributions to the overall significance of the monument.

C. Moderate Significance- Elements which:

- contribute to the character and understanding of the place,
- or which provide an historical or cultural context for features of individually greater significance.

D. Low Significance- Elements which are:

- of individually low value in general terms,
- or have little or no significance in promoting understanding or appreciation of the place, without being actually intrusive.

### 2.3 Assessment of Values

At the heart of any statement of significance is the articulation of why a historic asset matters to present and future generations. This is typically expressed through four categories of heritage values as set out in Historic England's Conservation Principles: Evidential; Historical; Aesthetic; Communal.

#### **Evidential Value**

*Evidential value derives from the potential of a structure or place to yield evidence about past human activity. This section therefore considers the building's ability to demonstrate history in its physical fabric.*

Other than the replacement windows at ground floor, the street frontage of No.10 largely remains as constructed in the 18th century and as such has high evidential value. The former coach house and stables have seen much more alteration with the addition of oriel windows and infilling of the archway and therefore their evidential value is lower than that of No. 10.

The exposed timber structure to the carriageway, adjacent gallery and on the first floor are all historic 18th century structure and are evidence of construction typologies from this period in history. Other areas of historic fabric are concealed behind modern finishes which detracts from the ability to read the history of the building.

Whilst some of the original 18th Century plan form remain, there have been a number of changes through the 19th, 20th and 21st Centuries, which mean it is now hard to understand the original layout and functions of the buildings. These alterations do however tell a narrative of change and adaptation over many years and the development of the buildings into various new uses and ultimately into the Allen Gallery, a significant point in the building's history.

The gallery buildings are considered to be of **moderate** evidential value.

### **Historical Value**

*Historical value derives from the ways in which past people, events and aspects of life can be connected through a structure or place to the present. This section considers the building's associational links for which there is no physical evidence.*

The buildings have had several uses, including a house, coach house and stable, art school and now a gallery. Whilst these are not now all evident through the buildings structure or current use, these are well documented within written and photographic records. The building has played a key role in the town of Alton for almost 100 years and has historical value as part of the overall Alton Conservation Area.

The most considerable historical value derives from the building's historic association with the Curtis family. The Curtis Family have a long association with Alton. The gallery has been home to many generations of the Curtis family including W.H. Curtis, the founder of the Alton Art Society and Chairman of the early Jane Austen Society, the Alton Natural History Society and an honorary curator of the Curtis Museum.

The building's more recent history as the Allen Gallery increases its historical value through its connection with W.H. Allen. Whilst the building has no direct link with Allen, the Gallery permanently displays a number of Allen's watercolours, alongside temporary exhibitions showing more of his works. The buildings conversion to a gallery was part funded by the WH Allen Bequest.

The gallery buildings are considered to be of **Considerable** Historical value.

### **Aesthetic Value**

*Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a structure or place. This section considers how the design of the building contributes to its significance.*

The street elevations of No. 10 and 10a form part of Church Street's historic street scene and contribute to its unique and distinctive qualities. The building has a strong presence on Church Street because of the open space of the Crown Inn car park to the East and the Vicarage to the West have resulted in the Allen Gallery standing isolated on the street front. The buildings elevations, along with the Geales Almshouses and the long vista of St Lawrence Church, all contribute to the high aesthetic value of the Church Street.

Externally the building itself retains significant character, particularly the decorative brickwork, gothic sash windows, bay windows to the rear. The buildings scale and materiality is appropriate for its context and the small courtyard with enclosed garden beyond create an intimate setting for the gallery buildings. All this contributes to the aesthetic value of the buildings.

Internally the exposed timber structure enables No.10 to retain much of its character in spite of the life-expired exhibition fit out which surrounds it. The exposed internal brickwork throughout the building enables its development to be particularly legible. The modern additions of the late 20th Century are of fair architectural quality but don't add any particular value to the site.

The museum buildings are considered to be of **moderate** aesthetic value.

### **Communal Value**

*Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience of memory.*

Allen Gallery plays a significant role in the cultural life of the town of Alton. It not only displays a permanent collection of ceramics of international importance including ceramics, porcelain, and tiles, but also holds temporary exhibitions, community events and activities. These include regular exhibitions of original WH Allen paintings.

Beyond its purpose as a gallery, the site has established itself as a community hub with community events, and where local people come to meet and enjoy the buildings and gardens. It is a much loved local landmark with a history with strong volunteer engagement who are invested in the buildings and collections.

The museum buildings are considered to be of **moderate** communal value.

#### **2.4 Summary of Significance**

The Allen Gallery makes an important contribution to the area's local character, is a significant part of the culture of Alton and is important to the local community and the surrounding area as a meeting place, visitor attraction and source of inspiration. The building has extensive links with significant figures from the History of Alton and therefore is a site with considerable local significance. The building is used to display an internationally significant ceramics collection.

**Overall level of significance: Moderate**

## 3.0 Assessment of Impact

### 3.1 Outline of proposals

Hampshire Cultural Trust are looking to undertake repairs, improvements and alterations to the existing buildings that will revitalise and transform the Allen Gallery and ensure that it has a long term sustainable future. This is supported following the award of a Round 1 Development Grant from the National Lottery Heritage Fund. The aim of the project is to create a stronger visitor offer that appeals to a wider audience, to increase visitor numbers, and increase engagement with the gallery and its collections. The proposed works include the following:

- Improving visitor welcome and entrance area by replacing the entrance doors, opening up the entrance area and creating a welcoming area with reception desk, cafe and retail.
- Co-locating the cafe kitchen with the cafe servery.
- Alterations to create better gallery spaces with improved visitor flow.
- Provision of a new staff/volunteer room.
- Creation of a flexible gallery/community space, that can used for activities, community events, temporary exhibitions etc.
- Relocation of the toilets to inside the gallery space.
- Alterations to the existing external lean to where the toilets are currently located to create further gallery space and encourage visitor flow into the garden.
- Repairs to the external fabric of the building.
- New floor finishes and redecoration throughout the building.
- New services fit out and sustainability improvements to the building.



	Positive
	Neutral
	Negative

### 3.2 Impact of Proposals

Description of proposed works	Impact on historic fabric	Impact on setting of heritage asset	Overall impact on significance	Extent of impact	Heritage Benefit/Mitigation
Repairs to external fabric of the buildings, including repairing render, repointing, piecing in new brickwork, redecoration and tile replacements.	Medium	Medium	<b>Low</b>	Medium	The proposed repairs will secure the external fabric of the building and prevent further deterioration. The repairs will be undertaken in appropriate materials that are suitable for use on historic buildings, including lime mortars, lime renders and handmade clay tiles.
Replacement entrance doors.	Low	Medium	<b>Medium</b>	Medium	<p>The existing door and side panel at the gallery entrance are a modern intervention. They are dated and do not meet access requirements.</p> <p>It is proposed to replace these with a new glazed entrance door and side panel that are more welcoming and open, meet access requirements and improve thermal efficiency.</p>
Alterations to entrance areas including forming large opening in the dividing wall, relocating oncoming services and installing new fit out.	High	Medium	<b>MEDIUM</b>	Medium	<p>The existing entrance is restrictive and has poor visitor flow. The proposal is to open up and reorganise the entrance to create a more welcoming and open space with views through to the courtyard. It is proposed this new space will also house the relocated cafe and shop.</p> <p>To facilitate this it is proposed to form a large opening in the existing 19th century wall to the adjacent space and relocate the incoming services to create a larger more open entrance space. The new opening whilst large will retain nibs and a bulkhead so that the original plan form of the building can be understood. The services will be relocated to a new cupboard to one side of the new entrance doors.</p> <p>The loss of historic fabric is mitigated by the access and public benefit of the improved entrance area to the gallery.</p>

	Positive
	Neutral
	Negative

Description of proposed works	Impact on historic fabric	Impact on setting of heritage asset	Overall impact on significance	Extent of impact	Heritage Benefit/Mitigation
Creating a new cafe kitchen by forming new openings and installing new partition walls and doors.	Medium	Medium	<b>Low</b>	Low	<p>To create a new cafe kitchen that is co-located with the cafe counter it is proposed to make a new door opening in the early 19th century wall, alter the existing 20th century walls and door and install new partition walls within the ground floor of No.10a where there has been significant past previous alterations.</p> <p>The loss of historic fabric and increase in subdivision of the space is justified by the need for a cafe provision within the building to help create a sustainable future for the gallery.</p>
Alterations to the bottom of the existing staircase.	Low	Low	<b>Low</b>	Low	<p>It is proposed to remove three lower treads to the modern stair and replace them with new tapered treads, along with alterations to the balustrade to suit.</p> <p>This allows for the new cafe kitchen to be built whilst maintaining good internal visitor flow around the gallery spaces.</p> <p>The removal of the treads has no impact on historic fabric.</p>
Removal of existing kitchen, and partition wall to open up space to create a larger gallery.	Low	Low	<b>Low</b>	Low	The existing kitchen and partition wall are late 20th century additions. Their removal opens up the space, to make a more functional gallery space and improve visitor flow.
Removal of existing external window and door to form an entrance to the new gallery in courtyard.	Low	Low	<b>Low</b>	Medium	The window and door to be removed are located within a mid 20th century part of the building. Their removal facilitates opening up between the existing building and new gallery space created in the courtyard, and improve visitor flow around the building and encourage visitors into the gardens.
Creation of new gallery space within courtyard by altering the existing toilet block.	Medium	Medium	<b>LOW</b>	Medium	<p>The new gallery will be formed by rebuilding the existing lean-to structure on the same footprint and infilling the current open space between the two buildings. The historic roof structure and brick back wall will be retained. The existing modern fabric will be removed and replaced with new to create a building that is fit for purpose as a new gallery space. The roof and walls will be insulated, with the historic roof structure exposed where possible. The building will retain a slate roof finish and timber cladding. There will be a new glazed entrance door inserted to create a visitor route directly into the courtyard.</p> <p>The further gallery space is important to allow for more of the collection to be displayed.</p>

Description of proposed works	Impact on historic fabric	Impact on setting of heritage asset	Overall impact on significance	Extent of impact	Heritage Benefit/Mitigation
Relocation of the toilets to inside the main building including forming two new openings and the installation of new partition walls, doors and sanitary fit out.	Low	Low	<b>LOW</b>	Low	<p>The existing toilets can only be accessed by going outside, and are not well located for use by visitors.</p> <p>The proposal is to provide two new toilets, one to be accessible, in the lobby space adjacent to the entrance, as this area can be accessed easily by those in the new community space, those using the cafe and gallery visitors.</p> <p>The new toilets are located in a modern part of the building, and have no impact on the historic fabric or significance of the building.</p>
Forming a new store and wet area in existing modern gallery space with new partition walls and doors.	Low	Low	<b>LOW</b>	Low	It is proposed to install new partition walls and door to create a store room and wet area to support the new flexible community/gallery space. These works are all located within the modern 1979 extension to the gallery.
Remove existing window, widen opening and install new window.	Low	Low	<b>LOW</b>	Low	It is proposed to remove the existing single glazed fixed window and install a new larger more thermally efficient opening window. This will improve views out to the garden and increase natural light and natural ventilation within the new flexible community space. The alterations impact on modern fabric only.
Replace existing external automatic sliding doors to courtyard.	Low	Medium	<b>Low</b>	Low	The existing metal framed automatic doors between the lobby and gardens are outdated and in need of replacement. The new replacement doors will be in the same architectural language as the other new external door and screen and windows being installed as part of the project to ensure a coherent approach where new elements are clearly modern. The new door and screen will also be more thermally efficient than the existing doors.
All new services fit out throughout the buildings including new air source heat pumps.	Medium	Low	<b>LOW</b>	Low	<p>The existing service systems are life expired, do not meet current standards and are not efficient.</p> <p>It is proposed to replace all the services with new systems with better controls to improve the environmental sustainability of the gallery. The new air source heat pumps have been located to minimise the impact on the setting of the building.</p> <p>The new services will reuse existing service routes to have minimal impact on the historic fabric.</p>

Description of proposed works	Impact on historic fabric	Impact on setting of heritage asset	Overall impact on significance	Extent of impact	Heritage Benefit/Mitigation
Insulating the roof from below.	Low	Low	<b>LOW</b>	Low	Insulating the roof requires removing the existing ceilings and then installing insulation and new plasterboard ceilings from below. The existing ceiling finishes are modern (a mix of plasterboard and hardboard) and so there is no loss of historic fabric. The new insulation will be a breathable natural material suitable for use in listed buildings. Overall there will be no change to the internal aesthetic of the building whilst improving the thermal efficiency and consequently the long term sustainability of the gallery.
Installation of secondary glazing to existing single glazed windows.	Low	Medium	<b>Medium</b>	Medium	It is proposed to add internal secondary glazing to the existing single glazed windows to improve thermal efficiency. This will have a visual impact internally that is mitigated by the improved environmental sustainability of the gallery.
Removal of six security shutters.	Low	Medium	<b>Low</b>	Low	The existing metal security shutters are unsightly and visually detract from the building. Where possible these are being removed to improve the overall look and feel of the building whilst retaining the required security for the collection.
Installation of three new security shutter and improvements to existing security shutters.	Low	Medium	<b>Low</b>	Low	<p>The gallery spaces require securing due to the significance of the collection. There have been previous incidents of the theft from the gallery. It is proposed to minimise the security to gallery spaces only therefore allowing some of the existing security shutters to be removed (as above). However some new security shutters will need to be installed to facilitate this.</p> <p>New security shutters will be more discreet than the existing and will be boxed in and incorporated into the fabric of the building where possible- such as in the altered outbuilding. Retained existing shutters will be improve by adding new housings to better incorporate them into the building and make them less visually intrusive.</p>

## 4.0 References

Previous Planning Applications- East Hampshire Planning Website

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