

4 Maids of Honour Row  
 Richmond TW9 1NY  
 Heritage Statement



*Nos. 1, 2, 3 and 4 Maids of Honour Row November 2022*

## Introduction

This Heritage Statement has been prepared by McDaniel Woolf Ltd under the instruction of Grant and Jennifer Reid, new owners of 4 Maids of Honour Row. It considers the significance of No. 4 Maids of Honour Row, the application site, and other heritage assets that may be affected in light of the proposed scheme of refurbishment and alteration, and an analysis of the expected impacts on that significance.

No. 4 Maids of Honour Row is Grade I listed and located in the Richmond Green Conservation Area. The building is also located within the setting of numerous listed buildings. The Site comprises the 4-storey house and its curtilage, previously subject to refurbishment circa 2007 / 2008.

## Methodology

The site and surrounding area were appraised during numerous site visits and investigatory works between August 2022 and March 2024, further supported by documentary research through desk-based study.

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## Purpose of the Statement

The purpose of this Statement is to assist with the determination of the application by informing the decision maker, London Borough of Richmond upon Thames (LBRuT), of the effects of proposed works on the historic environment.

Value judgements on the significance of the heritage assets take into account architecture, history, materials, context and overall character. The effects of the proposals on significance are appraised, assessing the capability of the site to absorb change without negatively impacting on its significance or that of the conservation area and nearby listed buildings, and heritage benefits of the proposed scheme are highlighted, where applicable.

## Proposals

Following previous approved applications 24/0975/HOT and 24/0976/LBC, this application captures the necessary interventions required to rectify failing structural elements of the roof.

All information is to be read in conjunction with The Morton Partnership's Drawings and Schedule of Works proposals for the repairs to the roof.

Externally, the time-expired and inauthentic slate roof coverings on the two inner pitches of the valley are to be replaced with clay tile to match the rest of the building and terrace. The roof valley is only visible from above and will therefore have no adverse effects on the street scene or Richmond Green Conservation Area.

Internally, the loft space requires significant structural intervention, including the replacement of historic fabric where structural failings are so severe that there is no viable alternative. The more controversial interventions include replacing 4no. rafters, identified on accompanying drawings, and the rebuilding of both roof hips. For precise descriptions of the interventions, see the accompanying Schedules of Work, Design and Access Statement and drawings.

The roof has been identified as inauthentic to the building's original construction; however, it is believed the roof timbers pre-date the building, having been salvaged from elsewhere. Many of the rafters show evidence of their previous use, for example, an historic oak member towards the far end of the North pile, on the valley plane, appears to have once formed a principal rafter with clasped purlin queen strut arrangement and a side mortice (housing an historic wind brace). Carpenter's marks are also present of many of the rafters, but in the roof's current form, they constitute a random / non-sequential arrangement.

For more information and photography, see Hutton + Rostron Site Note 5, pages 12 – 17.

As a result, the structure of the roof includes no lateral bracing, no ridge boards, purlins, collars or struts. Evidence is present of sustained failure of individual elements, in response to which extensive repairs have been attempted throughout the building's history. By example, the failed roof hips are currently being inappropriately supported by c21 stud timbers. Intervention is required now, before these failures are given time to exacerbate.

In assessing the proposal's effect on significance, we must bear in mind the repercussions should the interventions not be undertaken; the risk of catastrophic structural failure. The removal of historic fabric (although inauthentic) will, in principle, cause harm to the significance of the building. However, without these interventions, the future of the heritage asset cannot be secured, due to the possibility of structural collapse. As a result, when offsetting the harm caused in intervening now, against the likely loss of considerably more historic fabric in the future, it is considered that the interventions will have a neutral effect on the building's significance.



#### 4 Maids of Honour Row overview

No. 4 Maids of Honour Row is Grade I listed and located in the Richmond Green Conservation Area. The building is also located within the setting of numerous listed buildings.

The Site comprises the 4-storey house and its curtilage, most recently subject to refurbishment circa 2007 / 2008.

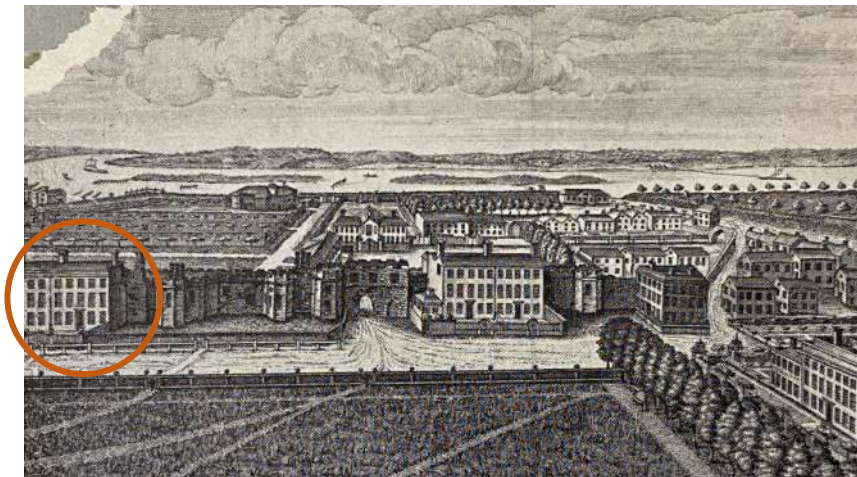
The terrace is group listed grade I, with only 2.5% of all listings achieving this top status.

TQ 1774 NE 20A/6

RICHMOND GREEN (south-west side) Maids of Honour Row Nos 1 to 4 (consec), and gates and railings  
GV I Circa 1720. A terrace of three-storey houses each three windows wide and built in brick and stone having a panelled parapet above a stone cornice. Stone quoins and band courses. Windows square headed with keystones over, flush framed sashes with glazing bars. Doorcases with Doric pilasters and ornamental fanlights. Fine wrought-iron gates and railings. Interior not seen.

Listing NGR: TQ1762274909

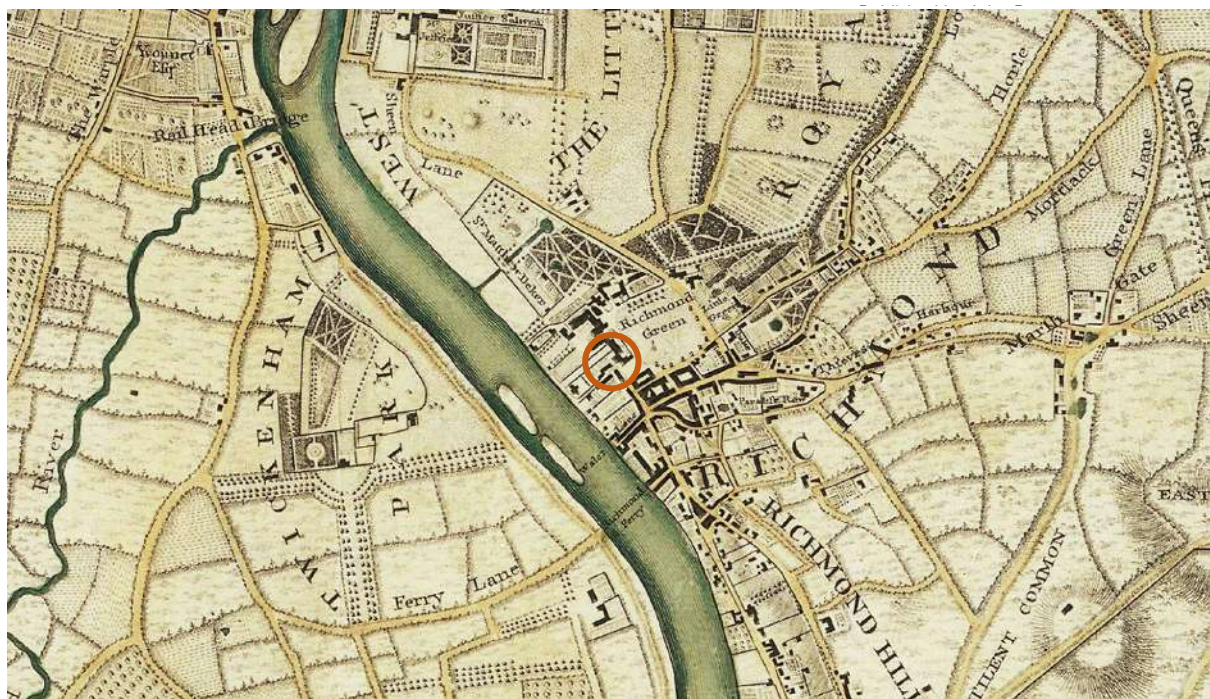
The terrace was described by architectural historian Sir Nikolaus Pevsner in his Buildings of Britain guide book as “An excellent, entirely uniform terrace of three-storeyed five-bay houses. Brick aprons, vertical lacing between the windows. Doorcases with Roman pilasters and metope friezes.”



Left - 1742 - A View of Henry VII Old Palace at Richmond, from an engraving after W. Shaftoe.

Earliest known image of the houses at Maids of Honour Row, to the left, with No 4 in full view.

Below - 1761 - Extract survey of the City of Westminster, including Richmond.

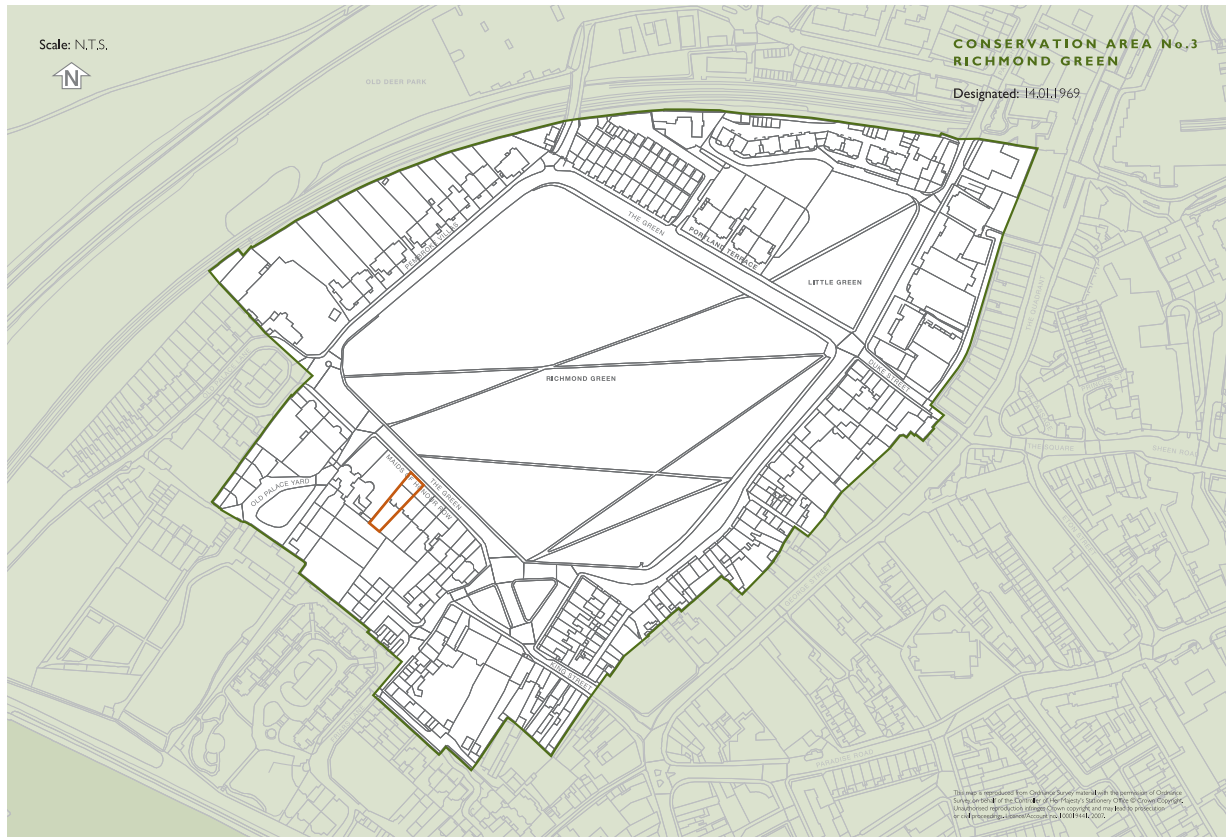


## Heritage Context

The Site is located in the Richmond Green Conservation Area (CA3), designated in 1969

The Richmond Green conservation area study, referring to The Green states: *“The south west frontage is less uniform, but the buildings are of an equally high quality. A key element of the character of this frontage is the differing visual experiences as one moves along the road due to the differing building lines, garden sizes and tree cover.*

*Maids of Honour row is the most dominant element in the frontage; a fine C18<sup>th</sup> terrace, closest to the road, it acts as a centrepiece in the street frontage. The formal composition is interrupted only by four chimney stacks of monumental scale which create a strong silhouette when viewed from any reasonable distance.”*



Map showing Richmond Green Conservation Area Not to scale  
LBRuT Conservation Area Statement 2007

## Historic Background

### Area Development

Before 1501 Richmond was known as Shene and appears in the Domesday Book of 1085 as part of the royal Manor of Kingston. In early C12<sup>th</sup> Henry I detached Shene and Kew from Kingston and created the separate Manor of Shene, which he granted to the Norman Lord John Belet. The manor reverted to the Crown in 1307.

Between 1363 and 1368 Edward III converted the manor house into a royal palace, dying there in 1377. Following the death of Richard II's wife Anne in the palace in 1394, the buildings were demolished and the site abandoned.

In the early C15<sup>th</sup>, to re-establish continuity with the reigns of Edward III and Richard II, Henry V commenced rebuilding of the Palace of Shene encompassing land to the south-east between the present day grounds of Trumpeter's House and Friars Lane. Circa 1445 to 1450 the site was extended to the north-east by enclosing part of the Green, establishing the final extent of the palace. It is on the north-eastern boundary of the walled Privy Garden within the grounds that Maids of Honour Row would be built in the C18<sup>th</sup>.



In 1497, shortly after Henry, Earl of Richmond became King Henry VII, he renamed Shene after his Yorkshire earldom and established his permanent residence in Richmond, Surrey. The surrounding area soon became populated by large estates owned by Tudor courtiers such as Edward Seymour, Duke of Somerset, Thomas Cromwell, Earl of Essex and Mary Tudor. It was thought to be Henry VII's favourite residence and his granddaughter Queen Elizabeth I died there in 1603.

Wanting a grander palace to demonstrate his magnificence and power, King Henry VIII relocated to Hampton Court, modifying and expanding Cardinal Thomas Wolsey's grand house which by the 1530s it was not only a palace, but also a hotel, a theatre and a vast leisure complex. By the mid-C17<sup>th</sup>, the Palace of Richmond was no longer used as a royal residence, although an area of common land south of the palace was enclosed in 1637 to provide a royal hunting ground. The town of Richmond continued to develop around Richmond Green, which had previously formed part of the palace grounds and comprised a small cluster of large houses set within pleasure grounds and parks. The opening of Richmond Bridge in 1777 connected the town to the industrial area of Twickenham and increased building development took place in the area to accommodate the growing local population. The established route along Kew Road was expanded into a central thoroughfare around which such development was arranged.

In 1846, the opening of Richmond Railway Station to the east of Richmond Green encouraged the rapid expansion of the town southward and residential estates comprising terraced houses were created. Building development continued into the early C20<sup>th</sup> and Paradise Road became a secondary thoroughfare through the area. At this time, public activity was focused along George Street and Hill Street, where commercial buildings, assembly rooms, picture theatres and the town hall were located.

Parts of the town were rebuilt following bomb damage inflicted during the Second World War, but otherwise the town of Richmond has remained largely unchanged throughout the C20<sup>th</sup>.

## Development of Maids of Honour Row

Maids of Honour Row is a terrace of four houses facing Richmond Green, constructed on land which once belonged to Richmond Palace.

According to historian Sally Jeffrey, in her paper 'The Building of Maids of Honour Row, Richmond',

*"The land on which Maids of Honour Row was built was until the mid-seventeenth century part of the grounds of Richmond Palace. Its site lies on the northern boundary range and part of the Privy Garden where the Parliamentary Survey of 1649 says there was a 'tiles building, well guttered with lead and battled, and adorned with divers pinnacles covered with lead' which contained 'choice and fayr rooms both below stayrs and above, and one Tennis Court.'"*<sup>1</sup>

Francois Casselin's drawing of the north front of the palace buildings of c.1695 shows the Tudor buildings still occupying the site. Jeffrey's paper produces documentary evidence that a payment was made for 'house razing' in December 1717, to clear the site, with construction of the terrace of four new houses being completed in 1721. The south-west wall of Maids of Honour Row aligns fairly closely with the rear wall of the earlier Tudor range, which may mean that the C18<sup>th</sup> terrace reused earlier foundations and early brickwork is evident within the basement of No 3.

Until recently it has been believed that the houses were built specifically to house the Maids of Honour to the Princess of Wales, wife of George, Prince of Wales and eldest son of George 1, who came to live in Richmond in 1718. Jeffrey's research concludes that the houses were constructed between 1718 and 1721 and were a speculative development, but potentially in anticipation that the accommodation could be rented to the royal household.

The design of the houses is quite conservative. Architectural historian Christopher Hussey, in his article in Country Life magazine, describes Maids of Honour Row as

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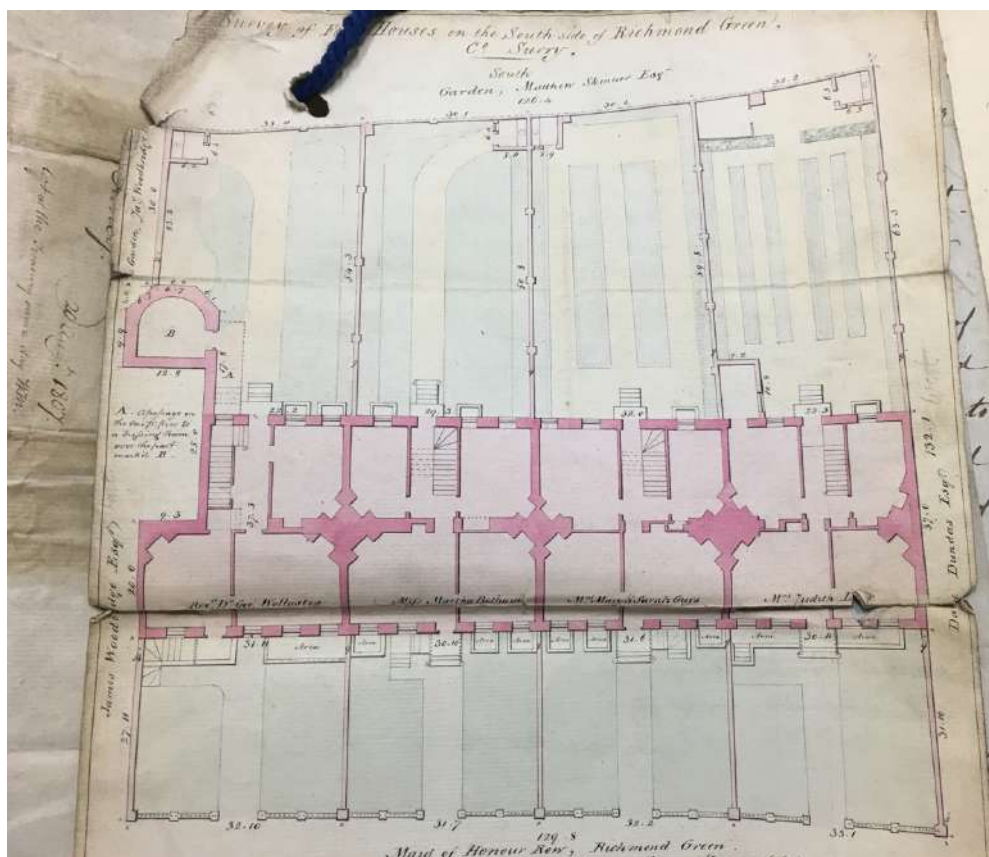
<sup>1</sup> Jeffrey, S., 2010, 'The Building of Maids of Honour Row, Richmond', *The Georgian Group Journal*, Vol. XVIII, pp. 65-76.  
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'one of the best and most satisfying instances, in which the suburbs of Georgian London, especially Richmond and Twickenham, are rich, of an intact terrace of medium-class houses, the design and dimensions of which had been standardised by the Committee of Architects for the re-building of London after the Fire under the London Building Act of 1667. They correspond to "Houses of the second sort fronting Streets and Lanes of Note and the River Thames," providing three storeys with a basement.'<sup>2</sup>

The plan of five bays and three storeys plus a basement is typical of a large town or country house of the period. The fireplaces are located in the corner of each room on the party wall allowing the flues of up to four fireplaces per floor to be economically grouped together in a single chimney stack. The 1720s was a period of transition in British architecture typified by changes such as fireplaces located in the centre of the party wall in each room, full-height panelling being replaced above dado level by painted plaster, fabric or wallpaper and two-panelled doors were being superseded by six panelled designs. Maids of Honour Row featured and still retains full-height panelling and two-panelled doors.

In her paper 'The Building of Maids of Honour Row, Richmond', under a section entitled 'The Houses' Dr Jeffery states "Three of the four houses were the same size and built to the same plan. The fourth (No 1) was rather smaller than the others, and overlapped in front of the corner of Tudor Palace".

Early plan drawings of the houses do not exist, but research in the National Archives at Kew uncovered a survey drawing from 1806 of the ground floor. This confirms that the plans for Nos 2, 3 and 4 are roughly similar, although not exactly identical. It is noted that the staircase location for Nos 3 and 4 is in the same, with the rooms either side on the rear elevation being the same size for both properties.



1806 'Survey of Four Houses South Side of Richmond Green' Not to scale  
The National Archives

### Evolution of Maids of Honour Row

Over the years the house has been altered, with significant modifications being attributed to specific residents.

<sup>2</sup> Hussey, C., 1943. 'No. 4 Maids of Honour Row, Richmond', *Country Life*, vol. May, no. 28, pp. 968-971.

The first private tenant of No 4 was Godfrey Milner, who first appears in the 1737 Poor Rate Book for Richmond, living in the house until 1744. John James Heidegger purchased it in 1744, living there until his death in 1749. His god daughter, thought to be his illegitimate daughter, Elizabeth Pappet and later her husband, Captain Peter Denis, continued to reside in the house until 1753.

John James Heidegger, resident 1744 - 1749

Heidegger (1666-1749), a native of Zurich and also known as 'the Swiss Count,' was a familiar and popular figure in smart society, making his fortune as an impresario by promoting Italian masquerade balls and opera at the King's Theatre, Haymarket. Although he lived in the house for a short period, he was responsible for commissioning its most notable feature; paintings on the wall panelling in the entrance hall.



*Entrance hall featuring painted wall panelling  
Savills sales brochure 2021*

The painted decoration was carried out in oil-colours directly on to the wood. The sunken pine panels with simple mouldings comprise ten large upright panels on the walls, one large oblong panel over the chimney-piece, and fourteen smaller panels over the doors and below the chair-rails, as well as three doors and the shutters to two windows and the entrance door. The large upright panels each contain a landscape scene and the smaller panels emblems of the arts and the seasons. The landscapes are either Swiss, Italian or Chinese scenes based on C17<sup>th</sup> or early C18<sup>th</sup> prints.

Although unsigned, the paintings have been attributed to Antonio Joli, an itinerate Italian view painter, sceneographer and imitator of Canaletto, who had left Italy in 1742 and worked between 1744 and 1748 as a scene painter and assistant manager at the King's Theatre, where Heidegger staged his productions.

This attribution has been supported by the discovery of a further connection between the artist and the impresario in a painting by Joli of a Venetian view of the church of San Giorgio Maggiore and the Venetian customs house, La Oogana di Mare, dated to 1746-9. In the left foreground is a small cargo boat with two oarsmen passing the customs house. It is carrying two large crates on which are written the names of Heidegger and god daughter Elizabeth Pappet, with their destination as 'London'.

Extensive research into the history and content of the paintings was undertaken by C20<sup>th</sup> resident Edward Croft-Murray, an antiquarian and art historian. He published his findings in two detailed papers in *The Burlington Magazine* in April and May 1941:



“The entrance-hall is traditionally said to have been decorated for Heidegger, at some time during his tenancy, by scene-painters from the opera. The earliest account of it is in a note 'Heidegger's House at Richmond,' in the Illustrated London News for March 1853, which is accompanied by a rough wood-cut showing the interior of the room. This account is repeated in Walford's Greater London, Vol. II, p. 365, and since then the hall has been mentioned by other writers, including Mr. G. F. Russell Barker in The Dictionary of National Biography, Vol. XXV, p. 367, Dr. Theodor Vetter in his Johann Jakob Heidegger [1902], p. 21, and Mr. H. M. Cundall in his Bygone Richmond [1925], p. 12.”<sup>3</sup>

The 1941 Burlington Magazine papers describe the content of the paintings in great detail and an abridged description was published in Country Life magazine in 1943.

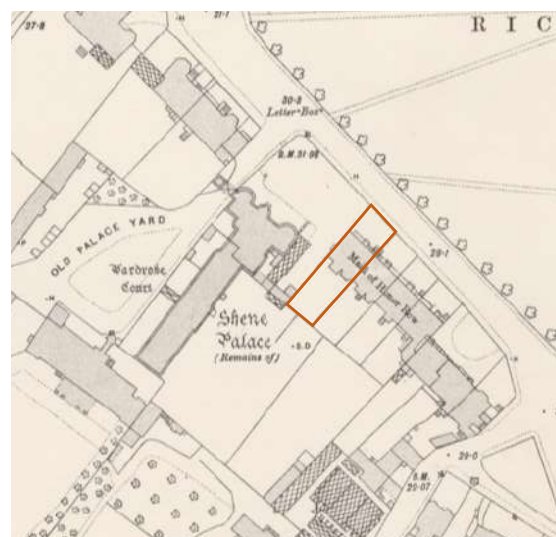


Woodcut from the Illustrated London News  
March 1853

Ordnance survey maps published circa 1894 include the first indication of rear extensions to the rear of all four houses in the terrace. It is assumed that these additions were to accommodate sanitation within the buildings. No 4 includes a 3-storey outrigger extension, as well as a ground floor bay window, both still in evidence today.



Published 1871



Published 1894

<sup>1</sup> Croft-Murray, E., 1941. 'The Painted Hall in Heidegger's House in Richmond', Burlington Magazine, vol. 1, no. xxviii, pp. 105-112.  
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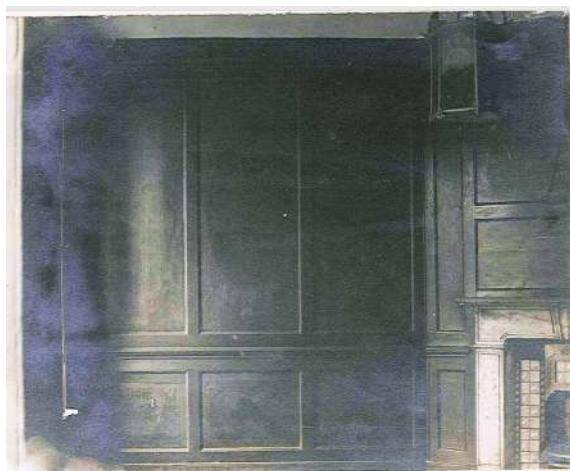


Charles Garvice, resident 1911 – 1920  
 Elizabeth Garvice, resident 1911 – 1925

Charles Garvice, (1850 – 1920) was a prolific British writer of over 150 romance novels, also under the female pseudonym Caroline Hart. He was a popular author in the UK, the United States and translated around the world, selling over seven million copies worldwide by 1914, following which he maintained a pace of at least 1.75 million book sales annually until his death. Despite his enormous success, he was poorly received by literary critics, and is almost forgotten today.

By the time the Garvices moved into the house the Joli paintings were covered in a thick brown varnish, although it is unknown when this 'decoration' was undertaken. The Garvices retained this colour scheme throughout the house and were responsible for decorative 'improvements' including additions such as leaded light windows and Tudor style ceilings, as well as antlers on the walls. It is believed that they remodelled and / or relocated many of the fireplaces. A photograph of the entrance hall found in LBRuT Local History archives, assumed to be prior to 1914, includes a Victorian style fireplace, the surround being similar to that currently within a first floor bedroom. There is some confusion about the era they wished to recreate and whether it was Tudor or Georgian, as journalist Lucien Wolf, in a 1910 article in *The Bookman* states,

*"The early Georgian atmosphere of the old house is recreated for you on the threshold... the illusion is helped by the tasteful reverence with which Mr Garvice has restored the house which a long interregnum of Victorian vandals had draped in hideous wallpapers set off with brummagem gas-fittings."*



Left – Undated photograph of entrance hall, presumed to be prior to Charles Garvice occupation, with original chimneypiece and Victorian tiled register grate.  
 LBRuT Local History Archives

Below left – 1914 photograph of entrance hall, in Tudor style, with new chimneypiece, during Charles Garvice occupation.

Below right – 1935 photograph of entrance hall, at the time of purchase by Edward Croft-Murray.  
 Country Life magazine, 02 July 1943



<sup>4</sup> Wolf, L., 1910. 'No. 4, Maids of Honour Row, Richmond', *The Bookman*, vol. 39-40, no. 1, pp. 123-125.  
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Edward Croft-Murray, resident 1935 - 1980  
Giovanna Croft-Murray (Zaffi), resident 1946 -  
Jill Croft-Murray (Whitford-Hawkey), resident 1960 - 2005

Edward Croft-Murray (1907-1980) antiquarian and art historian worked in the Department of Prints and Drawings at the British Museum and was Keeper from 1954 to 1972. An internationally acknowledged expert on early European art and music, he wrote the pioneering work 'Decorative Painting in England 1537 - 1837' published in two volumes in 1962 and 1971. Edward Croft-Murray died in 1980, but his second wife and widow Jill continued living at No 4 until 2005, surrounded by her husband's collections of art, artifacts and furniture.

Edward Croft-Murray was responsible for the restoration of the entrance hall paintings, commissioning Mr W. Cane of the Victoria and Albert Museum to clean them upon acquiring the house in 1935.

*"The room is 17 ft. square, with the southern angle cut off by a corner fireplace. There are 10 large upright panels, one large oblong over the fireplace, and 14 smaller panels over the doors and below the chair-rail, besides the shutter panels and narrow slips flanking the chimney. The subject of the large decorations is in each case a landscape in full colour; and of the smaller panels the emblems of the Arts and Seasons in shaded gold. Each is set in a framework, en grisaille on a brown ground, simulating stucco in the Venetian baroque manner emulated by William Kent in this country. All the panels had been covered with coats of thick varnish, considerably detracting from the richness of effect. This was successfully removed in 1935 by Mr. W. Cave of the Victoria and Albert Museum, and the stiles, formerly a shiny chocolate brown, repainted in a bluish green with the mouldings picked out in gold."<sup>5</sup>*

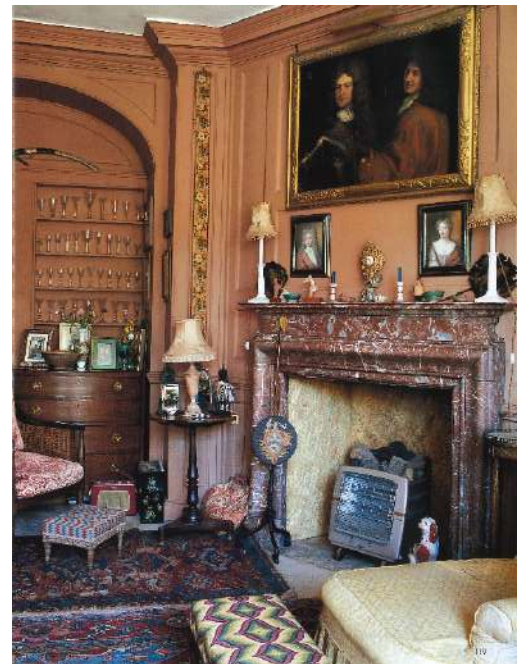
Further conservation of the paintings was undertaken in the mid-1980s by Sally Lescher, a local ex-Tate Gallery picture restorer and director of Conservation Management Ltd and who lived next door at the time. *"We were astounded by the fine quality of the detail and the vibrancy of the colours beneath the layers of varnish," says Mrs Lescher, who wrote a paper on her research.*<sup>6</sup>

Over their combined 70 years of residency the Croft-Murrays undertook further modifications and modernisation of the house. This included the introduction of services including heating, plumbing and drainage, with modern bathrooms installed in the basement and on the second floor.



1943 – Ground floor dining room.

Reproduced in Wooley and Wallis auction brochure, 2021



2004 – Ground floor dining room.

World of Interiors

<sup>5</sup> Hussey, C., 1943. 'No. 4 Maids of Honour Row, Richmond', *Country Life*, vol. May, no. 28, pp. 968-971.

<sup>6</sup> Fetherstonhaugh, C., 2004. 'A Joli Masterpiece Exposed', *Country Life*, vol. April, p. 158.



Aerial photography shows that the undercroft within the rear 3-storey outrigger extension was infilled with a door and glazing between 1930 and 1948. In addition, the fenestration on the upper floors of the outrigger has been altered, with the insertion of an arched window.



1930 – Open area at ground floor of outrigger. Rectangular window at first floor level of outrigger.

Aerofilms



1948 – Ground floor of outrigger infilled. Arched window at first floor level of outrigger.

Aerofilms

Caroline Fetherstonhaugh, in *Country Life* in 2004 confirmed that the Croft-Murrays collection of art was not simply limited to paintings and drawings, stating ‘A creaking pine staircase leads up to a half-landing, where an arched window rescued from demolition is flanked by Corinthian columns marbled by the wife of the previous keeper of prints and drawings.’<sup>7</sup> She goes on to confirm that the marble bust of a Roman emperor in the rear garden came from the porch of a lodge at Canons, saved by Croft-Murray during demolition.

In an article entitled *Painting & Fireplaces*, published in the *Independent*, Wednesday 09 February 2005, it is stated that the Croft-Murrays also replaced all the fireplaces, as none were original, which accounts for the eclectic mix of designs, often in a scale, size and material unexpected in many of the rooms, including one on the ground floor lined with a collection of Delft tiles.

Records have also been uncovered which confirm that the property suffered damage following a World War 2 bomb exploding in the grounds of the neighbouring Old Palace. Rectification was overseen by architects Richardson and Gill, later Richardson and Houfe and a collection of their drawings, correspondence and project bundles resides uncatalogued in the Bedfordshire Archives.

David and Hilary Barnfather, residents 2008 – 2022

David and Hilary Barnfather purchased No. 4 from Jill Croft-Murray circa 2006. The property had fallen into disrepair and so they embarked on a period of restoration and enhancement, bringing the house and particularly the services, into the C21<sup>st</sup>, eventually becoming resident in 2008.

Having been listed since 1950, all work required Listed Building Consent, as well as planning permission for some of the elements. Works to the house were approved through applications 07/2182/HOT, 07/2184/LBC, 08/1399/HOT + 08/1411/LBC, and their subsequent discharge of conditions, while a garden pavilion was granted permission via applications 10/1755/HOT and 10/1756/LBC.

<sup>7</sup> Fetherstonhaugh, C., 2004. 'A Joli Masterpiece Exposed', *Country Life*, vol. April, p. 158.  
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## Assessment of Significance

4 Maids of Honour Row is grade I listed and has architectural, historical and artistic significance.

Archaeological significance was not identified during the 2008 works. However, the same consultants, AOC Archaeology have been retained to monitor the proposed works.

### - Architectural interest

**Front north-east elevation** No. 4's architectural interests stem from its ordered and classical composition, with a fine, elegant, well-proportioned and modestly detailed frontage set back from the road. Its materials, fenestration and rhythm of openings provides interest. The frontage retains much of its early Georgian character and it appears to be relatively well preserved. The frontage is an important element in the townscape and it make a positive contribution to the character and appearance of the Richmond Green Conservation Area.

**Rear south-west elevation** As would be expected No. 4's rear elevation is stylistically and architecturally subservient with a functional but traditional appearance. A 3-storey extension has been added within the centre of the elevation and this has been altered over time, including the insertion of new / alternative fenestration. A single storey bay window has been added at ground floor level, and both it and lightwell below were altered during the 2008 works. The elevation to either side of the 3-storey extension is widely visible and contributes to the conservation area due to its form, fenestration and general character being wholly representative of the period of initial construction.

**Curtilage** The brick boundary walls to the sides and rear are considered to be original, while the front gates and railings are a late-Georgian addition.

**Plan form** The internal plan form is largely typical for an early-Georgian second rate townhouse and remains legible, contributing to the significance of the building's interior.

**Decorative fabric** Original and historic decorative fabric in the form of timber panelling survives mainly at ground and first floor levels and these items contribute to the architectural interest and overall significance of No. 4.

The majority of the chimneypieces, although none are considered to be original, contribute to the significance. Those in the ground floor entrance hall and first floor long room comprise painted timber and were installed post 1935. They do not have the scale or presence that would be expected within such major rooms and so make a reduced contribution to architectural significance.

The staircase between ground and second floors is a feature of interest, with its typical early-Georgian decorative joinery and is illustrative of No. 4's age and status. The staircase down to the basement appears to have been altered and makes reduced contribution to architectural significance.

The second floor rooms are relatively simple and have no timber panelling or ceiling cornices, representative of the second floor's lower status within the building hierarchy. Some historic panelled doors and ironmongery remain.

### - Historic interest

The building derives some significance from its historic interest. Its location on the original Palace of Shene, plus its original use as a home for ladies in waiting for and name, Maids of Honour Row, link it to the Royal Court. Other notable residents, including John James Heidegger resident 1744 – 1749, Charles Garvice resident 1911-1920 and Edward Croft-Murray resident 1935-1980 all contribute to historical significance.

### - Artistic interest

The painted hall, commissioned by John James Heidegger circa 1745 and attributed to Italian painter Antoni Joli is a principal feature of interest and artistic significance.

## Response to pre-application advice

In response to pre-application advice, the proposed redevelopment of the property has been reduced in scope to minimise impact on the historic fabric of the building. The kitchen is to remain in its existing location in the lower ground floor and the rear, Victorian bay window is to remain in its existing form and location, albeit modified with new fenestration and supporting structure.

## Impact of the proposals on the historic fabric

The intention of the new owners is to undertake a high-quality scheme of refurbishment of the building.

Taken as a whole, the proposals are designed to ensure the long-term preservation of the historic fabric and particularly to address defects, mainly associated with damp, water ingress and material decay /failure. Historic issues of rainwater ingress are to be resolved. The intention is to reintroduce breathable materials and finishes where possible. Mechanical services and sanitation are to be upgraded, with the intention of providing a more constant environment appropriate to preserve the historic fabric.

It is not considered that any of the proposals will cause harm. At worst, a neutral impact will be achieved, but in the longer term the measures undertaken will ensure the preservation of this grade I home in perpetuity.