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PREFACE

Conservation Areas

1 It is widely accepted that the historic environment is important and that a high priority should be given to its conservation and sensitive management. This includes buildings and townscapes of historic or architectural interest, open spaces, historic gardens and designed landscapes, archaeological sites, and ancient monuments. These contribute to the distinctive character of the urban and rural environment, are a valuable part of our heritage and have an important role to play in education, recreation and the wider economy.

2 The Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 requires that local authorities determine if there are “areas of special architectural or historic interest, the character of which it is desirable to preserve or enhance”, and if so, to designate these as Conservation Areas.

3 The Scottish Ministers may make grants to Midlothian Council and other bodies or private persons towards the cost of works for the preservation and enhancement of Conservation Areas, provided these are considered to be of outstanding architectural or historic interest.

Character Appraisals

4 A Character Appraisal is an effective tool in defining the character and appearance of conservation areas and their special interest. The appraisal sets out the main characteristics of the area, identifies where enhancement is required and where stronger controls over certain types of development are necessary. The appraisal forms Supplementary Planning Guidance and will be a material consideration in the determination of development proposals.

5 Once a conservation area has been designated it becomes the duty of Midlothian Council to pay special attention to the character and appearance of the area when exercising its powers under planning legislation. Conservation area status means that the character and appearance of the conservation area will be afforded additional protection through development plan policies and other planning guidance that seeks to preserve and enhance the area whilst managing change. This does not mean that development will be prohibited but that proposals should be of an appropriate character, scale and appearance to the area.

Additional Controls

6 The additional powers automatically conferred by designation of the conservation area extend only to the demolition of unlisted buildings and to the protection of trees. Minor developments, such as small alterations to unlisted buildings, still do not require consent. The cumulative effect of such changes can greatly erode the character and appearance of the conservation area. Midlothian Council therefore intends to make a Direction under Article 4 of the Town and Country Planning (General Permitted Development) (Scotland) Order 1992 which will bring these small alterations under planning control. This control is set out in greater detail in Section 10. Before carrying out any tree work within the conservation area prior written notice must be given to Midlothian
Council detailing the nature and extent of the proposed work and identifying the trees. Failure to notify the Council is an offence under the 1997 Town and Country Planning Act.

Separate legislation exists with respect to Listed Buildings and Scheduled and Ancient Monuments.
PLANNING CONTEXT

8 The character appraisal is important to the formulation and information of planning policy and proposals for the conservation, protection and positive management of the natural and built heritage. Management is achieved through non-statutory and statutory planning policy, enhancement schemes and Article 4 Direction Orders.

National Guidance

9 National Planning and Policy Guideline 18: Planning and the Historic Environment requires conservation area character appraisals to be prepared when local authorities are reconsidering existing conservation area designations, promoting further designations or formulating enhancement schemes. Article 4 Direction Orders will not be confirmed by the Scottish Ministers unless a character appraisal is in place (NPPG18, 1999, para 40).

10 Planning Advice Note PAN 71: Conservation Area Management complements existing national policy and provides further advice on the management of conservation areas.

Statutory Policies

11 The Edinburgh and the Lothians Structure Plan 2015 (ELSP) provides the strategic context for development until 2015 and contains a policy (ENV1D) that seeks to protect and enhance the character of conservation areas. Policy ENV1D states development affecting conservation areas or their setting will only be permitted where it can be demonstrated that the objectives and overall integrity of the designated area will not be compromised, or the social or economic benefits to be gained from the proposed development outweigh the conservation or other interest of the site.

12 The Adopted Midlothian Local Plan (2003) seeks to guide development while protecting the environment. The Plan seeks to protect the character and appearance of the natural and built heritage. The Plan envisages no further development other than the new development of brownfield / infill land and / or conversion of buildings within the Conservation Area (RP20). The Plan allows for sensitive alteration and/or extension of existing properties in the conservation area. Outwith the built up area, the remaining part of the conservation area is covered by the Protection of the Countryside policy (RP1), the Protection of the Greenbelt (RP2) which limit development, Areas of Great Landscape Value (policy RP6) and Nationally Important Gardens and Designed Landscapes (policy RP22). Other policies apply.

13 Areas of Great Landscape Value (AGLV) may be designated under S.D.D. Circular 2/196
LOCATION AND POPULATION

14 The Mavisbank Conservation Area lies on either side of the river North Esk, five and a half miles south east of Edinburgh and immediately south east of Loanhead.

15 The population within the Conservation Area is approximately 330.

DATE OF DESIGNATION

16 Mavisbank House and policies was designated a conservation area by Midlothian District Council in November 1977. On 14 February 1992 the conservation area was enlarged to its present extent by the inclusion of land on the south side of the valley. In May 1993 Historic Scotland classified the area as outstanding.

ARCHAEOLOGY AND HISTORY

17 On Esca’s flowry bank there is a Grove 
Where the harmonious Thrush repeats its Love, 
There Ile observe the Precepts you indite 
But never more attempt to write. 

(Sir John Clerk of Penicuik, second Baronet)

Ancient Monuments

18 The following Scheduled Ancient Monuments are situated within the Mavisbank Conservation Area.

- Mavisbank House, doocot, policies and earthwork.
**History**

19 Mavisbank House and its surrounding designed landscape comprise the larger part of the Mavisbank Conservation Area. Smaller pockets of housing lie to the north and south and in the valley bottom. These are largely Georgian or Victorian villas. Mavisbank was designed by Sir John Clerk, the second baronet of Penicuik and Baron of the Court of the Exchequer in association with the architect William Adam. Clerk owned coal mines in the Loanhead area and found the house to be a convenient distance from Edinburgh. His family house remained at Penicuik. Mavisbank was created as a countryside villa, a place for enjoyment and entertaining, and the display of Clerk’s pictures and books. House and landscape were carefully integrated.

To the rear of the house is a prehistoric earthwork which he had ramped for easy access. Mavisbank was planned as a country house in miniature and within a limited budget, Adam describing it as “a Very small box, and Genteel too”. Clerk was an enthusiast for the architecture of the 16th century Italian architect Andrea Palladio, probably the most imitated architect in history, and sought to emulate his designs at Mavisbank. The house was built between 1723 and 1727. Substantial additions were made between 1820 and 1840. In 1877 further extensions were added and the house became a lunatic asylum. The asylum closed in 1953 when the house was taken back to its original form. In 1973 Mavisbank was ravaged by fire. Since then the house has remained in a derelict condition.

**CHARACTER ANALYSIS**

20 The Mavisbank Conservation Area is centred on the designed valley landscape within which Mavisbank House is carefully set but the Conservation Area extends beyond this to safeguard the wider setting. This includes the South Lodge and associated buildings in the south of the Mavisbank policies close to the bridge over the river North Esk at Polton. There were previously large mills here and a small settlement of somewhat mixed character remains. On both sides of the valley of the river North Esk Georgian and Victorian villas were sited, now largely obscured by their mature garden trees and shrubs. These parts are included within the Conservation Area on their own merits. The two narrow, winding roads on either side of the valley: Polton Road and Polton Bank with their high stone walls and gateways form part of the character of the area. The Mavisbank Conservation Area may be divided into five character zones: the Mavisbank policies, the Loanhead Edge, the settlement at Polton, the southern slope of the valley of the North Esk, and Lasswade. Each of these areas contributes to the setting of Mavisbank House.
Mavisbank Conservation Area

Mavisbank House and Policies.

Setting and Views

21 House and grounds are beautifully integrated, the house commanding a view to the north east along a charming, small secluded valley. The harmonious relationship of the house and grounds is considered to be one of Sir John Clerk’s great achievements in the development of the designed landscape in Scotland. There are carefully set out views from the house to garden features such as the doocot and the Iron Age hill fort as well as views towards the house itself. There are important views across the valley from all sides.

Urban Structure

22 A designed landscape within the river valley focussed on Mavisbank house.

Key Buildings

<table>
<thead>
<tr>
<th>Building</th>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mavisbank House</td>
<td>1727</td>
<td>1727 by Sir John Clerk and William Adam. The house is Classical, two storeys over a basement. Quadrant screen walls curve forwards linking two pavilions with the house.</td>
</tr>
<tr>
<td>Blairesk Hall</td>
<td>c.1818</td>
<td>Attributed to William Playfair. A picturesque Jacobethan villa, single storey with basements and attic.</td>
</tr>
<tr>
<td>Old Dairy and South Lodge</td>
<td>Both 1840</td>
<td>These include a coach house, cow shed and stable ranges.</td>
</tr>
<tr>
<td>Walled Garden</td>
<td></td>
<td>Large horse shoe plan walled garden. Ashlar sandstone with brick inner facing. Impressive gate piers</td>
</tr>
<tr>
<td>Doocot</td>
<td>1738</td>
<td>1738. Tall, circular stone doocot stopping the view down the main allée.</td>
</tr>
</tbody>
</table>

Mavisbank House in its designed landscape setting.
Architectural Character

23 Mavisbank is a small country house. It was completed in 1727 by Sir John Clerk and the architect William Adam. The house is Classical, two storeys over a basement the main block having a five by four bay plan. Quadrant screen walls curve forwards linking the two pavilions. The main elevation only is of a cream sandstone ashlar, the remainder of rubble, once harled. The deeply cut carving on the pediment and of the swags at the centre of each bay was carried out by Isaac Sylverstyne. The interior was completely destroyed in the fire of 1973. The grounds contain associated and complementary buildings such as a doocot, a walled garden a dairy and stables.

Landscape Character

24 The Mavisbank policies are set within a little glen formed in the valley of the North Esk. The Mavisbank designed landscape was an example of the ferme ornée in which the economic and pleasurable aspects of agriculture and gardening were merged.

The Old Dairy and South Lodge.

Parkland was used for grazing and woodlands provided shelter for the house. The canal was stocked with fish. It was both functional and pleasing to the eye. To the rear of the house is an IRON AGE EARTHWORK that Clerk named a Roman fort. This was ramped to provide easy access from the house. Today it is infested with naturally regenerated rhododendron. Specimen Sycamore are established at the foot of the earthwork. To the west of the earthwork the land slopes down towards Polton Road with more open ground towards Loanhead. To the north east from the now non-existent COURTYARD PARTERRE of the house the designed landscape stretched out along a central axis, containing the CANAL, and terminating in the DOOCOT. Two secondary axes formed a goosefoot of allées. This area is now horse pasture with a scatter of old parkland trees. The allées were planted as avenues with elm or lime, the areas between being filled with dense wilderness planting. In the second quarter of the 19th century the landscape was softened and the canal made into an irregular lochan. In the 1960s fruit trees and maples were planted to the front of the courtyard. To the south of the house the SOUTH FACING SLOPE was planted with conifers and evergreen shrubs in the 19th century. Rhododendron and laurel have now colonised much of the slope and sycamore has become the dominant tree. The WOODLANDS comprise trees and shrubs planted over some 200 or more years. It is believed that the sweet chestnuts pre-date Sir John Clerk; the beech, elm, oak and sycamore were planted by him; and the lime, exotic conifers and shrubs were planted in the 19th century.
The Woodland.

25 Of the two walled gardens the large horseshoe plan WALLED GARDEN has survived now in use as a tree and shrub nursery. It is a fine example of a little altered walled garden from this period and makes a significant contribution to the local landscape. The policies are included in the Inventory of Gardens and Designed Landscapes published by Historic Scotland and Scottish Natural Heritage.

The Walled Garden.

Issues

26 Mavisbank is important for a number of reasons. These are: its architectural quality, the beauty of the house combined with its setting, and its important place in the history of architecture and the development of the picturesque landscape. The joint designers Baron Clerk and William Adam were two of the most influential figures in Scottish architecture in the first half of the 18th century. House and grounds are therefore of outstanding cultural importance to Scotland and also of importance internationally. Despite the dereliction both house and policies remain astonishingly beautiful. Since the fire of 1973 the house has been scaffolded to retain its structure and has been surrounded by a security fence. Historic Scotland maintains both. Numerous and sustained attempts have been made to place both house and policies into good repair in the course of which Mavisbank has become one of Scotland’s conservation cause célèbres, coming close to winning in the BBC’s Restoration television series about endangered historic buildings. The Mavisbank Trust is attempting to repair house and policies with funding anticipated from Historic Scotland, the Heritage Lottery Fund and other sources including corporate funding and public subscription. The trust intends that the house should become partly the offices of the Edinburgh and Lothians Green Space Trust, partly one house for holiday lets, and partly an exhibition area. Currently Historic Scotland is commissioning a study on potential uses for the restored house as well as the feasibility of various other options of restoration.

The Formal Garden.

10
27 Today although the planting is considerably degraded the substantial landform and character remain, including very old parkland trees. There are two distinctive periods of design, the early 18\textsuperscript{th} century and the mid 19\textsuperscript{th} century. These has resulted in a complex landscape that has reflected changing styles and usage and, ultimately, decline through neglect and lack of human disturbance. The designed landscape should now be managed forward from its present neglected state to re-create the layout formed by Sir John Clerk but without attempting a wholesale restoration. This should be achieved through a long-term management plan. The house should be re-united with its landscape through the restoration of the central axis from the top of the Iron Age earthwork through the house to the doocot. All mature trees should be retained wherever possible. Tree planting schemes should be undertaken on the north and south facing valley slopes to enhance the enclosure of the site. Existing habitats will be protected in accordance with their importance, with all relevant statutory requirements and with the objectives of the Local Biodiversity Action Plan.

\textbf{Enhancement Opportunities}

28 Midlothian Council has a duty to draw up proposals for the preservation and / or enhancement of conservation areas. The Council may also take action to secure the repair of unoccupied and unlisted buildings within the Conservation Area. In view of its overwhelming beauty and historical importance the house should be restored and a proper use found. The designed landscape should now be managed forward from its present derelict state to re-create the layout formed by Sir John Clerk but without attempting a wholesale restoration. This should be achieved through a long-term management plan. The house should be re-united with its landscape through the restoration of the central axis from the top of the Iron Age earthwork through the house to the doocot. All mature trees should be retained wherever possible. Tree planting schemes should be undertaken on the north and south facing valley slopes to enhance the enclosure of the site. Existing habitats will be protected in accordance with their importance, with all relevant statutory requirements and with the objectives of the Local Biodiversity Action Plan.

\textbf{The Loanhead Edge}

\textbf{Setting and Views}

29 The houses here are built on the flat land at the top of the river North Esk valley slope and command long views across the valley. They are in turn highly visible from the opposite side of
the valley, but due to their natural materials and age are now reasonably assimilated with the landscape.

**Urban Structure**

30 Where the Mavisbank policies meet with the southern side of Loanhead the town expanded in the 19th century with the development of substantial sandstone villas. These are set within large gardens alongside the Lasswade road.

**Key Buildings**

Mavisbank Jointure House  Earlier 18th century, two storey, rubble house

Hillwood  c. 1865, extended 1914. Two storey irregular plan with bowed end walls and overhanging eaves.

Linden Lodge  Early 18th century house with bow to the rear.

**Architectural Character**

31 Building Types and Use. Mavisbank is approached from the north by a serpentine drive that plunges down from Loanhead through oak woodland. At the north end of the drive is the MAVISBANK JOINTURE HOUSE with a Gibbsian bull’s eye window.

To the east, a line of large, low density, mostly Victorian sandstone villas in a variety of styles. The houses, protected by high stone walls from the busy Lasswade road, are built on the upper side of the valley and on the south side of Loanhead. The first of these is the former MAVISBANK GATE LODGE early 18th century, then the two storey LINDEN LODGE, bow to the rear and a Gibbs-surround doorpiece. HILLWOOD c. 1865 extended in 1914 a single and two-storey irregular-plan house, harled and painted with bowed end walls. In the garden a timber chalet, the former painting studio of the artist Sir William MacTaggart. Most are large detached houses mostly Victorian some later. **Walls** are predominantly local sandstone varying in colour from cream through yellow to pink and brown. The larger villas have higher...
quality stonework of consistent colour on the principal elevations, there being a greater colour variation on the rear walls. Stonework pattern varies with age with generally a coursed ashlar front and tooled, coursed sandstone to the rear. Some buildings are rendered. Doors are boarded or panelled. Roofs are a mixture of gables and hips and usually slated. Some houses have distinguishing features over their bay windows including red clay ridge tiles with finial and a rounded copper roof. Chimneys are frequently a dominant feature.

Windows are mostly vertically proportioned timber sash and case but some 20th century houses have horizontally proportioned windows. A number of houses have UPVC replacement windows. Walls. High sandstone walls with gates and gatepiers form a significant part of the character of the area. Rainwater Goods are mostly cast iron.

Landscape Character

32 This part of the Conservation Area is the upper south-facing slope of the North Esk valley. This is largely cultivated and grazing land with some hedgerows. All the houses at the top of the slope have large and well stocked gardens. There are good open views from here to the south across the valley and over the policies.

Issues

33 The villa character of this area should be maintained, with any new development, alterations or additions respecting the character, the materials and scale of the existing buildings, garden spaces and boundary walls. Important architectural detail should not be lost. Any new development should be of an appropriately low density. The mature trees should be retained and suitable species should be chosen for new planting.

Enhancement Opportunities

34 Midlothian Council has a duty to draw up proposals for the preservation and / or enhancement of Conservation Areas. The Council may also take action to secure the repair of unoccupied and unlisted buildings within the conservation area. New and appropriate paving should be
considered for the former entrance to Mavisbank House and the adjacent former Mavisbank Jointure House would benefit from façade repairs.

Polton

Setting and Views

Building here is constricted by the slope of the valley sides. Views are limited by the slope of the valley, the mature trees and the high walls. There are, nonetheless, limited views along the valley and towards and from the Mavisbank estate.

Key Buildings

<table>
<thead>
<tr>
<th>Building</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Priorwood House</td>
<td>Early 19th century classical house set on the southern slope just above the valley bottom.</td>
</tr>
<tr>
<td>De Quincey Cottage</td>
<td>Early 19th century Classical villa, home of the writer.</td>
</tr>
<tr>
<td>St Ann’s Mount</td>
<td>Picturesque hillside villa.</td>
</tr>
</tbody>
</table>

Architectural Character

Building Types and Use. The valley bottom at Polton was occupied here by two PAPER MILLS both now demolished. Polton cottages, a small row of vernacular two storey houses, next to the bowling green, remain from this era. In the 1970s the small group of suburban houses at Stevenson Place was constructed. On either side of Polton Bank lie more Victorian villas largely set back from the road behind high walls and with substantial gardens with considerable tree cover. The walls, trees and gardens, permitting only glimpses of the large houses are the predominant characteristics here. The most important of the houses are PRIORWOOD HOUSE early 19th century with later additions, a five-bay classical house set on a platform above the valley floor, and DE QUINCEY COTTAGE, again early 19th century, a canopy over the entrance and diagonally set chimneys. From 1840 to 1859 this was the home of the writer Thomas de Quincey. ST ANN’S MOUNT a picturesque hillside villa, Georgian with Victorian additions. The villas vary from the Georgian Priorwood House and De Quincy Cottage to more rambling Victorian layouts. Walls are predominantly local sandstone varying in colour from cream through yellow to pink and brown. Stonework pattern varies with style, generally a coursed ashlar front and tooled coursed sandstone to the rear on the older buildings. Roofs are a mixture of gables and hips and usually slated. Windows are mostly vertically proportioned timber sash and case.
Issues

37 The villa character of this area should be maintained, with any new development, alterations or additions respecting the character, the materials and scale of the existing buildings, garden spaces and boundary walls. Important architectural detail should not be lost. Any new development should be of an appropriately low density. The mature trees should be retained and suitable species should be chosen for new planting. Polton village varies in quality with a variety of uses including housing, a bowling green and a garage. Window alterations in the cottages have detracted from the character of the houses.

Enhancement Opportunities

38 Midlothian Council has a duty to draw up proposals for the preservation and / or enhancement of conservation areas. The Council may also take action to secure the repair of unoccupied and unlisted buildings within the conservation area. As they arise opportunities should be taken to return sash and case windows to the cottages. Landscape improvements should be made to the open spaces especially by the garage and the former mill site beyond as well as at the weir.

The Southern Slope

Setting and Views

39 The southern slope of the valley provides spectacular views across the entire valley and beyond to the Pentland Hills.

Urban Structure

40 Open fields, the only buildings being the light industrial complex on the site of the former Polton House. This is located on the shoulder close to the edge of the river valley, in a prominent position, which is highly visible from both local and distant views.

Architectural Character

41 Building Types and Use. The bare valley slope was once dominated by POLTON HOUSE c. 1730 now demolished. The early 18th century SUMMERHOUSE (just outwith the Conservation Area) however remains although stripped of its interior. This was once panelled with trompe-l’oeil painted decoration removed in 1993 to Stobhall in Perthshire.

Landscape

42 The valley slope is permanent pasture with small pockets of woodland and scrub.

Issues

43 The slope presents a bare appearance. The modern housing development, again outwith the Conservation Area, skylines the upper edge of the valley.
Enhancement Opportunities

44 Midlothian Council has a duty to draw up proposals for the preservation and/or enhancement of Conservation Areas. The Council may also take action to secure the repair of unoccupied and unlisted buildings within the Conservation Area. Careful planting would conceal the skylining houses with the added benefit of adding interest and enclosure to the policies of Mavisbank and to the whole valley.

Lasswade

Setting and Views

45 At this end the valley narrows continuing to do so until the bridge point at Lasswade is reached, the views becoming ever more restricted. The ground rises steeply to the north to the Victorian villa development at Kevock. Views to the north east are closed by the Lasswade railway viaduct.

Urban Structure

46 This is open ground which accommodates the Lasswade Riding School and a plant nursery. The valley is crossed here by the Lasswade railway viaduct. The Conservation Area boundary is to be changed here following public consultation on the Midlothian and Shawfair Local Plans. This will bring the caravan park within the Lasswade and Kevock Conservation Area, the park being more naturally a part of Lasswade than of the Mavisbank policies.

Key Buildings

Lasswade Viaduct   Elegantly curving, six span Lasswade railway viaduct. Designed by Sir Thomas Bouch in 1867.

Architectural Character

47 The viaduct is the only structure of architectural significance here. The buildings at the riding school have been constructed over a period of time and possess no architectural distinction.

Landscape Character

48 Largely permanent pasture with some woodland and scrub.

Issues

49 The condition of the Conservation Area becomes somewhat degraded in this part and is more remote from the Mavisbank designed landscape. Nonetheless this end of the valley remains attractive with a pleasant feeling of enclosure.

Enhancement Opportunities

50 Midlothian Council has a duty to draw up proposals for the preservation and/or enhancement of conservation areas. The Council may also take action to secure the
repair of unoccupied and unlisted buildings within the Conservation Area. Careful planting would improve the setting of the riding school.

ISSUES APPLICABLE TO THE WHOLE CONSERVATION AREA

51 Maintenance, repair and re-use of existing buildings is the preferred option to redevelopment unless this can be demonstrated to bring substantial improvement to the conservation area. For alterations, extensions and new building it is essential that the existing character of the hamlet is respected. Important architectural detail should be retained. Materials for all new building must be of a high quality. A high standard of contemporary design is welcomed provided careful attention is paid to scale, proportions, details and the use of materials, and that these relate to the character of the conservation area. Important details should be retained. Street furniture should be of an appropriate design, and lighting standards should be of an appropriate height. Any new development should be of a similar low density. The building conservation principles set out in paragraphs 67-74 should be observed.

52 Development briefs should be prepared for new development, and planning applications should include a design statement indicating how the proposed development is sympathetic with the character of the conservation area.
CHARACTER ANALYSIS MAP
53 LISTED BUILDINGS

The following is extracted from the List of Buildings of Architectural or Historic Interest for the Mavisbank Conservation Area.

<table>
<thead>
<tr>
<th>Category</th>
<th>Lasswade Parish</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mavisbank House.</strong> Between 1723 and 1727 with alterations in 1840. A Classical country house with two storeys over a basement, a five bay square-plan corps de logis with flanking quadrant screen walls curving forward and linking symmetrically disposed rectangular plan single storeys over basements. Cream sandstone ashlar principal elevation, quadrants with polished ashlar dressings and quoins, rubble walls to side and rear elevations. Base, eaves course and modillion cornice at the eaves, balustrades above with regularly spaced cornice and paneled dies surmounted by urns, now missing. also a Scheduled Ancient Monument.</td>
<td>A 32</td>
</tr>
<tr>
<td><strong>The Former Dairy, South Lodge, Coach House, The Barn.</strong> 1840 part single and part two storey, including coach house, cow shed and stable ranges round a square yard now converted into three dwellings. Stugged and snecked sandstone with droved tails. Gate piers and gates. This grouping has now been converted into three dwellings.</td>
<td>C(s) 33</td>
</tr>
<tr>
<td><strong>The Doocot.</strong> Built in 1738. Tall and circular with the upper part missing. Random sandstone rubble with ashlar dressings to doorways and Oculus with cill course below. A sunken doorway and relieving arch above. also a Scheduled Ancient Monument.</td>
<td>A 34</td>
</tr>
<tr>
<td><strong>Game Larder.</strong> Later 19th century. Single storey, square plan game larder of droved sandstone ashlar hood moulded openings, adjustable timber louvers and overhanging eaves. also a Scheduled Ancient Monument.</td>
<td>B 35</td>
</tr>
<tr>
<td><strong>Gazebo.</strong> 1731. Stone ashlar with polished dressings and pilasters to angles with entablature to north face. Moulded shouldered architraved doorway to the front elevation, consoled arch with keystone and date above with chamfered windows to east and south. The roof is missing and it is in need of major repair.</td>
<td>A 36</td>
</tr>
<tr>
<td>Location</td>
<td>Category</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td><strong>Ice House.</strong> Early 18th century. Large barrel vault set into a bank north-east of the north pavilion of the main house. Dressed sandstone facings, a double brick vault and it was formerly plaster lined. Also a Scheduled Ancient Monument</td>
<td><strong>B</strong> 37</td>
</tr>
<tr>
<td><strong>Walled Garden</strong> including gates and gatepiers</td>
<td><strong>A</strong> 38</td>
</tr>
<tr>
<td><strong>De Quincey Cottage.</strong> including gates, gatepiers, boundary walls, railings, and garden walls. Early 19th century with later alterations and additions. Two storey symmetrical three bay rectangular-plan house. Grey ashlar sandstone front, sandstone rubble to other elevations. Architraved, consoled and canopied doorpiece. 12-pane timber sash and case windows to principal and side elevations. Gray slate piended roof with overhanging eaves. Diagonally set ashlar coped stacks. Cast iron rainwater goods.</td>
<td><strong>B</strong> 57</td>
</tr>
<tr>
<td><strong>St Ann’s Mount,</strong> Polton Bank. c.1810 with mid 19th century additions. Two storey, five bay picturesquely situated hillside villa with eclectic details. Stugged grey sandstone ashlar to the front. Pink sandstone rubble to the remainder. Balustrade between ground and first floors to centre and right spanning both bays. Crenellations to tower. Architraved doorway. Semi-circular tower in the penultimate bay to the right. Grey slate piended roof. Cast iron rainwater goods.</td>
<td><strong>B</strong> 58</td>
</tr>
<tr>
<td><strong>Blairesk Hall</strong> gates, walls, fountain and Terracing. Attributed to William Playfair 1819, extended 1830-60. Single storey with basements and attic. A picturesque Jacobethan villa.</td>
<td><strong>B</strong> 2</td>
</tr>
<tr>
<td>Former <strong>Mavisbank gate lodge,</strong> Linden Place, Loanhead. Single storey bow end gate lodge. Coursed rubble and ashlar quoins.</td>
<td><strong>B</strong> 7</td>
</tr>
<tr>
<td><strong>Linden Lodge,</strong> 19 Linden Place, Loanhead, including outbuilding, perimeter walls and gatepiers. Early 18th century two storey lodge with bow to the rear and Gibbs surround door piece.</td>
<td><strong>B</strong> 6</td>
</tr>
<tr>
<td>Former <strong>Mavisbank jointure house,</strong> 79, 81 High Street, Loanhead. Earlier 18th century two storey,</td>
<td><strong>B</strong> 5</td>
</tr>
</tbody>
</table>
single bay rubble sandstone house. Two storey, two bay harled terraced house with timpany gable and Gibbsian bull’s eye window.

**Hillwood**, Braeside Road, including timber summerhouse (former artist’s studio) and glasshouse. Circa 1865 and extended in 1914. Single and two storey irregular plan house with bowed end walls and overhanging eaves. Harled and painted walls. Owned by Sir William MacTaggart the renowned Scottish painter.

<table>
<thead>
<tr>
<th>54</th>
<th>CONSERVATION AREA BOUNDARY</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>The Conservation Area boundary has been drawn to include the entire policies of Mavisbank but also to include the valley sides on both the north and south banks of the river North Esk. This is to safeguard the wider setting of house and policies. Views both from within and outside the policies are worthy of special protection. This especially applies to the sloping ground to the south of the river which has a strong visual link with the Mavisbank policies which contributes greatly to the setting of the house and its grounds. To the south west the boundary has been drawn along the natural boundary of Polton Road which includes the listed Blairesk Hall as well as the Iron Age earthwork. At Polton there is currently a proposal to extend the boundary to include the villas to the south side of Polton Bank. In addition to their individual merits these buildings are an integral part of the Conservation Area.</td>
</tr>
</tbody>
</table>
CONSERVATION AREA BOUNDARY MAP
ARTICLE 4 DIRECTION ORDER

55 By making an order under Article 4 of the Town and Country Planning (General Permitted Development) (Scotland) Order 1992, Midlothian Council may, following approval from the Scottish Ministers, direct that general planning permission granted for certain classes of development through the Order shall not apply.

56 A Direction covering the Mavisbank Conservation Area was made by Midlothian District Council in terms of Article 4 of the Town and Country Planning (General Permitted Development (Scotland) Order 1992 was approved by the Secretary of State for Scotland on 24 March 1997. This removed a certain number of classes of development from permitted development rights. It is proposed to introduce a revised Article 4 Direction Order to cover the Mavisbank Conservation Area for the following classes of development (as defined in the General Permitted Development Order 1992) for the following reasons.

Development within the curtilage of a dwellinghouse (Classes 1, 3, 6)

57 The cumulative effect minor inappropriate alterations, even though each should be small in scale, could lead to the erosion of the character and appearance of the Conservation Area.

Sundry minor operations (Classes 7 and 8)

58 Traditional means of enclosure to areas are crucial in establishing the character and appearance of a Conservation Area. Insensitive alterations or unsuitable new means of enclosure could visually damage the Conservation Area.

A number of roads within the conservation area are unclassified and the use of inappropriate material for the construction of new accesses to these roads could be visually damaging.

Caravan sites (Classes 16 and 17)

59 A caravan site, however small in scale, carelessly located and inappropriately landscaped will spoil the quality and rural character of the Conservation Area.

Agricultural buildings (Class 18)

60 The conservation area includes an area of agricultural activity. Without this control large barns and storage sheds could be erected without planning permission which could significantly adversely effect the character and appearance of the Conservation Area.

Land drainage works (Class 20)

61 The Mavisbank designed landscape has national architectural, landscape architectural and historic interest. Land drainage works required for agricultural operations could cause severe damage and detract from important views across the landscape.

Forestry buildings (Class 22)

62 Forestry buildings (which could include storage sheds and machinery enclosures) and operations can have a significant deleterious impact on the setting and character of the conservation area. Prior notification procedures alone is unlikely to provide sufficient control.

The extension or alteration of an industrial building or a warehouse, related developments, hard surfaces
and waste material (Classes 23, 24, 25 and 26)

63 The extension or alteration of such buildings and associated works could adversely affect the character and appearance of the Conservation Area especially when seen from a distance across the valley.

Repairs to private roads and private ways (Class 27)

64 The present appearance of private roads, lanes and paths is predominantly rural and in keeping with the surrounding historic buildings and rural character of the conservation area. Inappropriate repairs to and surfacing of these traditional features (such as the renewal of a track in tarmac and with concrete kerbstones) could have an adverse impact on the visual amenity of the Conservation Area.

Development by statutory undertakers (Classes 38, 39, 40, 43 and 43a)

65 Development by statutory undertakers can be contemporary in nature and visually obtrusive. All such development should be controlled and be sensitively sited.

Mineral exploration (Classes 53, 55, 56 and 57)

66 Development associated with mineral exploration, ancillary to mining operations and waste tipping at a mine could cause spoliation of the Conservation Area.

Development by the Coal Authority and its licensees (Class 61)

67 Open cast coal prospecting could have an adverse effect on the appearance of the conservation area.

Development by telecommunications operators (Class 67)

68 Telecommunications apparatus could have an adverse effect on the character and appearance of the conservation area.
BUILDING CONSERVATION PRINCIPLES

69 Well-designed buildings are evident in all ages and it is their design per se that is the critical factor. No one age has a monopoly of good building design. New building is neither always worse, nor old building necessarily better.

70 Building within an historic context requires particular sensitivity. This sensitivity however, may be expressed though a number of different styles the appropriateness of which will depend on both the quality of the design and its relationship to its setting.

71 There can be no substitute for the skill of the individual designer. It is possible to apply the “rules” of good design and yet to produce a building that is bland in the extreme.

72 A number of design approaches are possible and Conservation Areas can be capable of absorbing a range of these. Diversity can enrich an area and variety is frequently desirable. Design approaches may be broadly categorised under the following headings:

- **Pastiche**: This is an exact copy of an old building as is possible. To be successful this relies on excellent knowledge and careful choice of details.

- **Traditional**: This is often used to follow the local vernacular. Form, materials and detailing are borrowed from the past but are slightly contemporary in style.

- **Modern**: The design is clearly of its time yet is respectful of its context. It may use traditional materials in contemporary manner, or modern materials in historical forms.

73 Which of these styles is used will depend upon the skill and philosophy of the architect and patron, as well as the particular setting. In all cases, however, quality of design must be allied to quality of materials.

74 As a general rule, old buildings should be conserved as found with original architectural detail respected. It can be hard to replace the design and building quality found in many traditional buildings. Old buildings and their surroundings have a great visual appeal and reinforce local identity. They are of immense importance for education, recreation, leisure, tourism and the wider economy. Equally, well-designed modern development forms an important part of our heritage.

75 A very large number of buildings in Midlothian were built in the 18th and 19th centuries. This is certainly the case within the many conservation areas. These buildings exhibit in the main the following characteristics. Which should be respected in all repairs, alterations and new buildings.

- **Masonry Walls**: Masonry walls are important both in building and as space enclosures. They contribute to character are difficult to replicate and should therefore be retained wherever possible. They are commonly of rubble (random or coursed), occasionally ashlar. Original masonry surface coverings such as harling should be kept. Pointing should be correctly carried out. Stone cleaning should only be carried out where an entire façade is being cleaned and is a demonstrable improvement to the
appearance of a building. Stone cleaning must not harm stonework.

**Doors**
Original door openings invariably possess the current proportions for a building should be retained to preserve the architectural integrity of the building. Doors themselves should be repaired rather than replaced.

**Windows**
Original window openings invariably possess the correct proportions for a building and should be retained to preserve the architectural integrity of the building. Original mullions should always be retained. Additional window openings should be of an appropriate size and proportion and should not spoil symmetry. Timber sash and case windows and their astragals should almost always be retained.

**Roofs**
Roofs are dominant elements that give a building its profile. Original roof pitches and coverings should be preserved. Chimney stacks and pots should be retained. Dormers are often important features and new dormer windows should be carefully designed to relate to existing. The same applies to rooflights and skylights.

**Details**
A wide range of details contributes immensely to the character of a conservation area and, if its good appearance is to be retained, these must not be incrementally eroded. The loss of one detail may not make a substantial difference but the loss of many will. Important details include:

- external guttering and pipework, and finials;
- stone details including skews, door and window surrounds, cornices, balustrades and other ornamentation.

**Floorscape**
Original paving and other floorscapes should always be retained.

**Enclosures**
Stone garden and field walls, fences and railings should be retained.

**Street Furniture**
Street furniture including lampposts, telephone boxes, bins and benches should be retained where original and where new must be in character with the area.

Further advice on the repair and extension of buildings and the construction of new buildings within the conservation area is available from the Strategic Services Division of Midlothian Council.

**GLOSSARY OF TERMS**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Abutments</td>
<td>The solid part of a pier or wall against which an arch abuts</td>
</tr>
<tr>
<td>Canted</td>
<td>Any part of a building on a polygonal plan</td>
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<tr>
<td>Architrave</td>
<td>The lowest of 3 main parts of entablature. The moulded frame surrounding a door or window.</td>
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<tr>
<td>Capitals</td>
<td>The head of a column, pilaster etc in classical architecture</td>
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<td>Term</td>
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<tr>
<td>Archivolts</td>
<td>The continuous architrave moulding on the face of an arch, following its contour</td>
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<tr>
<td>Arrises</td>
<td>A sharp edge produced by the meeting of 2 surfaces.</td>
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<tr>
<td>Ashlar</td>
<td>Hewn blocks of masonry wrought to even faces and square edges lain in horizontal courses with vertical, fine joints, usually polished on the face.</td>
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<tr>
<td>Astragals</td>
<td>A glazing bar for sub-dividing a window into small panes</td>
</tr>
<tr>
<td>Balustrading</td>
<td>Short posts or pillars in a series supporting a rail or coping</td>
</tr>
<tr>
<td>Barge boards</td>
<td>Projecting boards placed against the incline of the gable of a building and hiding the ends of roof timbers</td>
</tr>
<tr>
<td>Bartizan</td>
<td>A corbelled turret at the top angle of a building.</td>
</tr>
<tr>
<td>Bell-cote</td>
<td>A framework on a roof from which to hang bells</td>
</tr>
<tr>
<td>Bipartite</td>
<td>Double eg bipartite sash windows – 2 sash windows side by side</td>
</tr>
<tr>
<td><strong>Buttress</strong></td>
<td>A mass of masonry or brickwork projecting from or built against a wall to give extra strength</td>
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<tr>
<td><strong>Canopy</strong></td>
<td>A projection or hood over a door, window, tomb, altar, pulpit niche etc</td>
</tr>
<tr>
<td><strong>Cruciform</strong></td>
<td>A cross shaped plan form, for example in a church</td>
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<tr>
<td><strong>Dentil</strong></td>
<td>A small square block used in series in Ionic, Corinthian and Composite columns.</td>
</tr>
<tr>
<td><strong>Doric</strong></td>
<td>The earliest of the Greek classical orders of architecture</td>
</tr>
<tr>
<td><strong>Dormer window</strong></td>
<td>Window standing up vertically from the roof.</td>
</tr>
<tr>
<td><strong>Drip stone or hood mould</strong></td>
<td>A projecting moulding to throw off the rain on the face of a wall, above an arch, doorway or window.</td>
</tr>
<tr>
<td><strong>Droved</strong></td>
<td>An approximately parallel series of grooves in stone work made by a hammer and bolster</td>
</tr>
<tr>
<td><strong>Eaves</strong></td>
<td>Overhanging edge of the roof.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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<tr>
<td>Finial</td>
<td>A formal ornament at the top of a canopy, gable or pinnacle (often in the form of a fleur de lys)</td>
</tr>
<tr>
<td>Gable</td>
<td>The triangle at the end of a double pitched roof.</td>
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<tr>
<td>Gable head stack</td>
<td>A chimney stack rising directly form the gable wall of a building</td>
</tr>
<tr>
<td>Gothic arched window</td>
<td>A window with a pointed arch</td>
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<tr>
<td>Harling</td>
<td>A thrown wall finish of lime and aggregate.</td>
</tr>
<tr>
<td>Hip roof</td>
<td>A roof with sloping ends instead of vertical ends (or piend - Scots)</td>
</tr>
<tr>
<td>Hipped dormer</td>
<td>A window placed vertically in a sloping roof with a sloping roof.</td>
</tr>
<tr>
<td>Hopper</td>
<td>The enlarged entrance at the head of a down pipe.</td>
</tr>
<tr>
<td>Impost</td>
<td>A member in a wall, usually in the form of a projected bracket-like moulding upon which an arch rests.</td>
</tr>
<tr>
<td>Random rubble</td>
<td>Uncoursed stone work with rough faces.</td>
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<tr>
<td>Reconstructed stone</td>
<td>Artificial stone</td>
</tr>
<tr>
<td>Reveal</td>
<td>That part of the surround which lies between the glass or door and outer wall surface.</td>
</tr>
<tr>
<td><strong>Romanesque</strong></td>
<td>The style current until the advent of Gothic, origins conjectured between 7th and 10th centuries AD</td>
</tr>
<tr>
<td><strong>Rusticated</strong></td>
<td>Masonry cast in large blocks separated from each other by deep joints</td>
</tr>
<tr>
<td><strong>Skew putts</strong></td>
<td>The lowest stone at the foot of a skew built into the wall for strength, sometimes molded.</td>
</tr>
<tr>
<td><strong>Skews</strong></td>
<td>Sloping stones upstanding above a roof and finishing a gable.</td>
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<tr>
<td><strong>Squared dressed stone</strong></td>
<td>Stones squared and worked to a finished face</td>
</tr>
<tr>
<td><strong>Street scene</strong></td>
<td>The street seen as a whole, defined by its constituent parts e.g. buildings, walls, roads etc</td>
</tr>
<tr>
<td><strong>String course</strong></td>
<td>Intermediate stone course or moulding projecting from the surface of a wall.</td>
</tr>
</tbody>
</table>
REFERENCES


Scottish Development Department 1985 – *An Inventory of Gardens and Design Landscape in Scotland Volume 5 – Lothian and Borders* – (published by Dittoprint Ltd)

Ian J Young
14 August 2006