

# HOWGATE CONSERVATION AREA



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**Howgate**

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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.

### Character Appraisals

- 3 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.
- 4 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

- 5 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 Sections 32-41. 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.
- 6 Separate legislation exists with respect to Listed Buildings and Scheduled and Ancient Monuments.

## PLANNING CONTEXT

- 7 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

- 8 **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).
- 9 **Planning Advice Note PAN 71: *Conservation Area Management*** complements existing national policy and provides further advice on the management of conservation areas.

### Statutory Policies

- 10 **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.

- 11 **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. Within the Howgate village envelope the Plan envisages no further development other than the development of brownfield / infill land and / or conversion of buildings within the conservation area. The Plan allows for sensitive alteration and/or extension of existing properties in the Conservation Area (RP20). Outwith the built up area, the remaining part of the Conservation Area is covered by the Protection of the Countryside policy (RP1) which limits development, and Areas of Great Landscape Value (policy RP6). Other policies apply, though this will often be dependent upon the nature and location of any development.

## HOWGATE CONSERVATION AREA



### LOCATION AND POPULATION

- 12 Howgate (population on completion of current development - approximately 100) lies on the A6094 halfway between the Pentland Hills and the Moorfoot Hills and some two miles south east of Penicuik.

### DATE OF DESIGNATION

- 13 Howgate Conservation Area was designated by Midlothian County Council on 11 October 1972. Midlothian District Council reviewed the Conservation Area boundary through the Villages and Rural Areas Local Plan and on 28 March 1996 the Conservation Area was re-designated.

### ARCHAEOLOGY AND HISTORY

#### Ancient Monuments

- 14 There are no Scheduled Ancient Monuments within the Howgate Conservation Area.

#### History

- 15 Howgate originated as a farming community, but further developed around the Old Howgate Inn

which was the first stage at which the horses were changed on the Edinburgh to Carlisle stage coach route. Latterly the inn became a restaurant and public house until gutted by fire in 1995 when it was subsequently converted to residential accommodation. There was once a brewery: *the strong ale enjoyed a strong reputation locally and was served in elegant conical stemmed glasses.* Today Howgate is a commuter hamlet.

- 16 Howgate has the cultural interest of being the home of the fictional Howgate carrier in a short story *Rab and His Friends* published in 1859 by Dr John Brown. In the story James, the Howgate carrier, is master of Rab his faithful dog. Despite an operation, which is attended by the dog, James' wife Ailie passes away, shortly followed by James and then Rab. The story demonstrates the acceptance of fate with gentleness and warmth, stoicism and dignity, as well as faithfulness to death and beyond. The tale is commemorated in a plaque set into the wall of St Kentigern's tower in Penicuik church yard.

## CHARACTER ANALYSIS

### Setting and Views

- 17 Howgate lies comfortably within undulating countryside as this begins to fall towards the valley of the river North Esk. There are occasional attractive views out from the village especially towards the Pentland Hills, views in other directions being largely restricted by the landform. Throughout the length of the village sequences of views are closed by the curves and undulations of the road but especially by the final upward slopes to both the north and south. The long view approaching the village from the south down the hill is important. The view towards the hamlet from the A6094 to the east is also important for its setting.



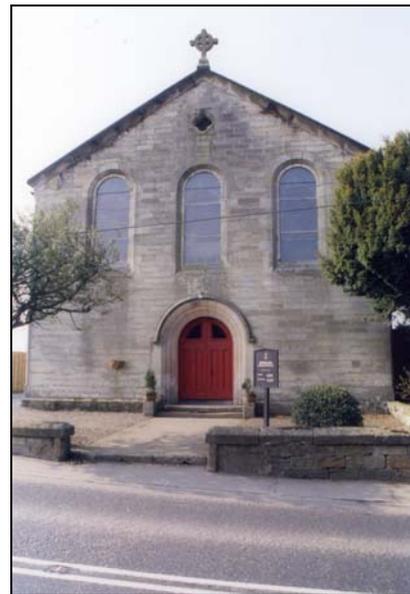
Howgate is located in a rural situation.



Views out of the village to the south.

### Urban Structure

- 18 Howgate is a small rural, linear village which has developed sporadically on either side of the busy A6094 roadway. Older individually sited buildings strung out along the roadside are vernacular or Victorian with the former Howgate Inn and the church providing focal points. Earlier buildings are single storey cottages or two storey stone houses frequently harled and most often with slated roofs. The original farm buildings have now been converted to domestic use but retain their agricultural character. Some between-the-wars houses have now become assimilated with the village character. One large gap site has considerable tree cover which adds to the generally leafy appearance of the village. This is located to the east of Howgate Church and to the north of a tributary of the Lead Burn. Some houses are joined, including the startlingly pink colour washed terrace at the southern end.



Howgate Church, a key building in the street scene.

- 19 In 2006 a new development of houses was added at the north end of Howgate. The houses are harled and slated, most of which are arranged around a village green. Landscaping over time will assist in integrating these with the remainder of the hamlet, while the village green should become an important focal point.



Gable end of No13 at right angles to the road forming an important visual stop.



The former Howgate Coaching Inn, a Category B listed building.

- 20 The focal point of the village from 1743, until it was gutted by fire in 1995, was the Howgate Inn, now converted to housing. Any feeling of centrality that this might have once given to the village has now been greatly reduced. Although the curving and undulating roadway gives interest to the layout the constant traffic on the road detracts considerably from the amenity of the houses. Many buildings have their ridges parallel with the road, but there is also a significant number which have gables at right angles to the road and so both provide interest while helping to enclose views.

### Key Buildings

- 21 Unlisted buildings are important within conservation areas. They often contribute to the setting of listed buildings as well as to the overall character of the conservation area in their own right.



Bridge over a tributary of the Lead Burn.

- 
- 22 The following are key buildings within the Conservation Area.

The former primary school	Solid stone building of coursed rubble with Dressed quoins and surrounds. Slated roof. Converted to residential use.
No 6 Howgate Village	Traditional L-plan cottage, stone built, slated roof with skews, chimney stacks and octagonal pots. Original sash and case windows and the door have been replaced.

Former Howgate Inn (Listed Building)	Two storey 18 <sup>th</sup> century former coaching inn and later restaurant and public house now converted to residential use. Harled and colour washed walls with slate roof and skewed gable. Former archway built up and window inserted. Two rather over-large rooflights above.
No.13	Two storey traditional three bay house, harled and limewashed. Astragalled windows, the upper three having been raised. Slated roof gables and skews. Panelled door.
No.14 Howgatemouth (Listed Building)	Nicely proportioned two storey, three bay stone house, with gables and skews. Forecourt area enclosed by stone farm building with new pantiled roof set at right angles to the road. Doocot in the gable facing the road. Slated roof. Boarded door. Lintol in garden wall inscribed 1734. Together with the garden walls, this all makes a pleasant composition.
Howgate Church	Late 19 <sup>th</sup> century, stone built with slated roof. Strong gable frontage, surmounted by a cross, facing, although slightly set back from, the road. Nonetheless a dominant building in the street scene. Round headed, diamond pane windows, and Romanesque doorway.
No.24 Former Manse	Harled and whitewashed gable with chimney stack dominant on the southern approach. The remainder of the house in coursed dressed stone. Three bays with timber and glazed porch. Slated roof with skew to south gable only.
No.25	Two adjoining houses, each of three bays. Pink washed rubble with sash and case windows. Gable ends with skews and chimney stacks. Separated by a large gap site from the remainder of the hamlet, they occupy a conspicuous site at the curve of the road. Some renovation is required.

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## Architectural Character

- 23 **Building Types and Use.** Buildings are a loose arrangement of mainly individually sited vernacular cottages and other dwellings. The original farm buildings have now been converted solely for domestic use but retain their agricultural character. Buildings are vernacular, invariably sandstone with slated roofs and are frequently harled and colour washed. This limited palette of materials together with the human scale and good proportions of the buildings gives considerable coherence to the village



Variation in colour of sandstone.

There are also a number of inter-war bungalows that the passage of time has absorbed into the overall character of the hamlet. Chimney stacks are prominent and contribute to the street interest. The houses front the pavement or are slightly set back, with low stone walls protecting gardens. These walls are a conspicuous and attractive element throughout the length of the hamlet. *Significant buildings* within the hamlet are the FORMER PRIMARY SCHOOL BUILDING at the northern end, with the opposite GABLED COTTAGE AT No. 6. Combined, they nicely close the view to the north. The FORMER INN, now

converted to housing, remains a key building together with its adjacent courtyard cottages. No 13 closes the courtyard at right angles to the road forming an important visual stop. Across the road HOWGATEMOUTH No 14, a two-storey, three bay traditional former farmhouse with its barn at right angles to the road forms a pleasant composition. The CHURCH immediately adjacent to the extended village hall - pink again - has presence despite being slightly set back from the road. The white-gabled FORMER MANSE No 24 makes a fitting end stop to the hamlet. **Scale, Massing and Composition.** The scale is domestic, single or two storey with buildings mostly individually sited. Some houses are joined. **Walls** are largely rubble sandstone and are plainly detailed. The stone colour varies from brown to a darker red. Certain buildings are harled and colour washed. **Doors** are plain boarded or panelled, original doors often surviving.



Traditional vertical boarded door.

**Windows** are mainly timber sash and case but some have been replaced with UPVC. Both door and window openings are in the correct scale and proportion with their buildings and often have

dressed stone surrounds, occasionally tooled or chamfered.



Windows on the right are original timber sash and windows on the left have been replaced by UPVC.

**Roofs** are of natural slate, gabled with skewes on the vernacular buildings. One roof is pantiled and one has Rosemary tiles. **Chimney stacks** and pots have usually been retained and give skyline interest.



Natural slate in reducing course towards the ridge.

**Rain Water Goods.** Some cast iron gutters and down pipes survive. **Floorscape** is dominated by the tarmacadam road surface and asphalt footpaths with concrete kerbs. Unmade accesses are a natural part of the rural scene. **Walls and Fences.** Low stone walls fronting gardens are a continuous and attractive part of the street scene. They relate well with the stone parapet walls to the bridge over the burn. **Important Spaces.** There are no significant spaces although the car park and garden area adjacent to the former

Howgate Inn does retain something of the feel of the courtyard that once was there. The new village green, once completed and the planting matured, will also become an important space. Detailed features of this space, such as artwork and landscaping are to be implemented. The new roundabout is a central feature within the street scene. Proper maintenance arrangements for this feature will be made through the planning application process to take account of it's location. **Street Furniture.** Lighting is by 5m high standard metal columns with standard lanterns. These have been increased in height at the new roundabout. A K6 telephone box is prominently sited in the centre of the village. This was the box designed by Sir Giles Gilbert Scott to commemorate the Silver Jubilee of King George V in 1935 and was the first box to be installed nationwide. Adjacent letter box.



There may be opportunities for enhancement when replacing lighting columns and overhead power lines.



An old K6 telephone box and postal box.

### Landscape Character

24 **Topography.** There are small-scale variations in the topography here, Howgate lying within a gently undulating landscape of fields, some with hedgerows. Farmsteads and small rows of cottages are scattered widely across the surrounding area. **Trees and Planting.** There are frequently spaces, either open or wooded, between the buildings. Combined with the curve and undulations of the roadway the sequence of buildings, interspersed with the trees and bushes of the gap sites and the gardens, remains pleasantly rural and this forms an important part of the character of the village. The mature group of trees opposite the church and on the other side of the road is the most significant of the green spaces within the village. The line of trees to the west of the church as well as being an attractive landscape element in itself has the additional merit of providing screening and shelter for the new housing development. This tree line is particularly important in the view into the village from the crest of the hill to the south. Grass verges occur in

places. These landscape elements soften the whole appearance of the hamlet integrating it with its countryside.

### ISSUES

- 25 Howgate relies for its character on the predominantly vernacular nature of its buildings within a landscape setting. These are of natural materials, principally sandstone (harled or unharled), slate or, in one case, pantiles. They have a pleasing small scale and proportion with appropriate detailing of doors, windows and other elements. The buildings therefore relate naturally to their countryside setting. Means of enclosure, mainly stone walls, are suitable to their setting. The setting of the hamlet within the surrounding countryside is important.
- 26 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. In alterations, extensions and new building it is essential that the existing character of the hamlet is respected. 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. 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. Landmarks such as the telephone box and letter box should be retained and vernacular detail should not be lost. The building conservation principles set out in paragraphs 41-48 should be observed.

- 27 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.

#### **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.
- 29 The existing street lighting consists of a mix of lighting columns throughout the village, including a mix in heights. Achieving consistency of

character, colour and scale would be desirable, as is possible within the technical restrictions (e.g. road safety requirements at the new roundabout). Any replacement lighting programme should seek to achieve this consistency. Recent efforts have been made to achieve consistency in the colour of lighting columns by painting them all black. New street signage should also be carefully considered so that it does not detract from the setting. Overhead lines detract from amenity in several parts. When possible these should be placed underground or re-sited more unobtrusively. The terrace at No. 25 would benefit from window repair and a more appropriate choice of colour wash. Boundary walls in certain places require repair as do the walls at the culvert over the burn by the church.



**LISTED BUILDINGS**

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

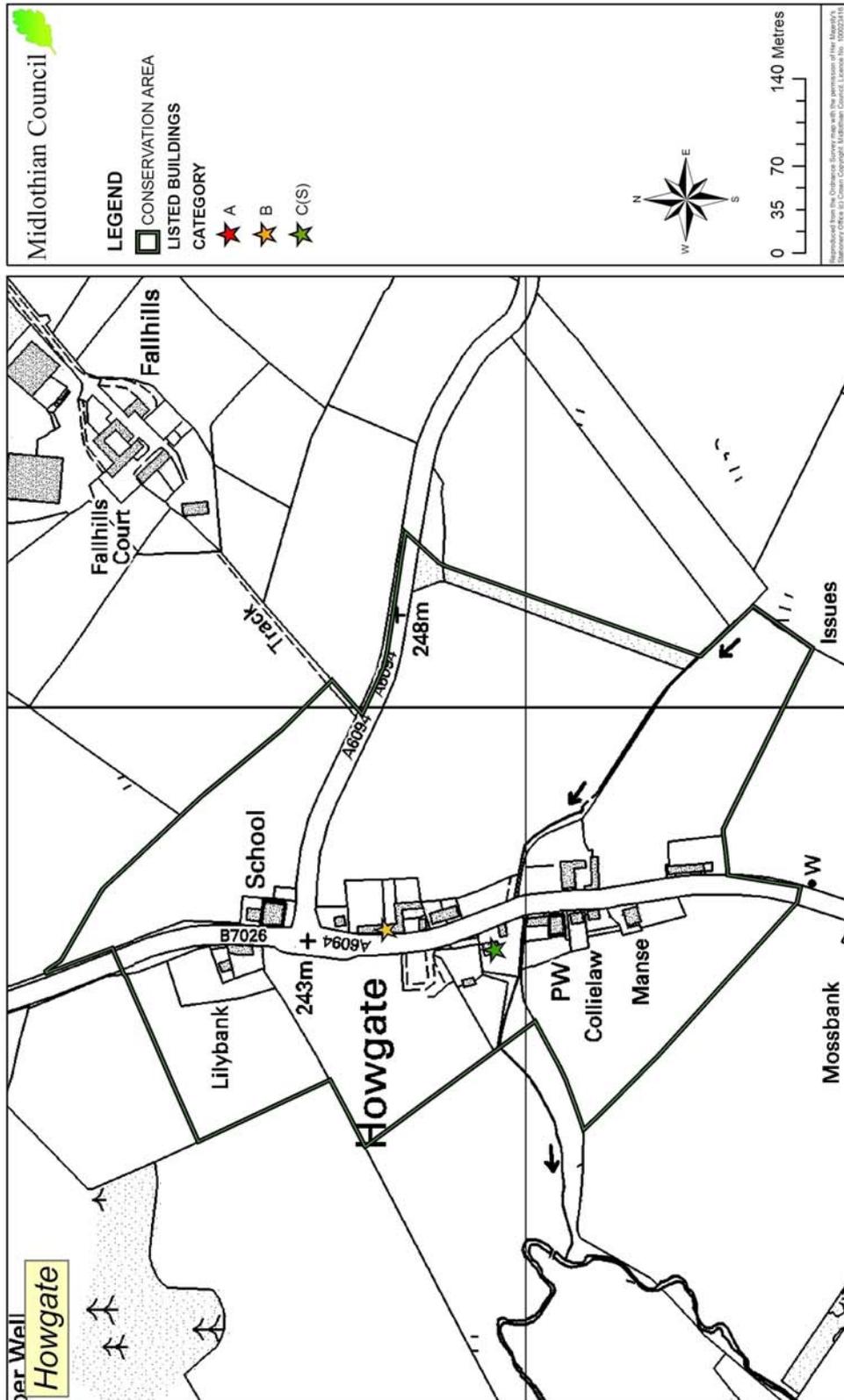
<b>Howgate</b>	<b>Category</b>	<b>Howgate Parish</b>
Old Howgate Inn. 18 <sup>th</sup> century former coaching inn and later public house. Converted to residential use. Two storeys high. Harled and colour washed walls with slate roof and skewed gable. <b>Key building.</b>	B	8
Howgatemouth. 18 <sup>th</sup> century traditional. Two storeys high with three bays. Random rubble, banded courses with slate roof with banded courses and skews.	C	9

**CONSERVATION AREA BOUNDARY**

- 31 The Conservation Area boundary includes the whole village. The

undulating fields to the east and west have been included to protect the setting of the village especially as viewed from the A6094.

### CONSERVATION AREA BOUNDARY MAP



**ARTICLE 4 DIRECTION ORDER**

- 32** 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 within the Howgate Conservation Area. An Article 4 Direction covering the Howgate Conservation Area was made by Midlothian District Council in 1972. This removed a limited number of classes of development from permitted development rights. Midlothian Council now intends to seek the approval of the Scottish Ministers to make a revised Article 4 Direction Order to cover the Howgate Conservation Area for the following classes of development (as defined in the General Permitted Development Order 1992) for the undernoted reasons. The classes of development that will then require planning consent within the Conservation Area are listed below. Such development is not precluded but will then require planning permission. Careful attention will be given to the effect on the Conservation Area of such proposals.

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

- 33** The cumulative effect of minor inappropriate alterations to traditional buildings, 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)**

- 34** Traditional means of enclosure to areas, such as walls and fences, 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. The use of inappropriate material for the construction of new accesses could be visually damaging.

**Caravan sites (Classes 16, 17)**

- 35** 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)**

- 36** 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)**

- 37** Land drainage works required for agricultural operations could cause severe damage and detract from views across the landscape surrounding the village.

**Forestry buildings (Class 22)**

- 38** 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. A prior notification

procedure alone is unlikely to provide sufficient control.

**Repairs to private roads and private ways (Class 27)**

- 39 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)**

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

**Development by telecommunications operators (Class 67)**

- 41 Telecommunications apparatus could have an adverse effect on the appearance of the Conservation Area.

**BUILDING CONSERVATION PRINCIPLES**

- 42 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.
- 43 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.
- 44 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.
- 45 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.

- 46 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.
- 47 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.
- 48 A very large number of buildings in Midlothian were built in the 18<sup>th</sup> and 19<sup>th</sup> 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. Where replacement doors are required these should be replaced in timber or another suitable material. UPVC is incongruous with the historic environment.

**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. Where replacement windows are required these should be in timber or another suitable material. UPVC is incongruous to the historic environment.

**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 in scale, design and materials. Where appropriate consideration should be given to the use of rooflights rather than new dormers which can alter the character of the building. It may be preferable for rooflights and dormers to be located on less visible elevations.

Conservation-style rooflights, which are smaller and have a lower profile than standard rooflights, should be used in the conservation area.

Where there are soil vent pipes or extractor vents at roof level consideration should be given to locating these at the rear of the property or on less visible elevations. This will minimise visual impact. Where soil stack or extract vents in the roof cannot be avoided a slate or tile vent is preferable. The vent colour should be matched to the roof.

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.

Care should be taken to ensure that that all new detailing accurately reflects the scale, material and context of traditional detailing.

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

**Enclosures** Stone garden and field walls, fences and railings add to the overall character of the conservation area and 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.

- 49 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

<b>Abutments</b>	The solid part of a pier or wall against which an arch abuts	<b>Canted</b>	Any part of a building on a polygonal plan
<b>Architrave</b>	The lowest of 3 main parts of entablature. The moulded frame surrounding a door or window.	<b>Capitals</b>	The head of a column, pilaster etc in classical architecture
<b>Archivolts</b>	The continuous architrave moulding on the face of an arch, following its contour	<b>Castellated</b>	Decorated with battlements
<b>Arrises</b>	A sharp edge produced by the meeting of 2 surfaces.	<b>Cat slide</b>	A single pitch roof
<b>Ashlar</b>	Hewn blocks of masonry wrought to even faces and square edges lain in horizontal courses with vertical, fine joints, usually polished on the face.	<b>Classical</b>	Greek and Roman architecture and any subsequent styles inspired by this.
<b>Astragals</b>	A glazing bar for sub-dividing a window into small panes	<b>Coadstone</b>	Artificial cast stone, widely used in the 18 <sup>th</sup> and early 19 <sup>th</sup> century for all types of ornamentation.
<b>Balustrading</b>	Short posts or pillars in a series supporting a rail or coping	<b>Coping</b>	A capping or covering to a wall

<b>Barge boards</b>	Projecting boards placed against the incline of the gable of a building and hiding the ends of roof timbers	<b>Corbelling</b>	Brick or masonry course, each built out beyond the one below to support a chimney stack or projecting turret
<b>Bartizan</b>	A corbelled turret at the top angle of a building.	<b>Corbie or crow stepped gables</b>	Stepped ends on top of a stone gable taking the place of a stone cope on a skew.
<b>Bell-cote</b>	A framework on a roof from which to hang bells	<b>Cornice</b>	A moulded projection at the top of an opening or wall.
<b>Bipartite</b>	Double eg bipartite sash windows – 2 sash windows side by side	<b>Corps de logis</b>	A French term commonly used to describe the main building as opposed to the wings or pavilions.
<b>Buttress</b>	A mass of masonry or brickwork projecting from or built against a wall to give extra strength	<b>Coursed stone</b>	Stone laid in horizontal courses
<b>Canopy</b>	A projection or hood over a door, window, tomb, altar, pulpit niche etc	<b>Crenellated</b>	A parapet with alternating indentations and raised portions, for example a battlement.
<b>Cruciform</b>	A cross shaped plan form, for example in a church	<b>Machicolations</b>	A gallery or parapet projecting on brackets and built on the outside of castle towers and walls (with openings for pouring lead on the enemy)
<b>Dentil</b>	A small square block used in series in Ionic, Corinthian and Composite columns.	<b>Mullion</b>	Vertical member between the lights of a window.
<b>Doric</b>	The earliest of the Greek classical orders of architecture	<b>Mutulated</b>	From mutule – the projecting square block above the triglyph under the corona of a Doric cornice.
<b>Dormer window</b>	Window standing up vertically from the roof.	<b>Nave</b>	The western limb of a church, west of the crossings flanked by aisles.

<b>Drip stone or hood mould</b>	A projecting moulding to throw off the rain on the face of a wall, above an arch, doorway or window.	<b>Ogee</b>	A double curved line made up of a convex and concave part paniles.
<b>Droved</b>	An approximately parallel series of grooves in stone work made by a hammer and bolster	<b>Pantiles</b>	A roofing tile of curved s-shaped sections
<b>Eaves</b>	Overhanging edge of the roof.	<b>Parapet</b>	A low wall placed to protect any spot where there is a sudden drop for example a house top
<b>Finial</b>	A formal ornament at the top of a canopy, gable or pinnacle (often in the form of a fleur de lys)	<b>Pastiche</b>	Generally used as a derogatory term to describe a poor copy of an architectural element
<b>Gable</b>	The triangle at the end of a double pitched roof.	<b>Patina</b>	The weathered appearance of a building material
<b>Gable head stack</b>	A chimney stack rising directly form the gable wall of a building	<b>Pediment</b>	a low pitched gable over a portico, door or window
<b>Gothic arched window</b>	A window with a pointed arch	<b>Pepper pot turret</b>	Turret with conical or pyramid roof.
<b>Harling</b>	A thrown wall finish of lime and aggregate.	<b>Pilaster</b>	A shallow pier or column, projecting very slightly from a wall
<b>Hip roof</b>	A roof with sloping ends instead of vertical ends (or piend - Scots)	<b>Plinth</b>	The projecting base of a wall or column pedestal usually chamfered or moulded at the top
<b>Hipped dormer</b>	A window placed vertically in a sloping roof with a sloping roof.	<b>Portico</b>	A roofed space, open or partly closed, forming the entrance and centre-piece of the front of a building
<b>Hopper</b>	The enlarged entrance at the head of a down pipe.	<b>Quoins</b>	The dressed stone at the corner of buildings, usually laid so that their faces are alternatively large and small
<b>Impost</b>	A member in a wall, usually in the form of a projected bracket-like moulding upon which an arch rests.	<b>Rainwater goods</b>	Gutters and down pipes which channel rainwater from the roof of a building.

<b>Random rubble</b>	Uncoursed stone with rough faces.	<b>Stucco</b>	A kind of plaster work
<b>Reconstructed stone</b>	Artificial stone	<b>Thack stane</b>	Projecting stone on a chimney to cover a thatch.
<b>Reveal</b>	That part of the surround which lies between the glass or door and outer wall surface.	<b>Timpany gable</b>	Gable in the middle of a house front generally for carrying up the flue and provides a small attic apartment.
<b>Romanesque</b>	The style current until the advent of Gothic, origins conjectured between 7 <sup>th</sup> and 10 <sup>th</sup> centuries AD	<b>Tempietto</b>	A small temple.
<b>Rusticated</b>	Masonry cast in large blocks separated from each other by deep joints	<b>Tooled</b>	Marks made by tooling or cutting into stone
<b>Skew putts</b>	The lowest stone at the foot of a skew built into the wall for strength, sometimes moulded.	<b>Traceried</b>	The ornamental intersecting work in the upper part of a window.
<b>Skews</b>	Sloping stones upstanding above a roof and finishing a gable.	<b>Turret</b>	Small tower, usually attached to a building.
<b>Squared dressed stone</b>	Stones squared and worked to a finished face	<b>Vernacular</b>	Nature or indigenous, not designed or taught
<b>Street scene</b>	The street seen as a whole, defined by its constituent parts e.g. buildings, walls, roads etc	<b>Vista</b>	View of features seen from a distance
<b>String course</b>	Intermediate stone course or moulding projecting from the surface of a wall.	<b>Voussoirs</b>	A brick or wedge shaped stone forming one of the units of an arch

28 August 2006  
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