

ADAMS NAPIER PARTNERSHIP

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Schedule of Significant Features Report

on

Bute House, 6 Charlotte Square, Edinburgh, EH2 4DR

for

The National Trust for Scotland

August 2017

P170078

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1.0 INSTRUCTIONS

1.1 Scope of Instructions

The Adams Napier Partnership was instructed by [REDACTED] the National Trust for Scotland's Head of Estates, on 3rd August 2017 to prepare a Schedule of Significant Features report for Bute House, 6 Charlotte Square, Edinburgh.

The purpose of the report is to identify key features at the property which should be retained/enhanced/investigated in the future, whilst also identifying features of lower significance which if lost or substantially altered would not have a detrimental effect on the property's significance.

1.2 Property Address

Bute House
6 Charlotte square
Edinburgh
EH2 4DR

1.3 Client's Name & Address

[REDACTED]
National Estates Manager
The National Trust for Scotland
Hermiston Quay
5 Cultins Road
Edinburgh
EH11 4DF

2.0 INTRODUCTION

2.1 Bute House, 6 Charlotte Square

Charlotte Square, in the heart of Edinburgh's New Town, is a large square of five-storey Georgian townhouses, built to the design of Robert Adam. Adam's designs were prepared in 1791 and the plots for the first houses to be built in the Square were offered for sale in the following year, shortly after Adam's death. The Square was completed in 1820 and surrounds a central garden with the Albert Memorial, added in 1870, at its centre. The Square is part of the Old and New Towns of Edinburgh World Heritage Site and is listed, category A.

Number 6 Charlotte Square, is the central piece of the north side of Charlotte Square, formed by numbers 1-11. Adam designed the north block in 1792 as a monumental, 100m long symmetrical palace façade. Two end pavilions with three bays and the advanced seven-bay centrepiece accentuate the plane. A large pediment resting on four Corinthian columns crowns the central front. It is decorated with festoons, balustrades and circular panels, and a plain panel interrupts the decoration of the frieze. Adam had probably envisaged three statues to crown the pediment and in one sketch he proposed sphinxes on the centrepiece rather than on the side pavilion as executed and visible today. The north block consists of eleven terraced houses today, but was originally sold in nine feus, (the end pavilions each being built as two houses). The feus were purchased by businessmen and developers who were required, by the conditions, to follow Adam's elevation of three storeys plus basement and attic. The

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materials specified in the conditions were white freestone from Craigleith quarry, with a slated roof and central lead flats.

Number 6 Charlotte Square, along with number 5 and 7, was acquired by the National Trust for Scotland in 1964 from the estate of the 4th Marquess of Bute through the National Land Fund procedures. Number 5 is currently let by the Trust as office accommodation, 6 (Bute House) is the official residence of the First Minister (leased from the Trust through the Bute House Trustees) and 7, the Georgian House, a re-creation of a Georgian townhouse of the late 18th – early 19th century, opened by the Trust in 1975 and managed as a visitor attraction. All three buildings are held inalienably.¹

Originally designed as houses for the wealthy professional and merchant classes, Charlotte Square gradually changed from residential into business use, which resulted in many alterations and additions throughout the Square, especially to interiors and rear elevations. During the early twentieth century, numbers 5, 6 and 7 were purchased by the 4th Marquess of Bute, a figure of great importance for the later development of the Square and the man who instigated the strong links between the Trust and the Square. Bute was responsible for an increased appreciation of the qualities of Adam's original design – culminating in the establishment of a Preservation Order for Charlotte Square in the 1930s – and began a move to restoration and improvement, which the Trust now continues. Bute reversed aesthetically damaging later alterations (increased window sizes, added attic dormers and internal modifications) to restore external façades. Internally his work was more concerned to re-invent the Adam interiors he felt the houses deserved. This work is of considerable national significance as an example of Adam revival style both for its intrinsic quality and its design merit.

The 2007 Conservation Plan prepared for 6 Charlotte Square describes the development of the house, particularly alterations carried out since the second half on the nineteenth century. These comprised rear extensions at basement level and the insertion of a hoist, later replaced by a lift to the north of the stair. The most significant alterations have taken place on the ground floor. During the 1920s the vestibule was reorganised, with a fireplace inserted opposite the entrance which resulted in access to the main stair being altered and a reduction in floor space in the front two rooms. Later alterations included services installations, a new bathroom located in the Ante-room of the Dining Room and new toilets located in the room to the west of the entrance to service functions. On the upper floors, access between the first-floor front and rear Drawing Rooms was blocked up, while minor alterations were carried out on the second floor to accommodate services, to provide a bathroom and kitchen. The attic floor was extended and altered twice in the second half on the nineteenth century, some of which was later reversed by Bute in the 1920, with later alterations including the addition of a lift motor room and a new shower room.²

2.2 Summary of findings.

Externally, the fabric should be continued to be surveyed, maintained and monitored to preserve the highly significant Adam design, with no interventions carried out which impact on its visual aesthetics. Internally, those features contained within the property's listed building report,³ such as decorative plasterwork and chimneypieces should be retained along with fixtures and finishes within the main stair and principal rooms on the ground and first floors which should be considered of great significance and preserved.

Where possible, during future internal future refurbishment or decorations work, consideration should be given to investigating historic paint schemes which may help inform future work. Similarly, the opportunity to reverse or minimise the impact of visually obtrusive or previously inappropriate

¹ Extracted from *NTS Property Statement, Charlotte Square*.

² Bute House, No. 6 Charlotte Square – *Conservation Plan*, Simpson & Brown, 2007

³³ <http://portal.historicenvironment.scot/designation/LB28502>, as appended.

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interventions, such as surface mounted services, ironmongery and aged fittings should be considered. Likewise, though not a high priority, reinstating lost fireplaces or earlier room configurations may be considered desirable during the planning stages of future projects.

There are no urgent detrimental features or elements within the property that need to be addressed, though in the longer term some do need to be considered. Further investigation is needed to determine floor loadings, particularly in the second floor Sitting Room, directly over the ceiling of the first floor Drawing Room, which has a history of cracking, and the floor of the Drawing Room, both of which are live. Finally, the source of dampness affecting the two basement offices and attic coomb window should be rectified.

3.0 GENERAL POLICIES

In addition to the items contained in the vision column of the "Schedule of Significance" table below, the following general policies and principles should be observed.⁴

BS Guidelines

In general, all proposed work should be carried out in accordance with the British Standard Guide to the Principles of the Conservation of Historic Buildings BS7913. All repair, conservation, adaptation, alteration, or improvements should observe the Trust's adopted *Conservation Principles*, published in July 2003 and should embrace the philosophies contained within international conventions and conservation charters. They should be based jointly on the evidence of the building and upon archival evidence; there should be a presumption against conjectural restoration or reconstruction and the works should involve the minimum of intervention to the historic fabric, and should, wherever possible, be reversible.

Archaeological Recording

Where alteration work is proposed in the house, resulting in significant opening up in an area where new evidence may be uncovered, the National Trust for Scotland should be informed to assess if an archaeologist should be brought in to formally record and interpret any findings. Similarly, when planning redecoration schemes within the house, the opportunity should be taken to investigate historic paint schemes to help inform future project work.

Existing Building Fabric

Historic building fabric, forming part of a listed building, should be treated respectfully. It should be retained and repaired wherever possible. There should be a general presumption against the loss of original fabric unless it is proved to be unavoidable. Only accredited conservation professionals and experienced skilled contractors/ conservators should be appointed to deliver future project work, regardless of the extent of works to be undertaken. The exteriors of the property should continue to be surveyed, maintained and monitored to preserve its appearance and prevent loss of original/early fabric, particularly masonry elements on its principal south facing façade.

Repair

Repairs to the historic building fabric should be conservative in nature, to avoid the appearance of over restoration, but should be carried out to the highest conservation standards using appropriate traditional materials and construction, generally on a like for like basis. Any repair approach should follow guidance given in Technical Advice Notes and other recent advisory publications from Historic Environment Scotland and other approved sources providing approved conservation guidance

⁴ A number of these have been abstracted and amended from the Bute House, No. 6 Charlotte Square – *Conservation Plan*, Simpson & Brown, 2007

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Compatibility of Change-of-use

Any future change-of-use should be compatible with the original use of the historic building, to achieve the best possible fit. In this way, the original design will not be compromised and the character and relationship of the internal spaces can be retained.

Alterations and Interventions

The Robert Adam design of the unified façade is the most important element of the exterior. No significant changes to the architecture should be contemplated. Any repairs or replacement materials should exactly match the original in appearance and character. Alterations and interventions should be strictly controlled and should not be permitted in the most significant areas. They should respect the architectural composition and integrity of the design of the original building and its setting, the implications of alterations and interventions need to be pragmatically considered and, wherever possible, sensitively accommodated within the concept of the original design. All such new work must be carried out to the highest standards of design and construction. The presumption should be that any large-scale refurbishment/development project is preceded by an approved and updated conservation plan. All changes should be recorded in drawings and photographs and conservation planning documents updated to inform future works/understanding.

Maintenance

The property should have a planned programme of maintenance implemented to keep the weathering surfaces in good order, ensure that all services are operating effectively and to protect the vulnerable internal fabric from damage. A comprehensive maintenance regime should be prepared by a suitably qualified person, and formally adopted, with sufficient funds put aside for quinquennial inspections and consequential works.

Disabled Access

All parts of the house should be accessible, as far as reasonably possible, without compromising the clarity of the architecture, including that of the internal layout. Proposals to improve access from Charlotte Square and within the property from the Entrance Hall to the stair hall are likely to have a minimal impact on the property.

[REDACTED]

[REDACTED]

[REDACTED]

Internal Layout

The current internal layout of Bute House is reported to be fit for purpose, with no proposals planned to reinstate the original Georgian layout. [REDACTED]

[REDACTED]

[REDACTED] Similarly, investigations should take place to assess the impact of floor deflections and movement at first and second floor levels.

In future, during the planning stages of any future major refurbishment project, any proposed changes should have regard to the original layout and design of the property and an assessment made to determine if reinstatement is appropriate.

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Collections

Dialogue should continue with the National Trust for Scotland's collection care team regarding the on-going handling, storage and protection of collections and finishes/fittings, especially during any future refurbishment works. In addition, continued monitoring of the internal environmental conditions within the property, should also continue as part of an overall strategy for the interiors.

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4.0 SCHEDULE OF SIGNIFICANT FEATURES

Bute House, 6 Charlotte Square, Edinburgh, EH2 4DR

*for purposes of description it is assumed the front principal façade faces south.

Element	Location	Description	Comments/observations	Vision
Exteriors	All elevations and pitches	Slate pitched roof, lead flat roofs, external masonry, timber sash and case windows, doors, rainwater goods, railings.	Survey, monitoring, maintenance and repair.	<p>Continue to carry out Quinquennial Surveys and regular monitoring, maintenance and appropriate repair to preserve the exteriors of the property, particularly the principal façade which overlooks Charlotte Square to the south. The presumption should be against any change which will adversely impact upon the main elements of the exteriors such as the roofs, chimneys, masonry, windows, doors and railings</p> <p>Maintain records of all maintenance activities and provide copies to the NTS on a monthly and/or annual as necessary.</p> <p>When planning external works, consideration should also be given to the presence of bats or birds. All bats and their roosts are fully protected by law and it is a criminal offence to disturb, damage, block access to/from or destroy a bat roost. It is also a criminal offence to kill or injure a bat. It is recommended that prior to undertaking any extensive external repairs a suitably qualified and licenced person be appointed to undertake a bat/bird survey at the property.</p>

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Element	Location	Description	Comments/observations	Vision
Interior	Basement	Basement floor, [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]	<p>The basement area is functionally decorated and finished appropriately for its current use [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]</p> <p>The access lift, located in the lightwell to the east of the entrance is due to be refurbished.</p> <p>[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]</p>	<p>Although surface mounted servicing is visible throughout the basement area, options to discreetly route new heating pipework should be considered, utilising false ceilings and cupboards to enable pipes to be taken beneath timber floors where possible. In addition, during future upgrade works, the opportunity to remove redundant services and/or discreetly re-route existing should also be considered.</p> <p>[REDACTED] [REDACTED] [REDACTED] [REDACTED]</p> <p>[REDACTED] [REDACTED] [REDACTED]</p> <p>Investigate and make good the source of dampness [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]</p>

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Element	Location	Description	Comments/observations	Vision
Interior	Ground Floor and main stair.	Ground floor, comprising Entrance Hall, Reception, visitor toilets, Dining Room, catering kitchen, lift and stair leading to upper floors.	<p>Though altered in the Bute work of the 1920s from its original configuration, the Entrance Hall, with rosetted decorative plaster ceiling and frieze, high quality finished joinery, stone flagged floor and white marble chimneypiece retains much significance.</p> <p>The stair hall is accessed by a glazed door to the right of the fireplace, which is hidden from view when the property entered from Charlotte Square. The doorway is not wide enough to meet access regulations.</p> <p>Improvements to the visitor toilets are currently being planned.</p> <p>The hall stair is surmounted with a glazed cupola and coved decorative plaster ceiling, with panelled doors on each floor, decorative cast iron balustrades and timber handrail, stone stair treads, stone flag floors (timber at attic floor level), decorative light fittings hung room chains, pressed steel radiator.</p> <p>The recently decorated Dining Room to the rear, like the Entrance Hall, was altered in the 1920s, however, the chimneypiece, decorative ceiling and fixtures/fittings remain significant.</p> <p>The catering kitchen has recently been refurbished.</p>	<p>Alterations which impact on significant features such as decorative plasterwork, fireplaces and stone floors should be avoided.</p> <p>During forthcoming refurbishment or redecoration schemes, consideration should be given to minimising the visual impact of surface mounted servicing, particularly in the Entrance Hall, and carrying out historic paint research to inform future decorative schemes.</p> <p>During planned toilet upgrades, the opportunity to re-plaster the ceilings should be considered.</p> <p>Investigate minimising the impact of existing services and new heating pipework rising through the lobby adjacent to the lift by re-ling the wall opposite the lift entrance.</p> <p>During planned heating upgrades, consider replacing the pressed steel radiator in the hall stair.</p>

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Element	Location	Description	Comments/observations	Vision
Interior	First Floor	First floor comprising Drawing Room overlooking Charlotte Square, with Cabinet Room and Kitchen/Lift to rear.	<p>Again, the main reception rooms on the principal first floor were altered during the Bute works of the 1920, with the connection between the front Drawing Room and rear (now Cabinet Room) blocked up and a decorative screen removed in the latter. There are currently no proposals to reinstate the earlier configuration of the main reception rooms, however, the Drawing Room is due to be redecorated in 2018, which follows the recent decoration of the Cabinet Room. During the decoration of the Drawing Room, cracking to the ceiling will be investigated and made good, and the parquet flooring restored. None of the works planned is likely to impact on the decorative ceilings, joinery finishes and chimneypieces which are significant.</p> <p>There is noticeable deflection and movement on the Drawing Room floor.</p> <p>The kitchen to the rear is modern, not to catering grade, designed to service meetings and functions.</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p>	<p>During the forthcoming redecoration project, consideration should be given to carrying out historic paint research to inform future decorative schemes.</p> <p>The chimneypiece should be adequately protected and if necessary discussions had with the NTS Conservator regarding protecting, moving and storage of collections during the works.</p> <p>The cracking to the ceiling and floor loadings should be assessed by a Conservation Accredited Structural Engineer.</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>During any future planned upgrade of the Kitchen, consider re-routing surface mounted servicing and re-plastering the ceiling.</p>

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Element	Location	Description	Comments/observations	Vision
Interiors	Third Floor Attic	The attic floor [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]	[REDACTED] [REDACTED] [REDACTED] [REDACTED] Heating improvements are being planned for the attic rooms to improve comfort levels. Discussions are taking place to establish appropriate pipe routes to ensure minimal impact on the significance of the property. [REDACTED] [REDACTED] [REDACTED] [REDACTED] As has happened elsewhere throughout the property, doors leading from the stair have been improved to increase their fire rating, however, many still retain modern ironmongery. The small round window within the coomb cupboard to the south overlooking Charlotte Square has a rotten frame.	[REDACTED] [REDACTED] [REDACTED] Establish the construction of the landing floor [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] floorboards should be recorded and lifted carefully to minimise damage (if possible in conjunction with HES) and notching of joists kept to a minimum to reduce risk of affecting impact on structural floor loading. Consider specifying radiators appropriate to the significance and status of the property, or measures to minimise their visual impact. [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] It would be desirable to replace the ironmongery on the doors from the stair landing and reinstate fireplaces [REDACTED] [REDACTED] [REDACTED] Carry out a temporary repair to the rotten window frame and programme in longer lasting repairs to coincide with access being made available externally.

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Element	Location	Description	Significance	Vision
Interiors	General	Maintenance.	Compliance maintenance: Periodic electrical testing, portable appliance testing, gas appliance servicing, asbestos management, fire risk management, legionella, lightning protection, lift servicing.	Maintain records of all maintenance activities and provide copies to the NTS on a monthly and/or annual as necessary.

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Conclusion

In architectural terms, the category A listing of 6 Charlotte Square, located within Edinburgh's World Heritage site alone means it is of international significance. However, Charlotte Square stands out, not only as the 'Grand Finale' of the first phase of New Town development, but also against other European examples, such as the baroque *piazas* of Rome, *Place de la Carriere* in Nancy or *Fitzroy Square* in London. Designed by Robert Adam in 1792, at the end of his career, the unified façades present a composition of palatial grandness to the Square, belying the simple family town houses behind. North side of Charlotte Square was the first to be built and is closest to Adam's design. The later alterations carried the direction of the 4th Marquess of Bute, set out to remove Victorian additions and restore the Georgian character, as they understood it. It is significant for raising awareness of the value of the Georgian architecture in the early 20th century. The social history of Bute House reflects social changes in Charlotte Square. Originally a town house for rich merchants and nobles, it became a hotel, the residence of the Lord Provost and in the 1920's a doctor's consulting rooms and residence. Since becoming the residence for the Secretary of State for Scotland and now of the First Minister, Bute House ensures that Charlotte Square retains its social prestige.⁵

The overall condition of Bute House is good, with the significance of the exterior being maintained by regular survey, monitoring and maintenance, which should continue. Likewise, ongoing and planned improvements within the house is not affecting the significance of the interiors and provide an opportunity not only to improve the comfort of accommodation, but also to minimise the impact of previous interventions and increase an understanding of the property's historical development.

Signature

Representing

Date




Adams Napier Partnership

10.8.17




Adams Napier Partnership

10.8.17

⁵ Extracted from Bute House, No. 6 Charlotte Square – *Conservation Plan*, Simpson & Brown, 2007

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Appendix A: Listed Building Report

Listed Building Report

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HISTORIC SCOTLAND

EDINBURGH
BURGH

EDINBURGH, CITY OF COUNCIL

STATUTORY LIST

Information Supplementary to the Statutory List
(This information has no legal significance)

HB Number 28502	Item Number: 25 W	1-11 (INCLUSIVE NOS) CHARLOTTE SQUARE WITH RAILINGS, LAMP STANDARDS AND BOUNDARY WALLS
Group with Items:		
Map sheet: NT27SW	Category: A	
	Group Category:	
	Date of Listing 03-MAR-1966	

Description:

Robert Adam, 1793-1805. Symmetrical 3-storey basement and attic 27-bay neo-classical palace block consisting of 11 houses, 9 entered from front and 2 from ends. Polished cream sandstone ashlar. Rock-faced basement; V-jointed rustication at ground floor with impost course where appropriate; cill course to 1st and 2nd floors (excepting pavilions); cornice and blocking course.

S (CHARLOTTE SQUARE) ELEVATION: slightly projecting 7-bay centrepiece with engaged tetrastyle portico flanked by paired columns, breaking forward again; balustrades between column bases; windows at 1st floor in round-arched recesses alternate with circular plaques; carved and fluted frieze with blank panel at centre; balustraded parapet framed by festoons. End pavilions broader spaced with pilasters to upper floors; Venetian windows at ground in round-arched recesses; at 1st floor, balustraded windows, tripartite window in round-arched recess at centre and flanking windows with consoled cornices; solid parapet with festoon at centre supporting sphinx; pyramidal roof. Inner bays arcaded at ground. Tripartite doors with variety of radiating fanlights at centre of centrepiece and pavilions, thence every 3 bays moving outwards; original metal fanlights to Nos 1, 2 and 3.

W (GLENFINLAS STREET) ELEVATION: 5-bay; basement built out to provide full-width platt to ground floor. Doorway at centre as above (later 2-storey porch removed); all windows blind except to far left at ground and 3 alternating at 1st floor.

E (NORTH CHARLOTTE STREET) ELEVATION: 3-bay; basement and door as above, with impost course at ground. Upper floors with corner pilasters and slightly projecting centrepiece; arcaded 1st floor with blind balustrading and fluted impost course; rosettes flank centre window at 2nd floor (1 glazed); balustrade and wallhead stack at centre. Large box dormer.

REAR ELEVATION: dressed rubble. Mostly regular with many cast-iron balconies at 1st floor; canted dormers to W, full attics to centre and E (with 1 exception). Various extensions at basement level.

Timber sash and case 12-pane windows; some plate glass to rear. Grey slates, ashlar coped skewers; corniced ashlar stacks.

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INTERIORS: Nos 1 and 2 interlock; the former with one of finest interiors in Edinburgh: small entrance leads straight into rectangular stairwell with fine wrought-iron balustrade; ceiling with fan in concave husk garlands; former Dining Room to front with arched pilastered sideboard recess; later opening to rear room filled by gothic astragalled glass screen installed in 1968 by Robert Hurd & Partners (made by Whytock & Reid); enriched ceiling with garlanded oval; former Drawing Room with fine ceiling of 8-point star set in oval; enriched timber chimneypieces installed in 1968, at which time links made at all floors with No 2. This remodelled circa 1840 with heavy Greek detailing. Nos 1-4 are now single office. No 5 remodelled from 1903 in finest quality by A F Balfour Paul (manufactured by Scott Morton) for Lord Bute with oak panelling to ground and stair, cedar detailing at 1st floor and naturalistically painted ceiling, copied from a Adam design for Luton Hoo, to Drawing Room, and similar one to interconnecting Rear Drawing Room; fine contemporary marble chimneypieces.

No 6, Bute House, with T-plan entrance hall with rosetted ceiling and consoled white marble chimneypiece; Dining Room to rear with enriched ceiling; large stairwell to right; fine Front Drawing Room with swagged oval ceiling and beautiful white marble chimneypiece, contemporary but not original to house, with centre panel of Galatea; similar but original chimneypiece to Rear Drawing Room. David Rhind, Thomas Leadbetter and Balfour Paul all made alterations, respectively, 1867, 1889 and 1924.

No 7 heavily restored, 1975; flagged hall and rectangular stairwell with swagged oval skylight; Dining Room with early 19th century black slate chimneypiece; room to rear at ground with timber and gesso chimneypiece from Tarvit House, Fife. 1st floor cornices of 1975, Drawing Room chimneypiece from No 5, that to rear from Tarvit House. Wine cellar is original. Alterations by John Watherston and Son, 1871 and 1889, Balfour Paul, 1926.

No 8 refitted in best late 18th century French manner in 1897-8; original 18th century enriched ceilings at ground, later versions at 1st floor.

No 9 with enriched ceiling to former Dining Room.

RAILINGS AND LAMP STANDARDS: cast-iron spearhead railings and original lamp standards.

BOUNDARY WALLS: coped rubble boundary walls enclose former gardens (now car parks) to rear.

References:

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STATUTORY LIST

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RCAHMS INVENTORY no 140. MacRae Her 17. BOOK OF THE OLD EDINBURGH CLUB XXIII. Bolton THE ARCHITECTURE OF ROBERT AND JAMES ADAM (1927). A J Youngson THE MAKING OF CLASSICAL EDINBURGH (1966) pp93-7. Gifford, McWilliam and Walker EDINBURGH (1988) pp293-7.

Notes:

The square was designed in 1791, and the first house completed in 1794. Nos 1 and 2 were built by Alexander Stevens, architect and engineer; Nos 5, 6 and 7 were restored by the 4th Marquis of Bute, and accepted by the nation in lieu of death duties. No 5 was refitted in lavish Adam revival manner in the early 20th century by Lord Bute, and is now the head office of the National Trust for Scotland (NTS); No 6, Bute House, is the Scottish residence of the Secretary of State for Scotland (it was formerly the home of Sir John Sinclair); No 7 has been restored as the NTS's Georgian House having been the shop of Whytock and Reid for many years (in the early 19th century it was the home of the Farquharson's of Invercauld); No 8 has early 20th century French-style Drawing Room; James Syme and Lord Lister formerly lived at No 9. Some of the windows at 1st floor had their cills lowered in the 19th century, being subsequently restored in the 1920s at Lord Bute's instigation, the roof line being tidied up at the same time.

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Appendix C: Photographs



The principal south facing façade of the north side of Charlotte Square, 1967. External survey, monitoring and maintenance should continue to preserve the highly significant exterior of the property. (HES)

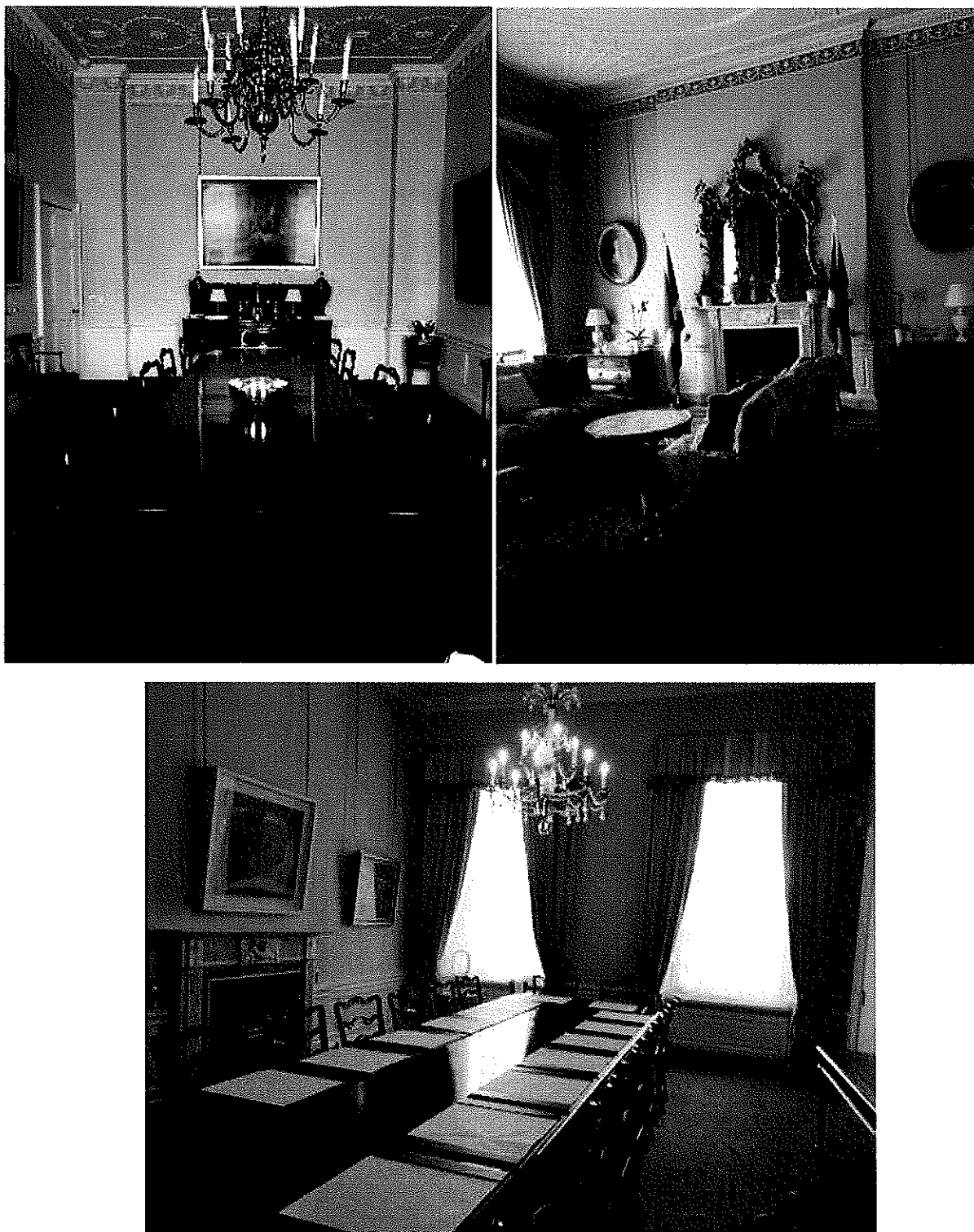


The Entrance Hall, although altered in the 1920s, retains much significance and should be preserved.

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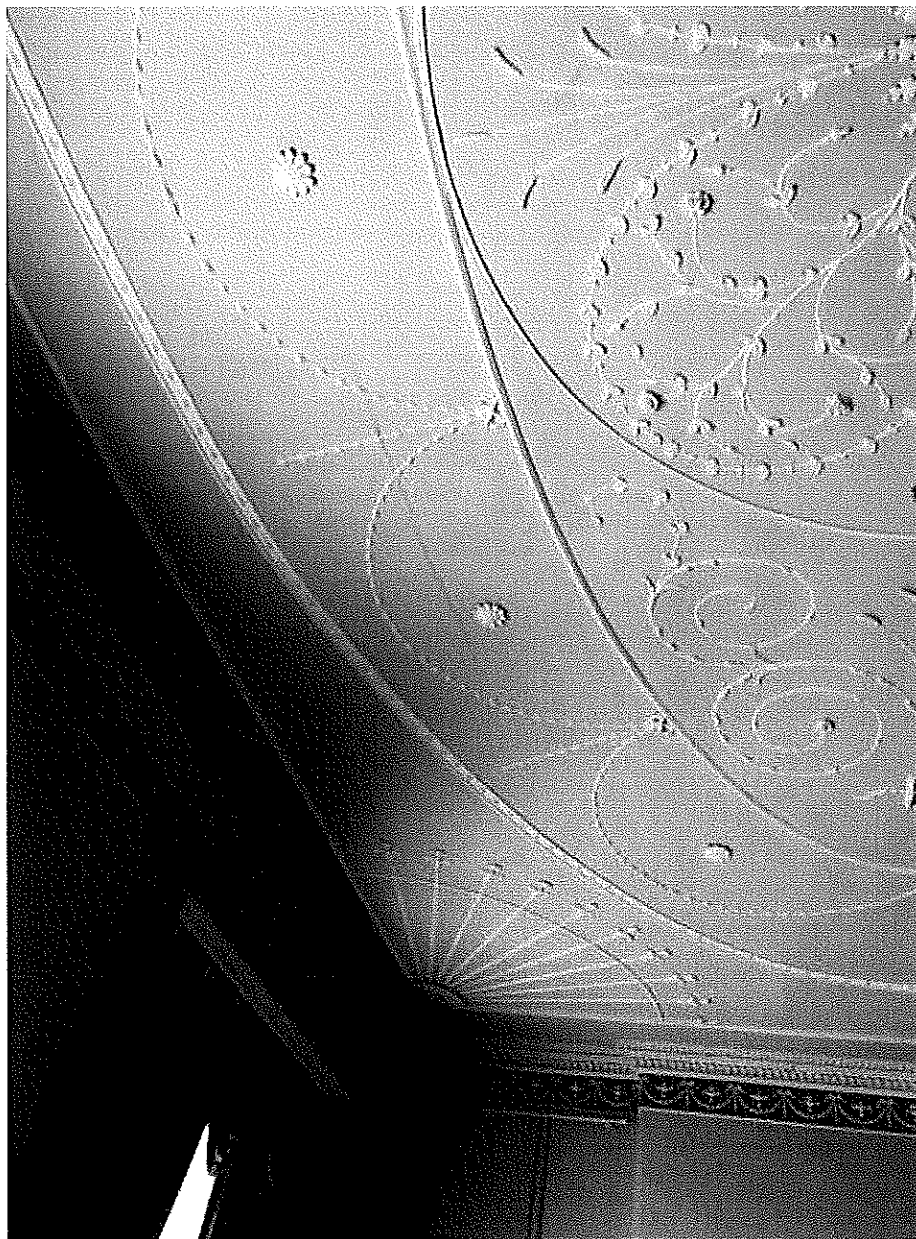
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Any future refurbishment works programmed within the house should be planned to avoid risk of key features such as decorative plasterwork, chimney pieces and joinery fixtures and finishes with the principal rooms of the ground and first floors. Where possible, historic paint analysis will help inform future decorative schemes.

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The cause of cracking in the ceiling of the Drawing Room should be investigated and made good prior to decoration. Similarly, investigations to determine the causes of movement and deflection in floors at first and second floor levels should proceed timeously.

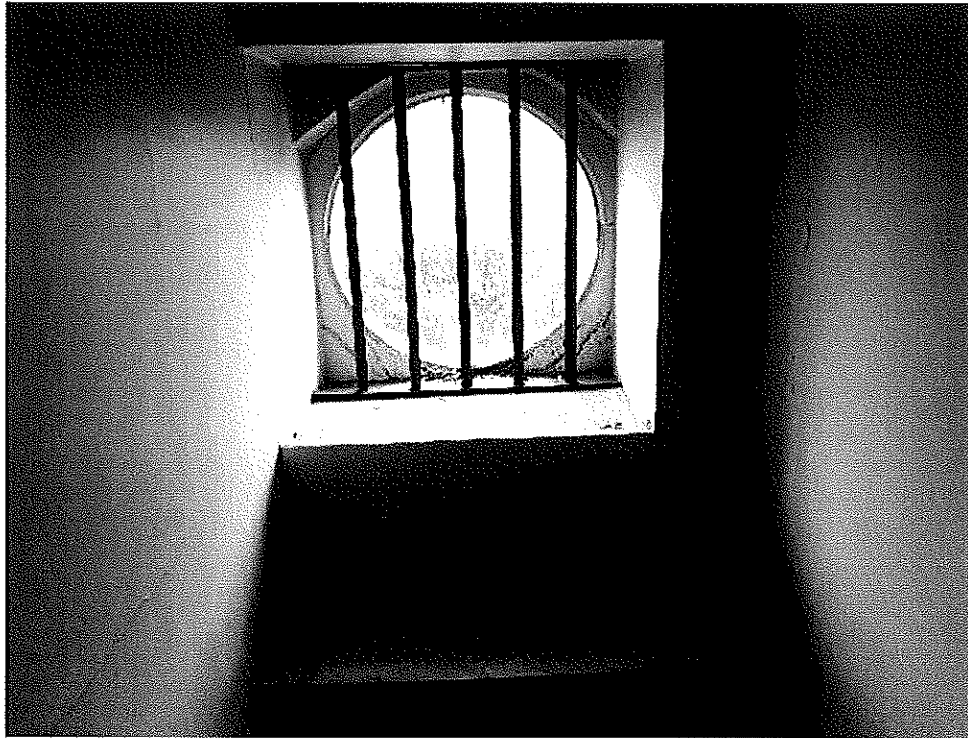
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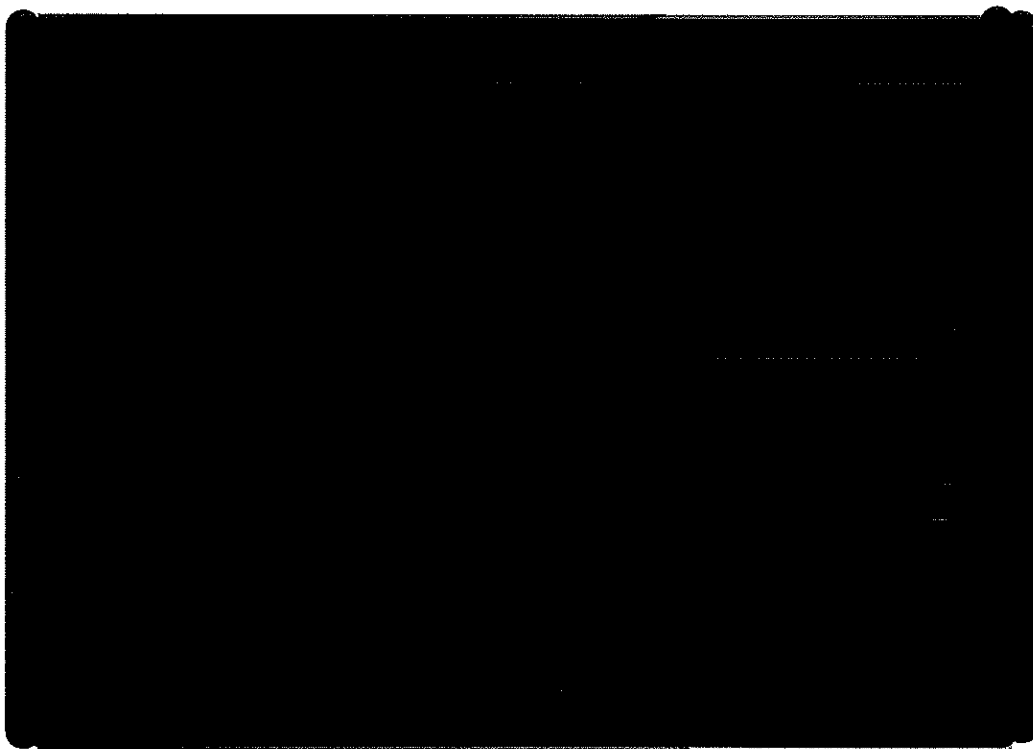
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A temporary repair to arrest rot to the window in the attic coomb cupboard should be planned ahead of longer lasting repairs when access is available.



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