43 West Street.

The front façade is of brick in Flemish bond with ruddled finish and remnants of tuck pointing and Gault brick for quoins and key stones.



The basic plan form is similar to No. 4 Church Street with corridor along south east wall giving access to front and rear rooms. The basement is accessed through a door under the stairs and has an interesting reused beam. This has roll mouldings that are finished around the profiles of moulded mullions that would have been held in place by large pegged mortises and small un-pegged mortises.

The dogleg winder staircase is positioned between the corridor and back to back fireplaces with an arched opening with reeded architrave adjacent giving access between front and rear rooms.





The width of the flight of stairs from half landing to hall gradually widens and has a stick balustrade with mahogany handrail. In the hall corridor the mahogany handrail against the wall crosses a reeded pilaster with console brackets with the opposing feature on the south east wall being crossed by the dado rail. Other balustrades are of Chinoiserie style with mahogany handrails and a modern variation at the upper level where changes have been made to connect the attics of the rear extensions.





Simpler form of balustrade when modified to gain access to the rear extension.

Internal beams are cased but in the front bedroom part of the casing is loose showing that the beams are of pine as are internal timber-framed partitions that are lathed and coated in lime plaster.





The roof construction is also in pine and has evidence of chiselled carpenter's



marks. The roof type is of principal coupled rafters with butt purlins and collars.



The list description comments that this is probably an extensively altered 17th century building however most of the features and structure point to a date of 18th century. The Chinoserie style balustrade is of very high quality carpentry and the ruddling and tuck pointing are also features of skilled and expensive workmanship.

Elphin & Brenda Watkin. November/December 2019



