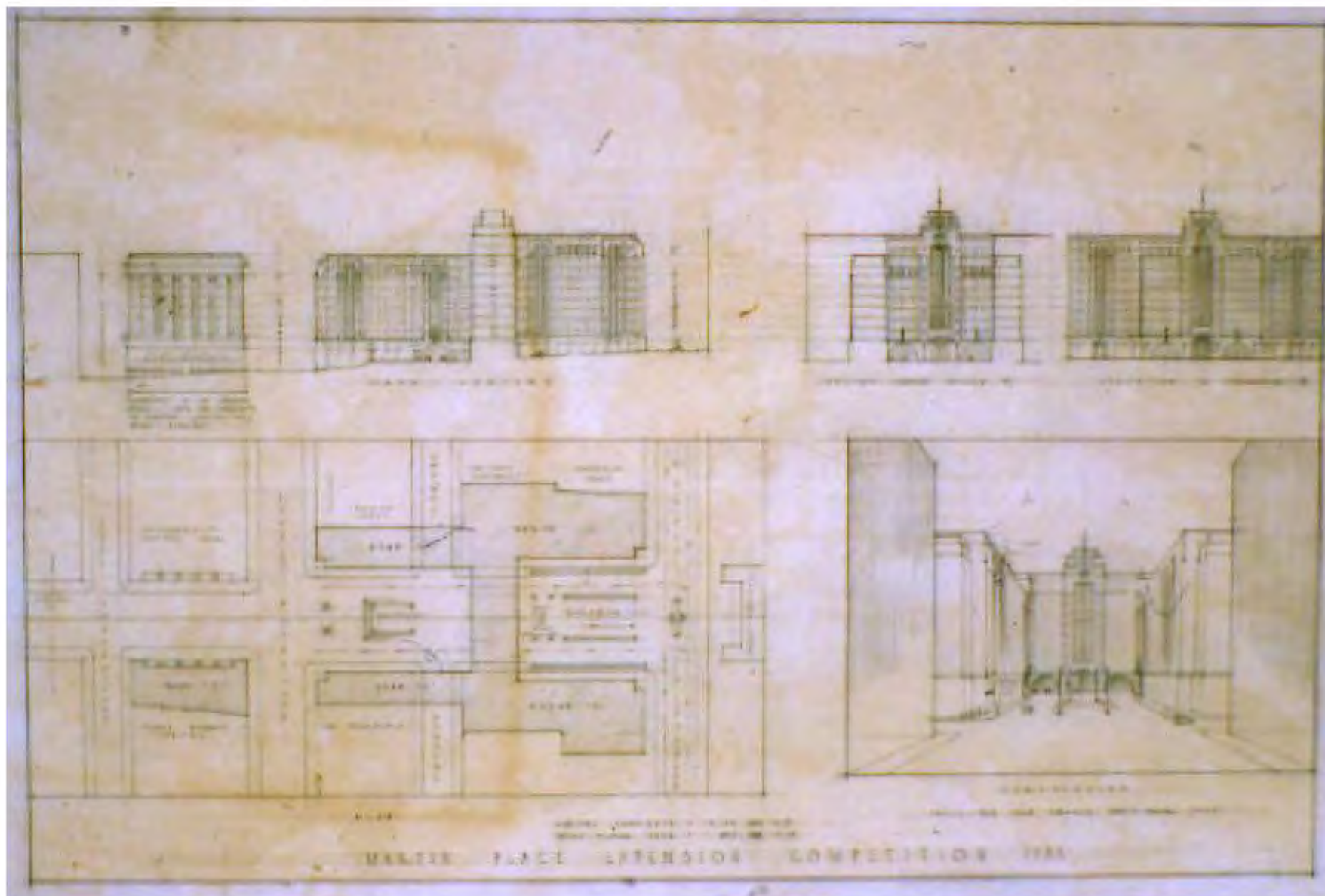


### Plate 1

Ellice Nosworthy. House for Mrs Burkitt, Pacific Road Palm Beach. 1928. Plans, section and elevations. Amy Burkitt was the mother of internationally renowned interior designer Marion Hall Best, and grandmother of architects Deirdre Broughton and Janet Single. Single recalled this Pacific Road house as "brilliant." (NLA manuscript collection on Ellice Nosworthy)



**Plate 2.**  
Winsome Andrew. Urban design entry for Martin Place Extension Competition, Sydney CBD. Elevations and plans. 1933 (collection of Chalice Roughan) .



ANZAC HOUSE: SECOND PREMIATED  
DESIGN BY MR. E. W. ANDREW,  
B.A.R.C.H., A.R.I.B.A. (F.), AND MRS.  
W. A. ANDREW, B.A.R.C.H., A.R.I.B.A.  
(A.). ELEVATION AND PLAN OF  
AUDITORIUM AND MAIN EN-  
TRANCE AND GALLERY.

### Plate 3

Winsome Andrew. Main designer of Eric W. Andrew competition entry for Anzac House, Sydney CBD, which won second prize. 1948 (*Architecture* January 1949).

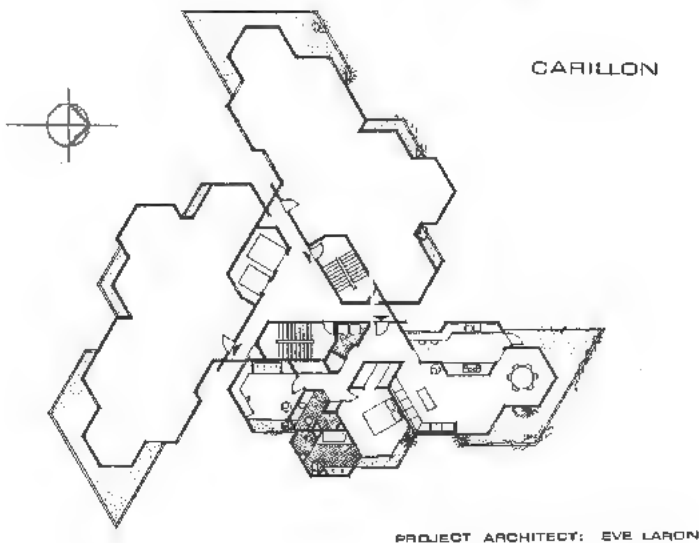


### Plate 4 (Left)

Judith Macintosh. Multi-storey office building. Final year student design, which won the University of Sydney architecture school's Sulman Prize in 1944. Macintosh also received the University Medal for her year (drawings held by the University of Sydney Architecture School).

### Plate 5 (Above)

Judith Macintosh. As above, elevations and plans.



**Plate 6** (Above left)  
Eve Laron, design architect for  
Eric Towell & Associates.  
Carillon Tower, Manly 1973.  
22 storey residential apartment  
block. Photo of lightwell by E.  
Laron (collection of Eve Laron).

**Plate 7** (Left)  
Eve Laron, design architect for  
Eric Towell & Associates.  
Carillon Tower, Manly 1973.  
Plan of typical apartment,  
designed as interlocking  
hexagonals (collection of Eve  
Laron).

**Plate 8** (Above right)  
Eve Laron, design architect for  
Eric Towell & Associates.  
Trident Tower, Manly, 1974. 18  
storey residential apartment  
block. Photo of exterior by E.  
Laron (collection of Eve Laron).





**Plate 9 (Above)**

Penny Rosier. Harrison House or "Solar G2", West Pennant Hills, Sydney. 1981. Won RAIA NSW Chapter Merit Award 1982 (shared with business partner Gareth Cole).

Photograph of interior (with Jennifer Taylor, left and Penny Rosier, right) by M. Dupain (collection of Penny Rosier).



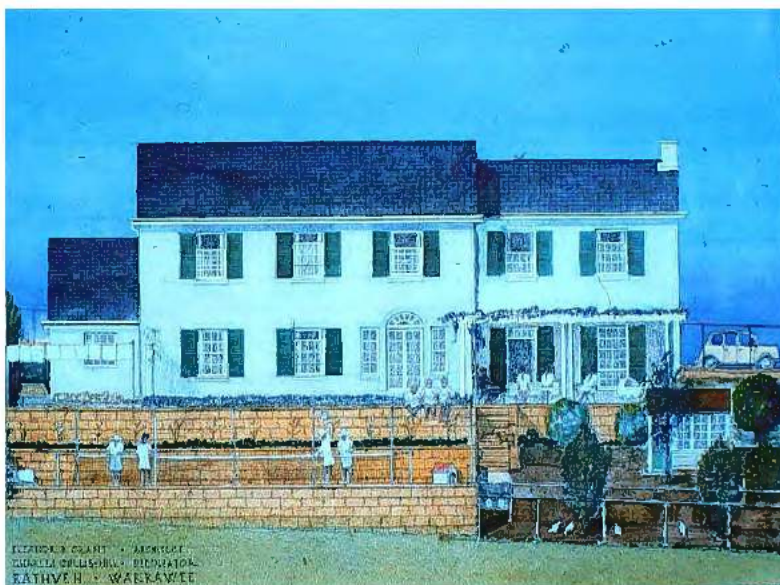
**Plate 10 (Left)**

Beverley Garlick. Petersham College of TAFE, Leichhardt. 1984. Awarded RAIA NSW Chapter Merit Award (NSW Department of Public Works, 1986).

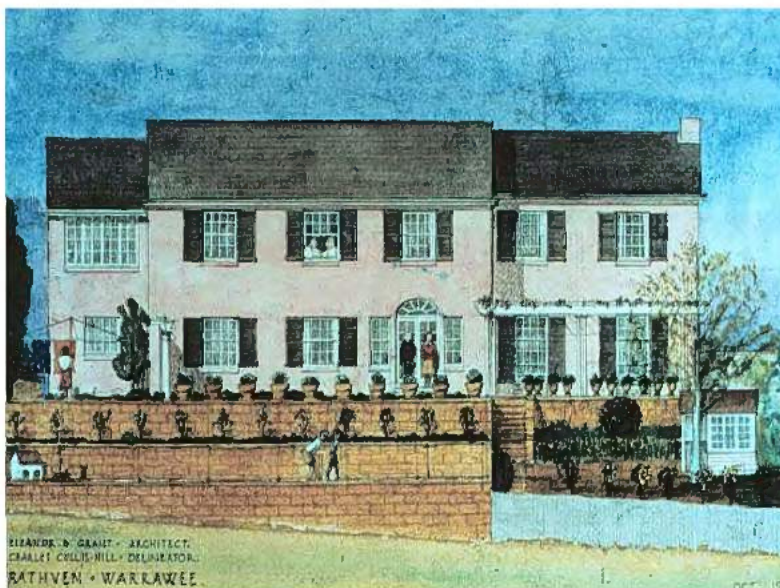


**Plates 11 and 12**  
Kathleen Moss. Rutherford House, built for herself as a final year architecture student, Palm Beach. 1935. Photos by K. Moss (Collection of Kathleen Moss).

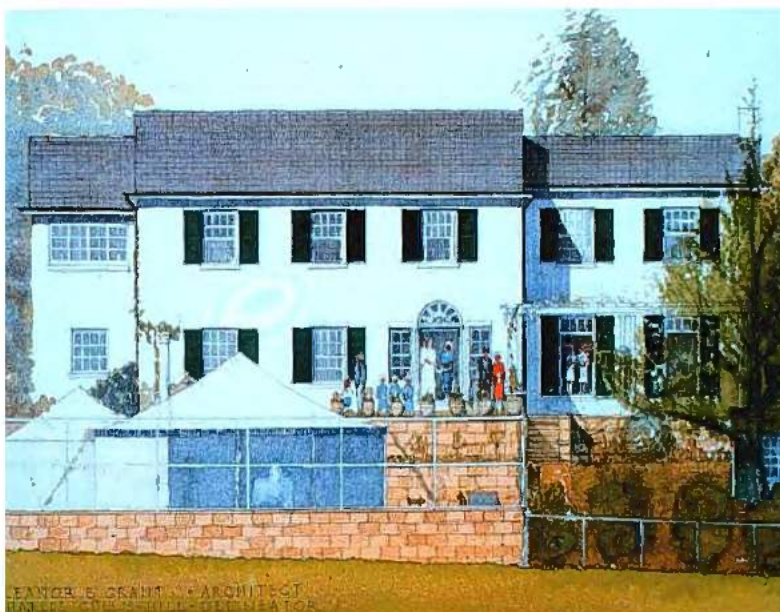




**Plate 13**  
Eleanor Cullis-Hill.  
Rathven, 29 Bangalla St,  
Warrawee. 1939. Drawn  
by Grandison Cullis-Hill,  
c.1950 (collection of  
E.Cullis-Hill).



**Plate 14**  
Eleanor Cullis-Hill.  
Rathven. 29 Bangalla St,  
Warrawee. 1939. Drawn  
by Grandison Cullis-Hill,  
c.1961 (collection of  
E.Cullis-Hill).



**Plate 15**  
Eleanor Cullis-Hill.  
Rathven, 29 Bangalla St,  
Warrawee, 1939. Drawn  
by Grandison Cullis-Hill,  
c.1973 (collection of  
E.Cullis-Hill).



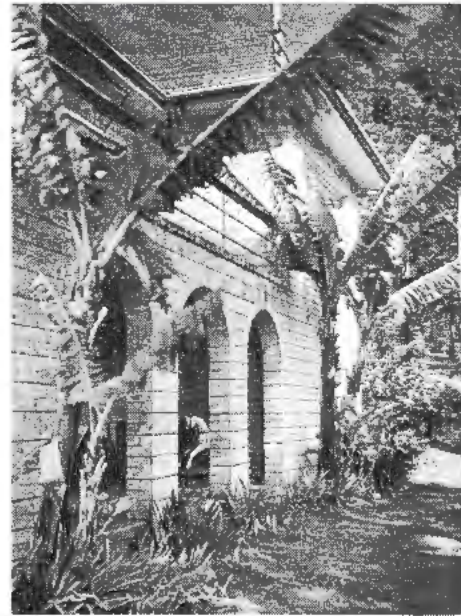


**Plates 16 and 17**

Nancy Davey. Netherby, 31 Bangalla Street, Warrawee. 1939.  
Photos of south façade to street by B.Hanna.



Mrs. Kathleen Gray in the kitchen she built herself.



**Plate 18**

Kathleen Gray. Gray preparing refreshments in her kitchen, Gray House, 19A Buckingham St, Killara. c.1937 (*Australian Home Beautiful* August 1948, photo also reproduced in *Sydney Morning Herald* 4/11/1937).

**Plate 19**

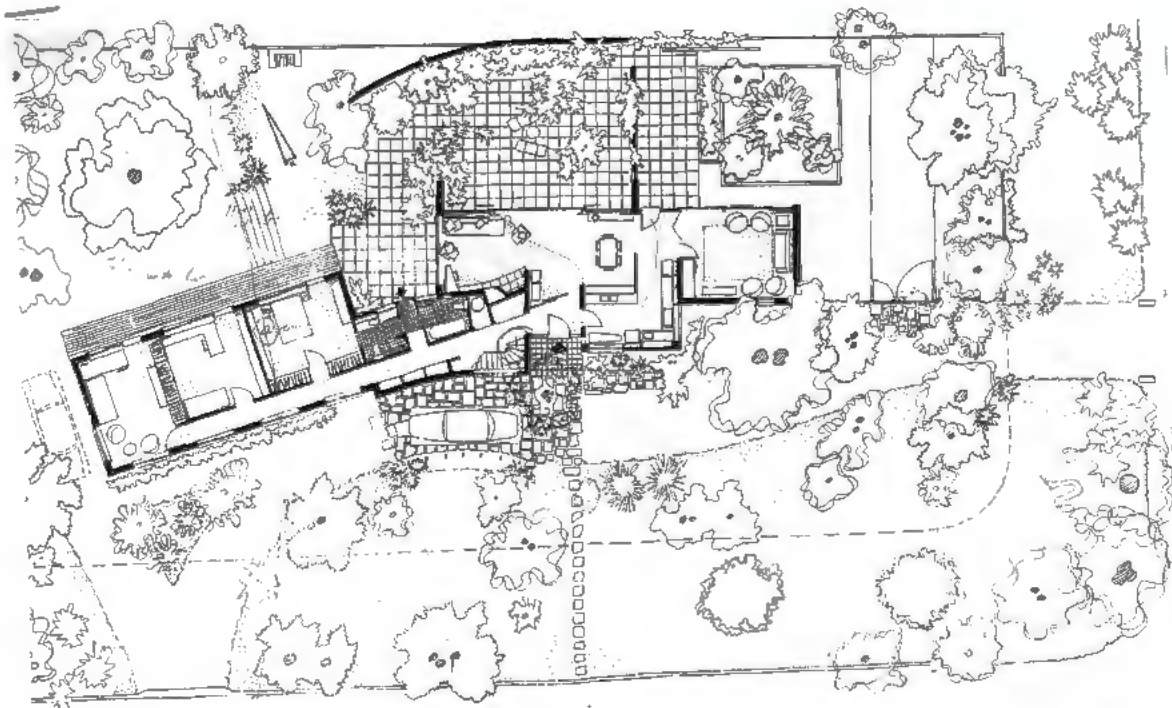
Kathleen Gray. Gray House, 19A Buckingham St, Killara. c.1937 (*Australian Home Beautiful* August 1948).

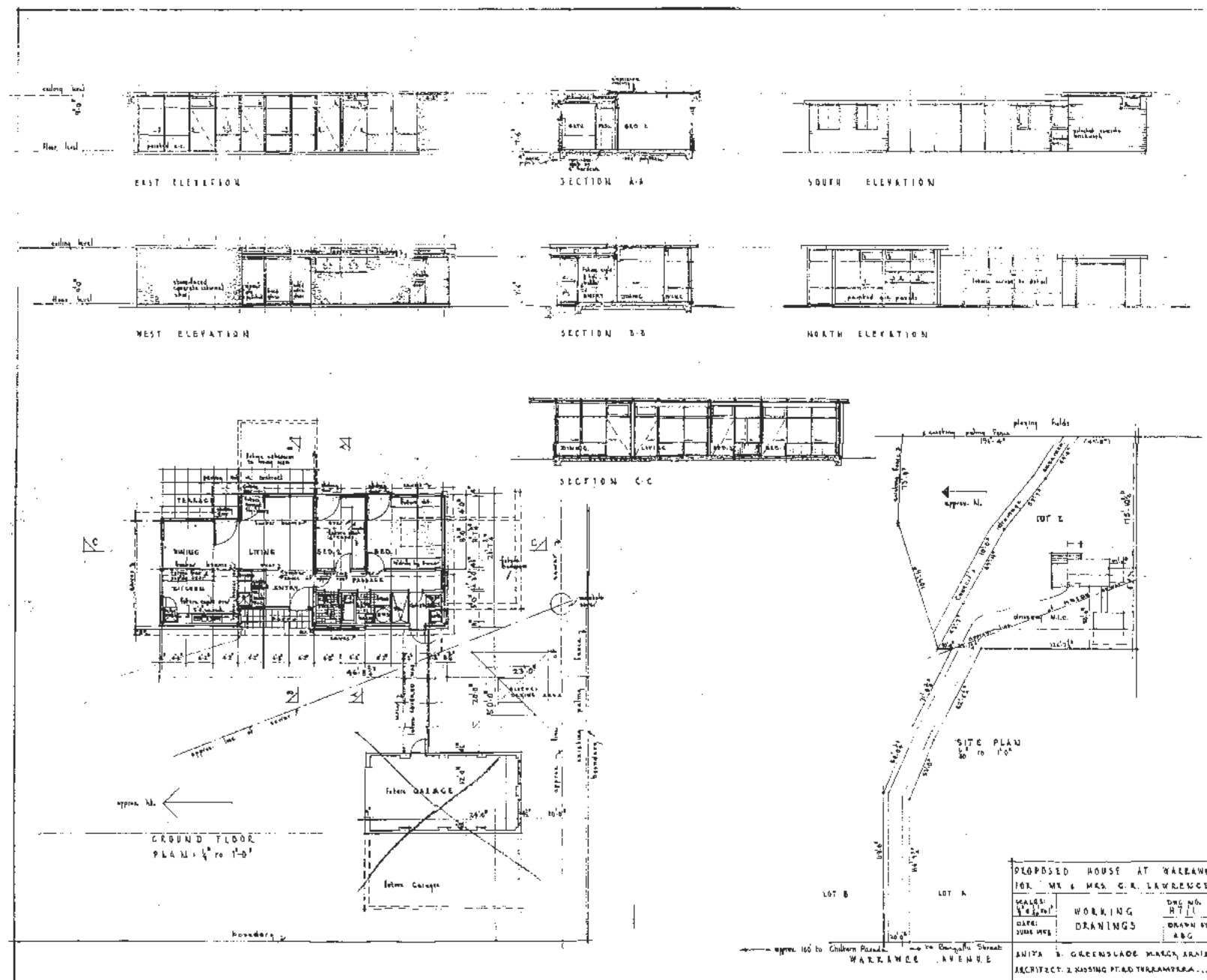




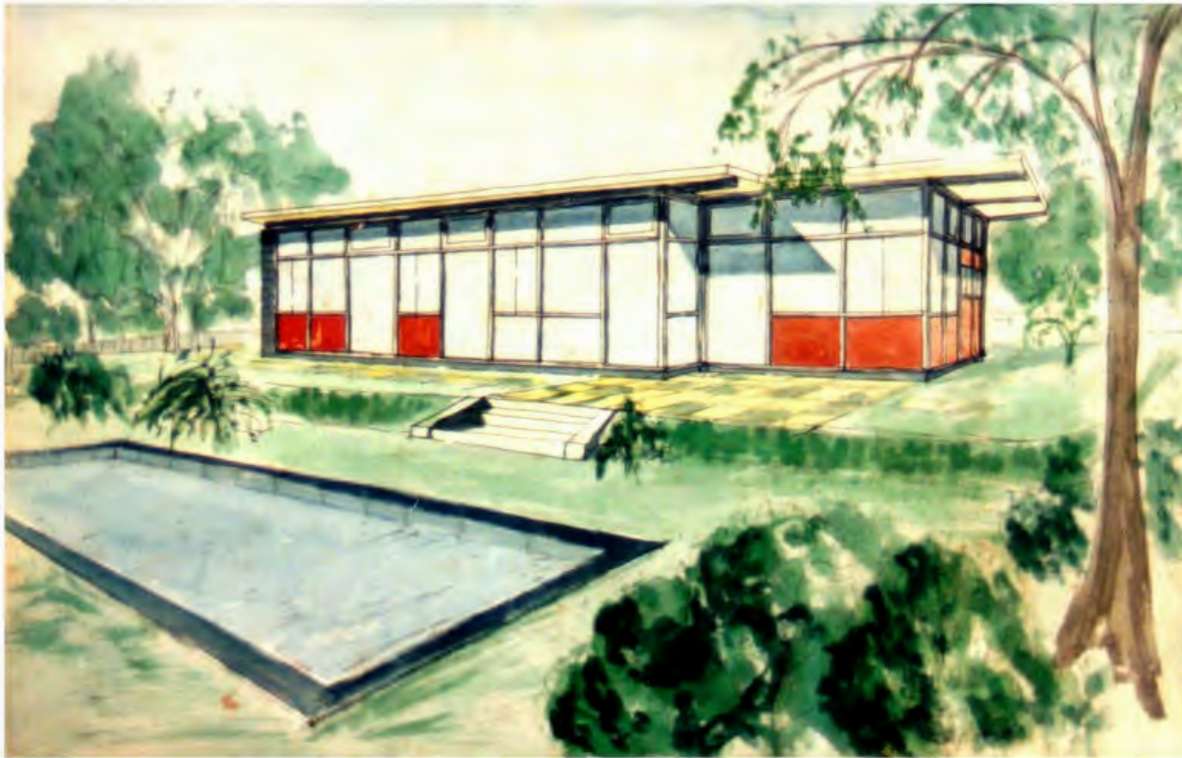
**Plates 20 and 21**

Judith Macintosh. Macintosh House, 65 Beechworth Street, Pymble. 1949. Photo of exterior by B.Hanna. Below: plan by Judith Macintosh (collection of Judith Macintosh).

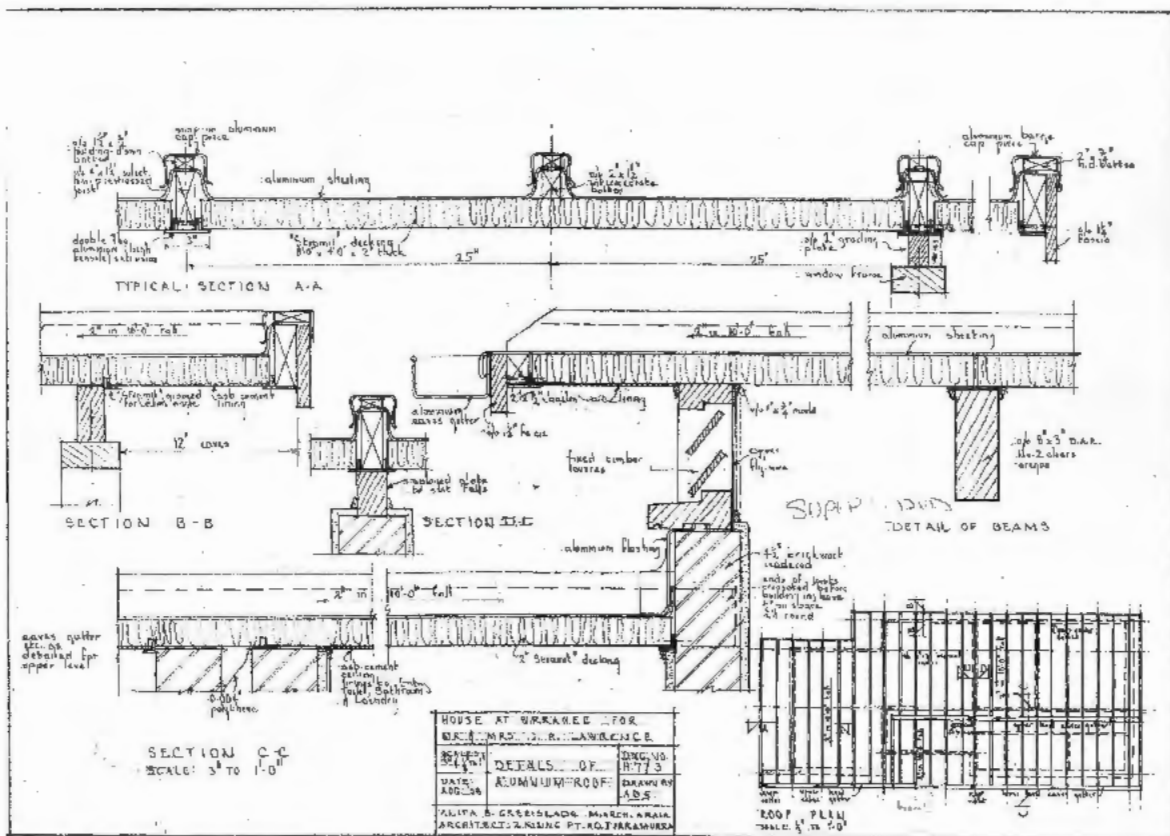
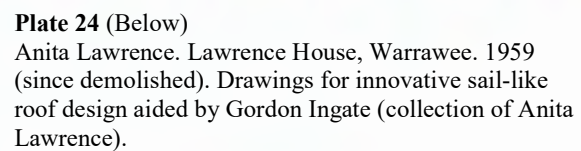




**Plate 22**  
 Anita  
 Lawrence.  
 Lawrence  
 House,  
 Warrawee.  
 1959 (since  
 demolished).  
 Plans and  
 elevations  
 (collection of  
 Anita  
 Lawrence).



**Plate 23** (Above)  
Anita Lawrence. Lawrence House, Warrawee. 1959  
(since demolished). Water colour elevation (collection of  
Anita Lawrence).







**Plate 25** (Left)

Judith Ambler. Craggs House, part of communal village near Mittagong. 1980s. Photo of recent addition of daughter's room.

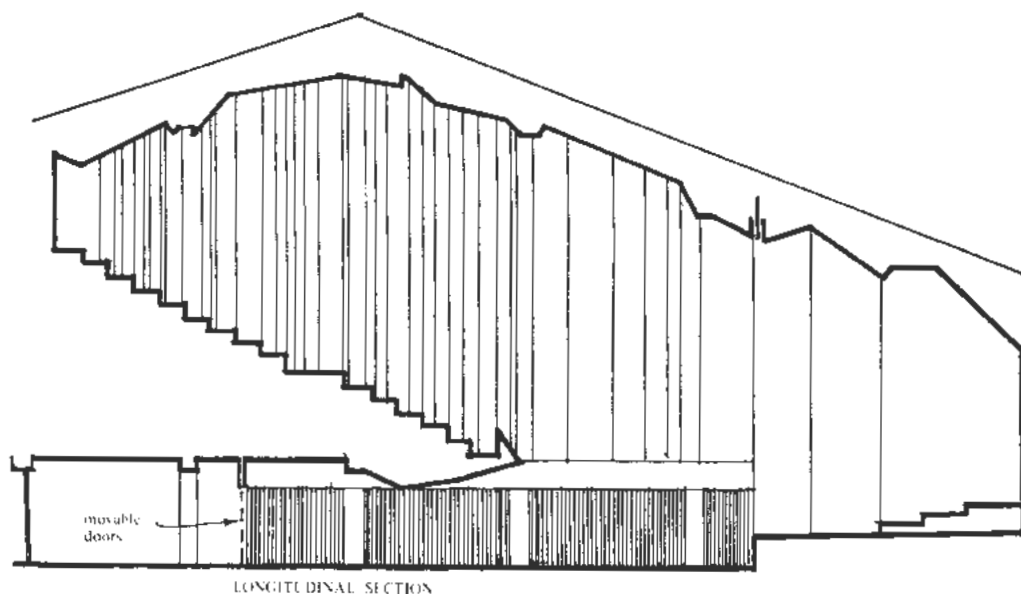
**Plate 26** (Above)

Judith Ambler. Craggs House, part of communal village near Mittagong. 1980s. Photo of interior living area, Judith Ambler, front left, with friends.

**Plate 27** (Below)

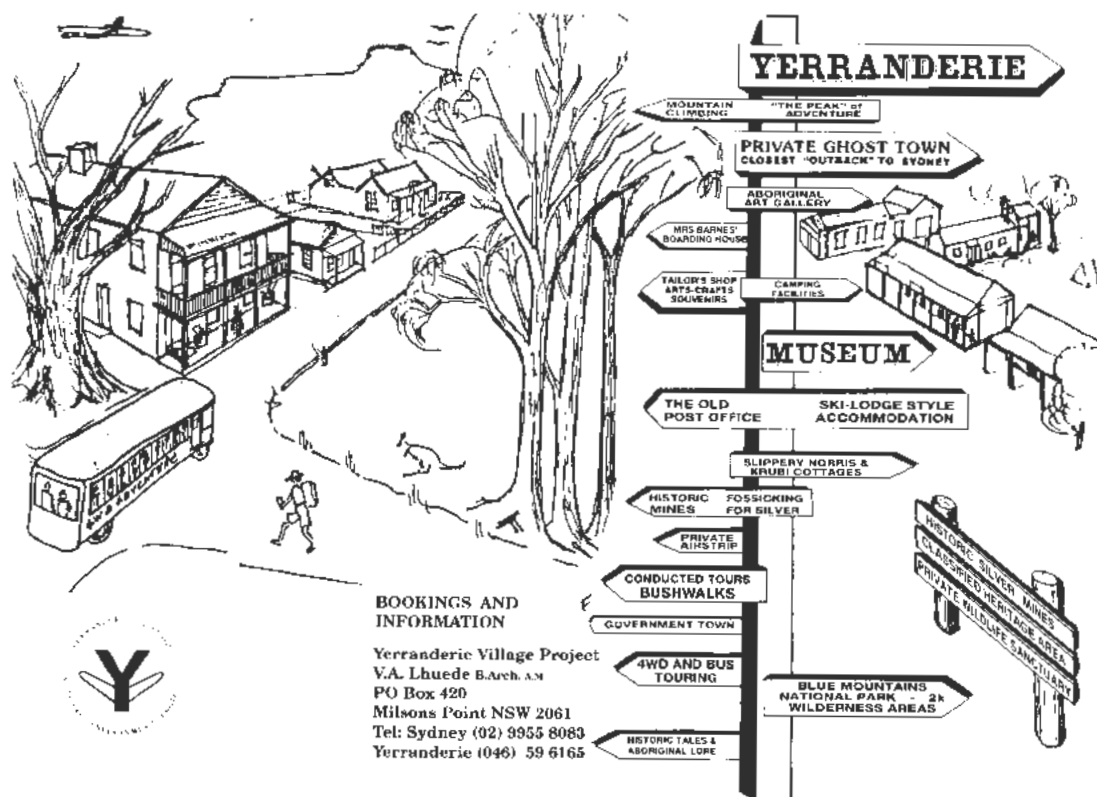
Eve Laron. Laron House, 18 Monash St, Killara, 1983. Photo of interior lounge area, with Eve Laron. (*New Idea* 21/3/1992)





**Plate 28**

Anita Lawrence. Generic design proposal for multi-use auditoriums. As acoustic consultant to Dunphy Bell, Lawrence had designed this solution for the for the Sutherland Shire Auditorium, 1976 (Lawrence, 1989, 216).



**Plate 29**

Valerie Lhuède. Pamphlet advertising her privately owned Yerranderie Ghost Village. c.1998 (collection of Valerie Lhuède).



**Plate 30 (Left)**  
Eleanor Cullis-Hill.  
North Chapel, St James  
Anglican Church,  
Turramurra. 1961.  
Photo of interior by D.  
Baglin (collection of  
Eleanor Cullis-Hill).

**Plate 31 (Below)**  
Eleanor Cullis-Hill.  
Games Room, St James  
Anglican Church,  
Turramurra. 1957.  
Photo of interior by D.  
Baglin (collection of  
Eleanor Cullis-Hill).







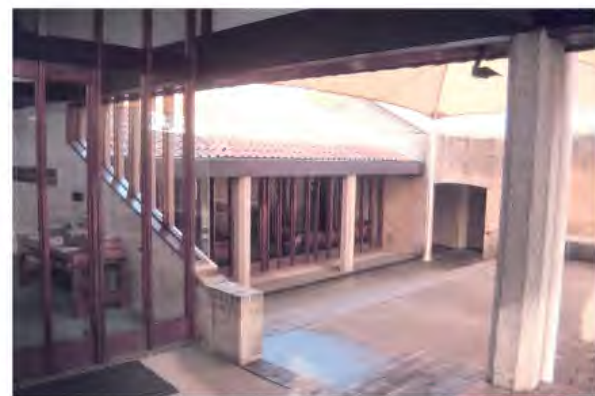
**Plate 32**

Nancy Davey. Holy Name Priory Church, Billyard Ave, Wahroonga. 1953. Photo of exterior by B. Hanna.



**Plates 33 and 34 (Left and below)**

Noel Bell and Ridley Smith with Helen Shearer. Baptist Church, Showground Road Castle Hill. 1972. Designed by her employers Bell and Smith, Shearer did working drawings, detailing and some supervision on this building. Photos of street facade and of interior courtyard by B. Hanna.







**Plate 35** (Above) Ellice Nosworthy. KOPWA community housing for the elderly. Quambi, 5 Roseville Ave Roseville. 1967. Photo of balcony. Photo by B. Hanna (CWADA).

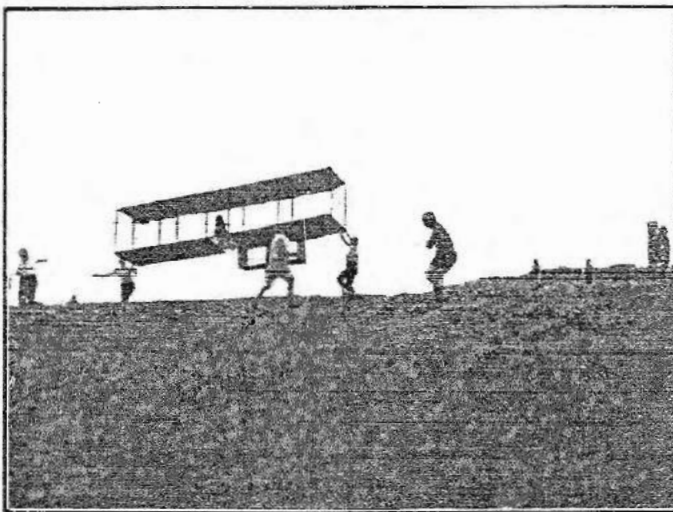
**Plate 36** (Below) Winsome Andrew as partner with Eric W. Andrew, working as architects and consultants for the Ryde Council Housing Scheme of the 1940s and 1950s. Photograph of housing near Ann Thorn Park, on Constitution Road and Richard Johnson Crescent, Meadowbank by B.Hanna - an area designated by Jennifer Hill, Ryde Heritage Consultant, as designed jointly by the Andrews and by Spencer John Raymond.





48 (Jan. 12, 1910)

## BUILDING.



"RISING FROM THE GROUND.  
Note the Apparatus Leaving the Hands of the Lifters to Scar 90 yards with Florence M. Taylor.

### Plate 37

(Top left) Florence Taylor. Portrait of Taylor dressed to meet King George and Queen Mary, London. 1922. Photograph by Rita Martin, London. (Collection of Frank and Mavis March)

### Plate 38

(Top right) Florence Taylor. Taylor inspecting the construction of the Sydney Harbour Bridge with its engineer John Bradfield, September 1931, 3 months before opening. (Collection of Frank and Mavis March)

### Plate 39

(Left) Florence Taylor, the first Australian woman to fly. 1909. "Rising from the ground. ... the apparatus leaving the hands of the lifters to soar 90 yards with Florence M. Taylor." (Building 12 January 1910, p48)





**Plate 40**

Florence Taylor. Possible architect for 24 Darling Point Road, Darling Point. c.1905. Photo of street façade facing south by B. Hanna.



**Plate 41**

Florence Taylor. Possible architect for 24 Darling Point Road, Darling Point. c.1905. Photo of street façade facing north by B. Hanna.



**Plate 42**

Florence Taylor. Possible architect for 24 Darling Point Road, Darling Point. c.1905. Photo of interior, octagonal entrance vestibule with staircase by B. Hanna.



**Plate 43**

Florence Taylor. Possible architect for 15 Raglan Street Mosman. c.1905. Photo of east façade bay windows by B. Hanna.



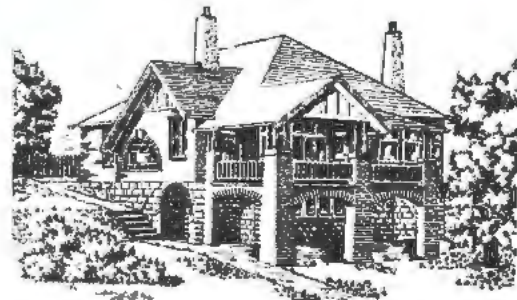
**Plate 44**  
 Florence Taylor. Possible architect for 36 Darling Point Road, Darling Point. c.1905. Photo of street façade by B. Hanna.



**Plate 45**  
 Florence Taylor, possible architect for 22 Raglan Street, Mosman. c.1905. Photo of street façade by B. Hanna.



**Plate 46**  
 Florence Taylor, possible architect for 24 Raglan Street, Mosman. c.1905. Photo of street façade by B. Hanna.



**A Cottage Drawn by Florence M. Taylor**

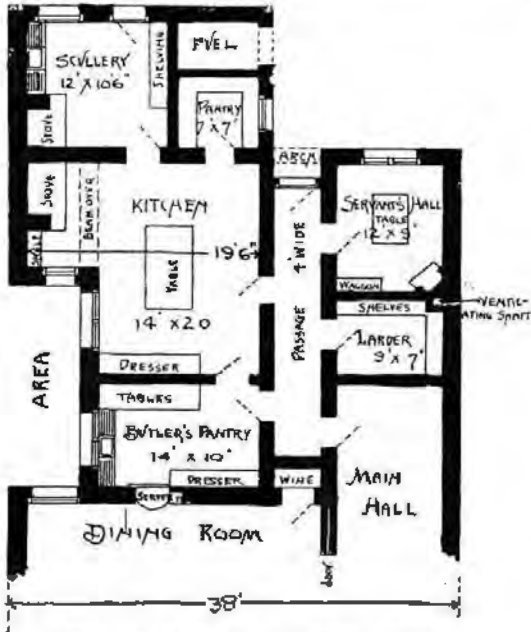
I like that little sketch because it was done by my life mate. It is a sketch of a building which she not only devised in her mind, but she made the drawing from the idea she had of it and she had it put into shape, or what you may say, built. It is at Neutral Bay, Sydney, Australia. You, therefore, note the value of the art of drawing.

**Plate 47**  
 Florence Taylor. Drawing of Neutral Bay house, attributed to Florence Taylor by George Taylor (*Property Owner* 5/9/1921:12).



#### Plate 48

Florence Taylor. Plan and perspective drawing for a kitchen. 1907. Won award at Women's Exhibition Melbourne, 1907 (*Building* April 1908. Also reproduced in *Art and Architecture* 4(6) November-December 1907, 219).



**Plan and Interior of Kitchen,**  
Special prize and medal at the Womens' Exhibition,  
Florence M. Parsons-Taylor.



#### Plate 49

Florence Taylor. As employee of Burcham Clamp, worked on basement levels of Farmers Department Store, Sydney. c.1906 (*Building* September 1907).





**Plate 50**  
Florence Taylor.  
Parsons House,  
Roseville, c.1924.  
Photo of street façade  
by B. Hanna.



**Plate 51**  
Florence Taylor,  
Parsons House,  
Roseville. c.1924.  
Photo of side façade by  
B. Hanna.



**Plate 52**  
Florence Taylor. Parsons House, Roseville. c.1924. Photo of  
interior view of front entrance by B. Hanna.



**Plate 53** (Above) Florence Taylor leading Town Planning Association delegation to meet the Premier of NSW. c.1920. Captioned: "Never did one woman try to save so much of one city from so many men. Taylor leads the TPA delegation to tell the Premier just what she thinks about the Quay Railway Station" (ML MSS 1853/4/2).

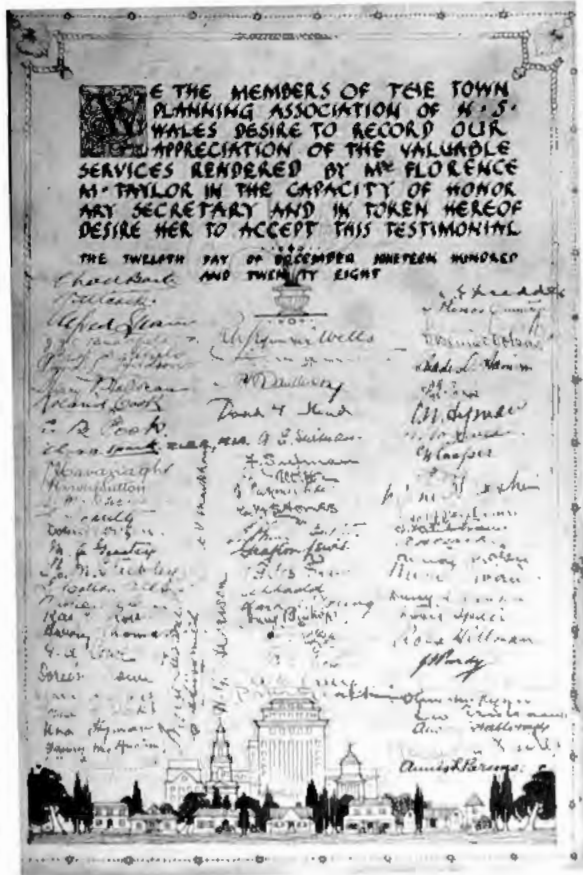


**Plate 54** (Left) Florence Taylor with Building Publishing Co staff in front of 20 Loftus Street. 1959. Photograph presented by employees to Florence Taylor. Seated in front row are, from left: Annis Parsons, Florence Taylor, Adrian Ashton (ML M.Port.groups/24).

**Plate 55** (Below) Florence Taylor (on right) congratulating Captain F.E. de Groot at Arts Club meeting, when founding the "Women's Auxiliary to the New Guard" (*Daily Telegraph* 8/4/1932:12).



**CAPTAIN DE GROOT**, duly convicted of ribbon slashing, was entertained at the Arts Club yesterday. He was welcomed by Mrs. Florence Taylor, president.



**Plate 56**  
Memorial testament to Florence Taylor. 12/12/1928 (held by the Faculty of Architecture, University of Sydney).

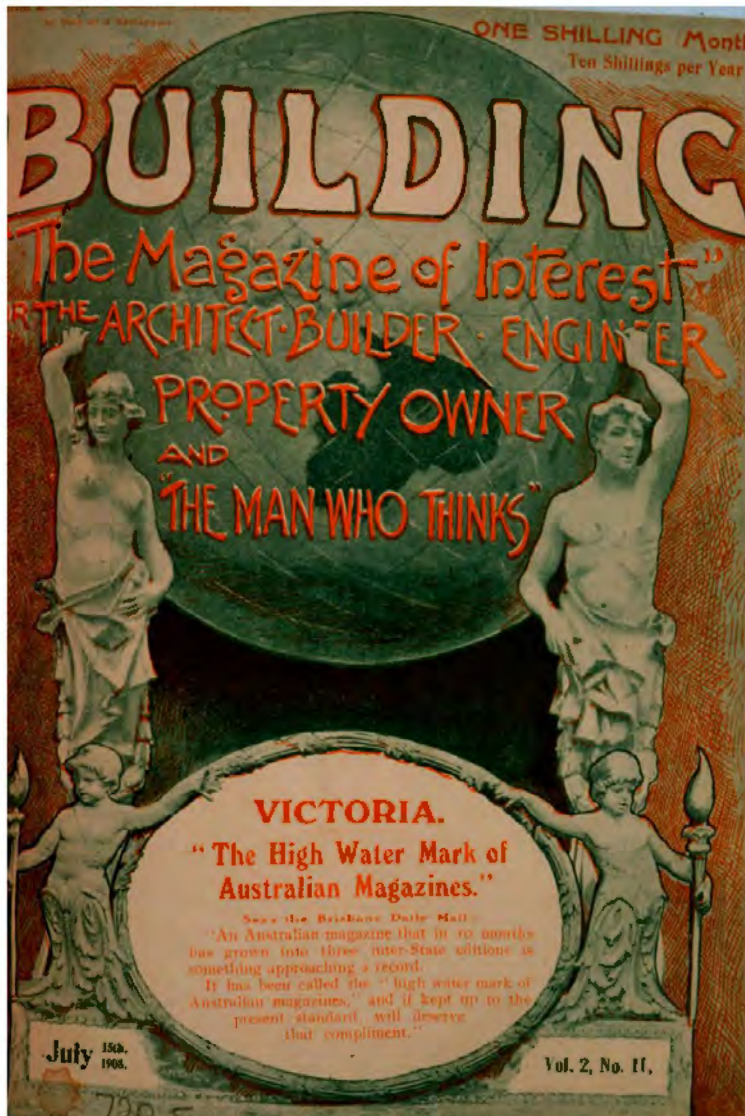


**Plate 57**  
Florence Taylor's letterhead for Building Publishing Company. 1950s (ML MSS 1853).





**Plate 58**  
Icon for "Home Building Section",  
*Building* April 1908. Probably  
portrait of Florence Taylor by  
George Taylor.



**Plate 59**  
Cover, *Building* July 1908.  
Featuring man and woman  
jointly holding up the world.

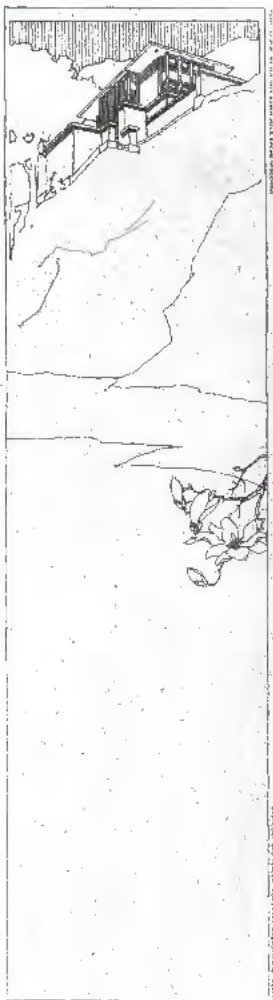
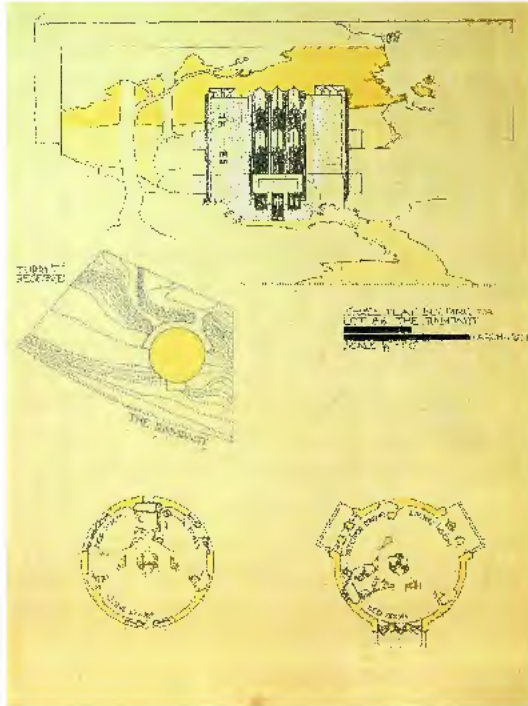


**Plate 60** (Left) Marion Mahony Griffin. Portrait of Mahony Griffin (second from left) with Griffin (on her left), Louise Lightfoot (on her right), and Griffin's father (right) at Castlecrag c.1927 (Watson, 1998, 49).

**Plate 61** Marion Mahony Griffin. Church of All Souls, Evanston, Illinois, 1903 (since demolished). Photo of interior. One of the few buildings which can be definitively attributed to Mahony Griffin, this was for her own congregation. She also designed the light-fittings, stained glass windows and skylights and mural (Watson, 1998, 23).







**Plate 62** (Top left) Marion Mahony Griffin and Walter Burley Griffin? "Three flat building", lot 86 The Rampart Castlecrag, c.1930, unbuilt. Naming of Burley Griffin as the architect has been blocked out, apparently by Mahony Griffin in her retirement (Watson, 1998).

**Plate 63** (Above) Marion Mahony Griffin and Walter Burley Griffin "City and environs". Part of the Griffins' winning submission for the international Federal Capitol competition, 1911 (Watson, 1998).

**Plate 64** (Left) Marion Mahony. Drawing for Frank Lloyd Wright's Wasmuth folio, published in Berlin in 1910 (Watson, 1998).





**Plate 65**  
Ellice Nosworthy. Photographic portrait by Dora Head, c.1925 (collection of Cecily Gunz).



**Plate 66**  
Ellice Nosworthy. Photograph, c.1960s (unreferenced obituary in Nosworthy manuscript collection, NLA).

**Plate 67**  
Stephenson & Turner - Sydney staff. 1936. Cecily Gunz, Ellice Nosworthy's sister, then employed as furniture and interior designer, is third woman from left. The photograph evidences a high proportion of women workers in this major architectural firm as early as the 1930s (Shaw, 1987).





**Plate 68**  
Ellice  
Nosworthy.  
Gunz House,  
Pymble. 1939.  
Photo of front  
(north) façade  
by B. Hanna.



**Plate 69**  
Gunz House,  
Pymble. 1939.  
Photo of back  
(south) façade  
and garden by  
B. Hanna.





**Plate 70**

Ellice Nosworthy. Called Russo House, Pacific Road, Palm Beach. c.1940. Photo of house façade facing ocean by M. Dupain (Biers, 1948, 55).



**Plate 71**

Ellice Nosworthy. Called Russo House, Pacific Road, Palm Beach. c.1940. Photo of view to ocean from dining room by M. Dupain (Biers, 1948, 55).





**Plate 72**

Ellice Nosworthy. Called Allen House, Pacific Road, Palm Beach. c.1940. Photograph of view to ocean from dining room by H. Cazneaux. (*Australia National Journal* Autumn 1940, 39).



**Plate 73**

Ellice Nosworthy. Called Allen House, Pacific Road, Palm Beach, c.1940. Photograph of street façade by H. Cazneaux (*Australia National Journal* Autumn 1940, 39).



**Plate 74**

Ellice Nosworthy. Craig House, Pacific Road, Palm Beach. 1940. Photo of garden courtyard overlooking Pittwater by M. Dupain (Biers, 1948, 89).



**Plate 75**

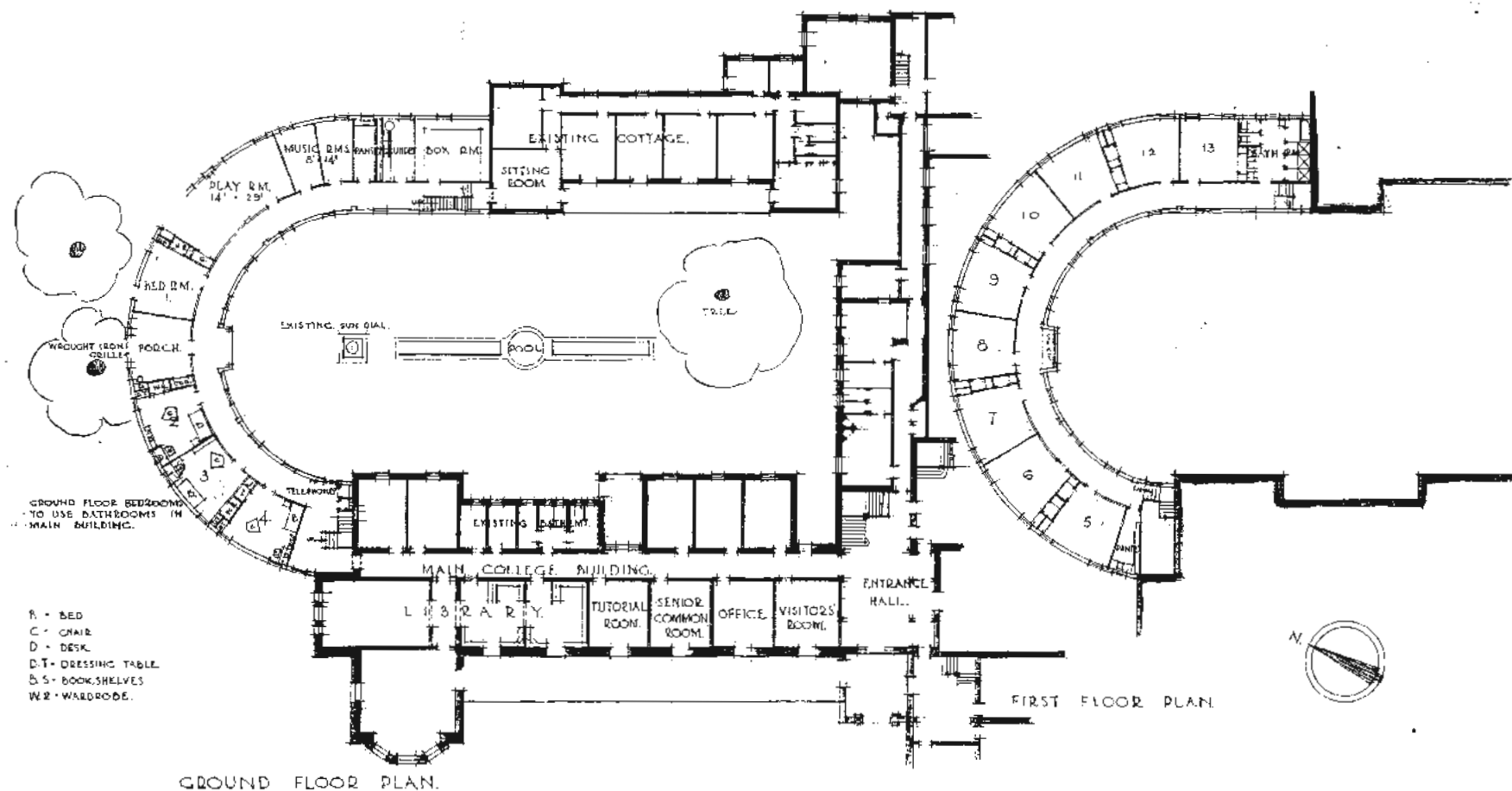
Ellice Nosworthy. Craig House, Pacific Road Palm Beach. 1940. Photo of living room by M. Dupain (Biers, 1948, 88).



Plate 76

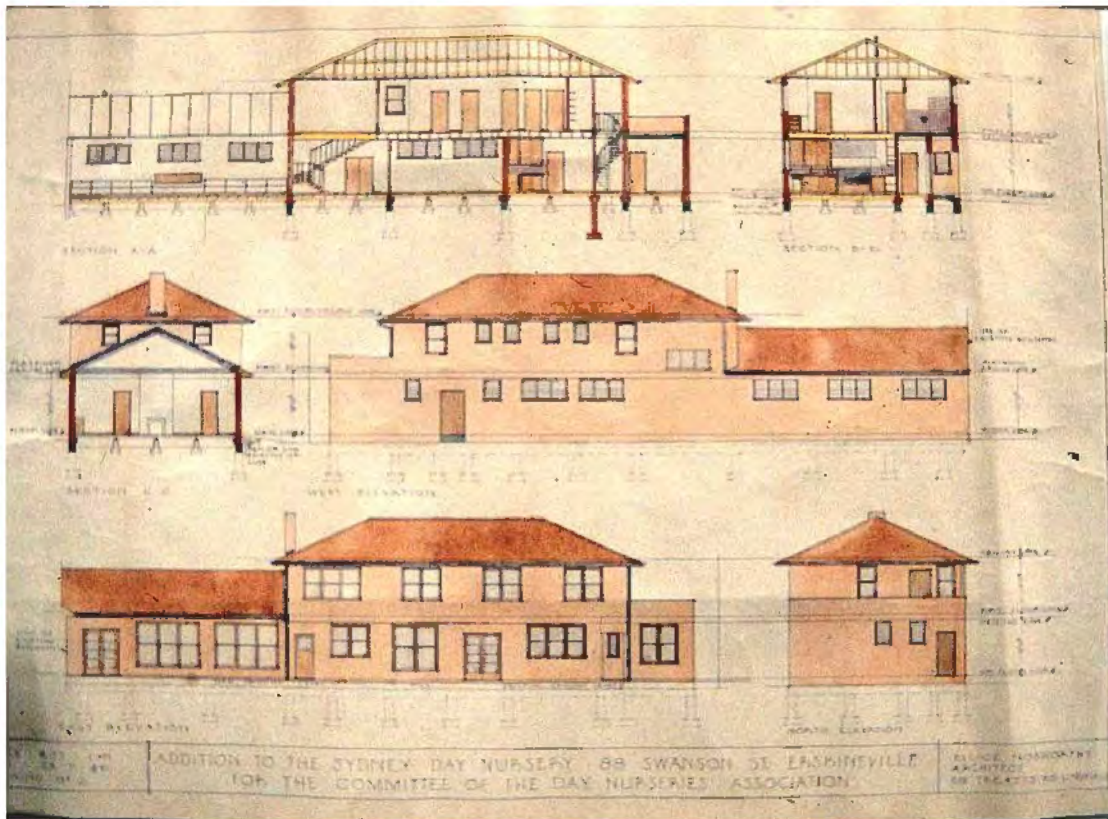
Ellice Nosworthy. Own home at 56a Treatts Road, Lindfield. 1956. Drawings of elevations and plans (NLA manuscript collection on Nosworthy).





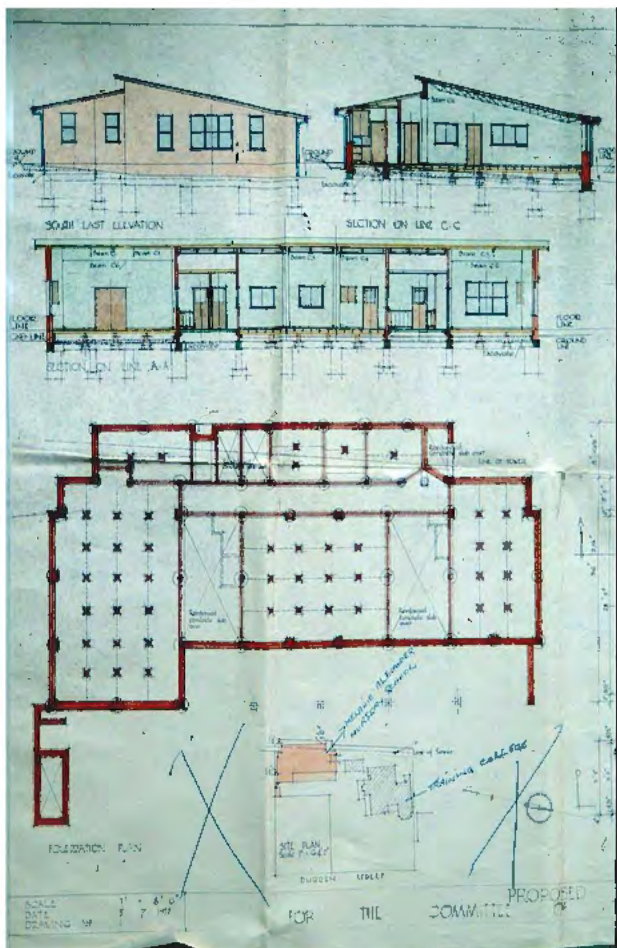
# Plate 77

Ellice Nosworthy. Proposed addition to Women's College at the University of Sydney. 1947 (never built) (NLA manuscript collection on Nosworthy).



**Plate 78 (Above)**

Ellice Nosworthy. Addition to the Sydney Day Nursery, 88 Swanson St Erskineville. 1945 (collection of the Sydney Day Schools and Nursery Schools Association, Redfern).



**Plate 79 (Left).**

Ellice Nosworthy. Elevations and foundation plan for Nursery School at Newtown, for Sydney Day Nursery and Nursery Schools Association. 1955 (collection of the Sydney Day Schools and Nursery Schools Association, Redfern).



**Plate 80**

Ellice Nosworthy.  
KOPWA community  
housing for the elderly.  
Arrunga, 261 Princes  
Highway, Lindfield. 1962.  
Photo of façade by B.  
Hanna (CWADA).



**Plate 81**

Ellice Nosworthy.  
KOPWA community  
housing for the elderly.  
Arrunga, 261 Princes  
Highway, Lindfield. 1962.  
Photo of interior of vacant  
flat. Photo by B. Hanna  
(CWADA).





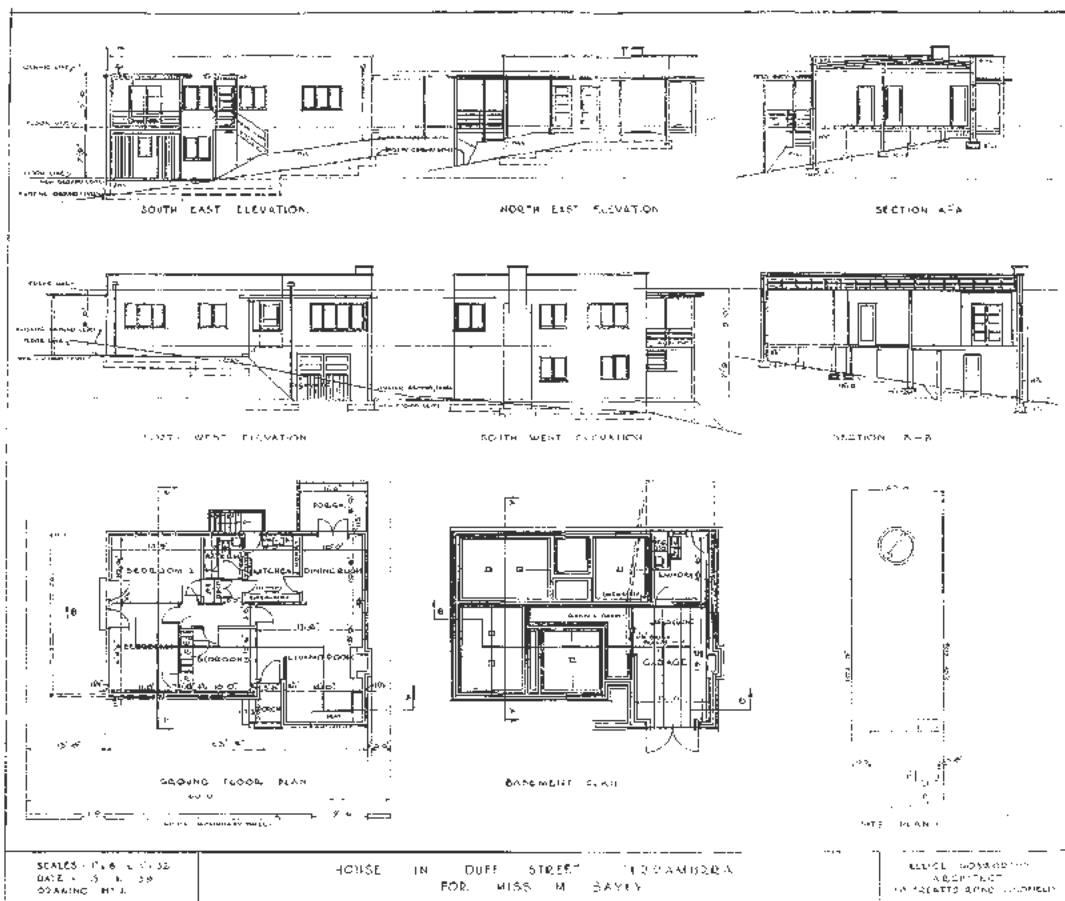
**Plate 82**

Ellice Nosworthy. KOPWA community housing for the elderly. Kalinda, 466 Princes Highway, Lindfield. 1966. Photo of balcony. Photo of façade by B. Hanna (CWADA).

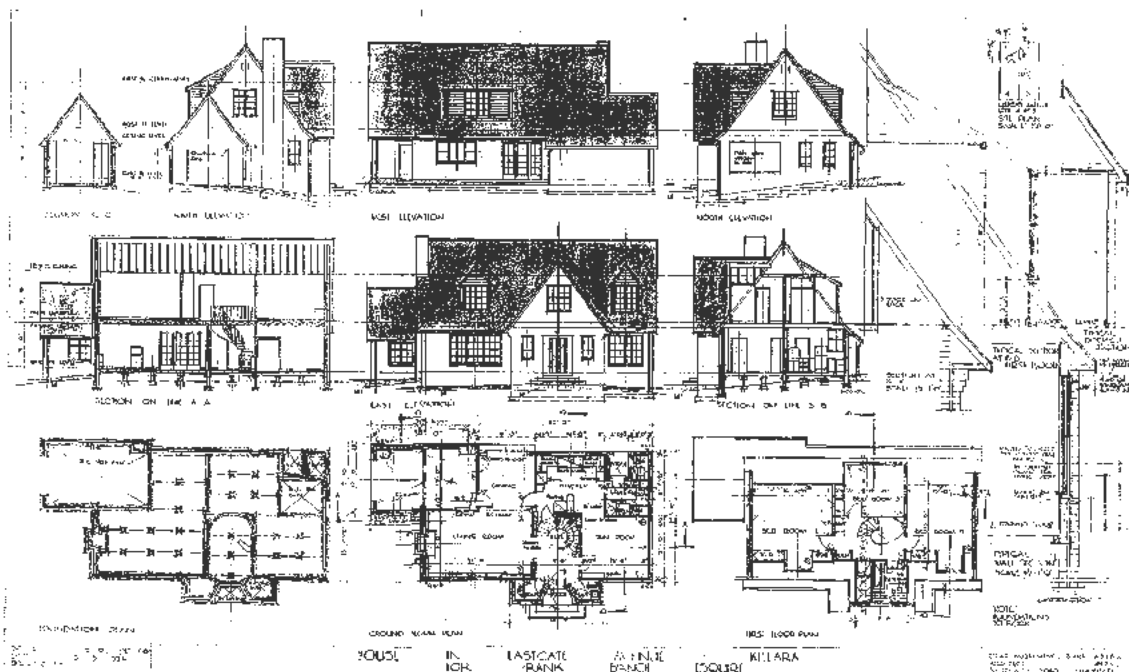
**Plate 83**

Ellice Nosworthy. KOPWA community housing for the elderly. Noorong, 2 Beaconsfield Road, Lindfield. 1969. Photo of facade by B. Hanna (CWADA).





**Plate 84** Ellice Nosworthy. Bayley House, Turrumurra, 1939. Plans and elevations (NLA manuscript collection on Nosworthy).

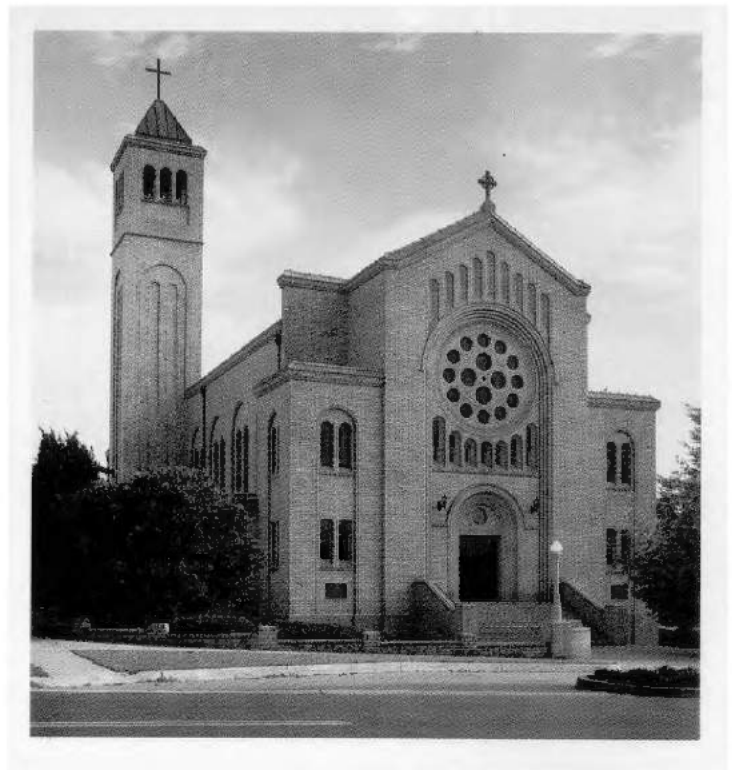


**Plate 85** Ellice Nosworthy. Bianchi House, Killara, 1954. Plans and elevations (NLA manuscript collection on Nosworthy).





**Plate 86**  
Rosette Edmunds. Photo from obituary  
(*Architecture in Australia* April/June 1956).



**Plate 87**  
Rosette Edmunds, chief designer for Clement Glancey. St  
Christopher's Cathedral, Canberra. 1938 (Apperley et al, 1989).



**Plate 88 (Left)**  
Rosette Edmunds. Chief designer for Clement Glancey. St Francis  
Xavier's Church, Arncliffe. 1931. Photo of street façade by B.  
Hanna.

**Plate 89 (Below)**  
Rosette Edmunds. Chief designer for Clement Glancey. St Joseph's,  
Enfield. 1930. Photo of street façade by B. Hanna.







**Plate 90**

Rosette Edmunds, chief designer for Clement Glancey. St Therese's Church, Mascot. 1939. Photo of façade by B. Hanna.



**Plate 91**

Rosette Edmunds, chief designer for Clement Glancey. Our Lady Help of St Christ's Church, Epping. 1937. Photo of façade by B. Hanna.

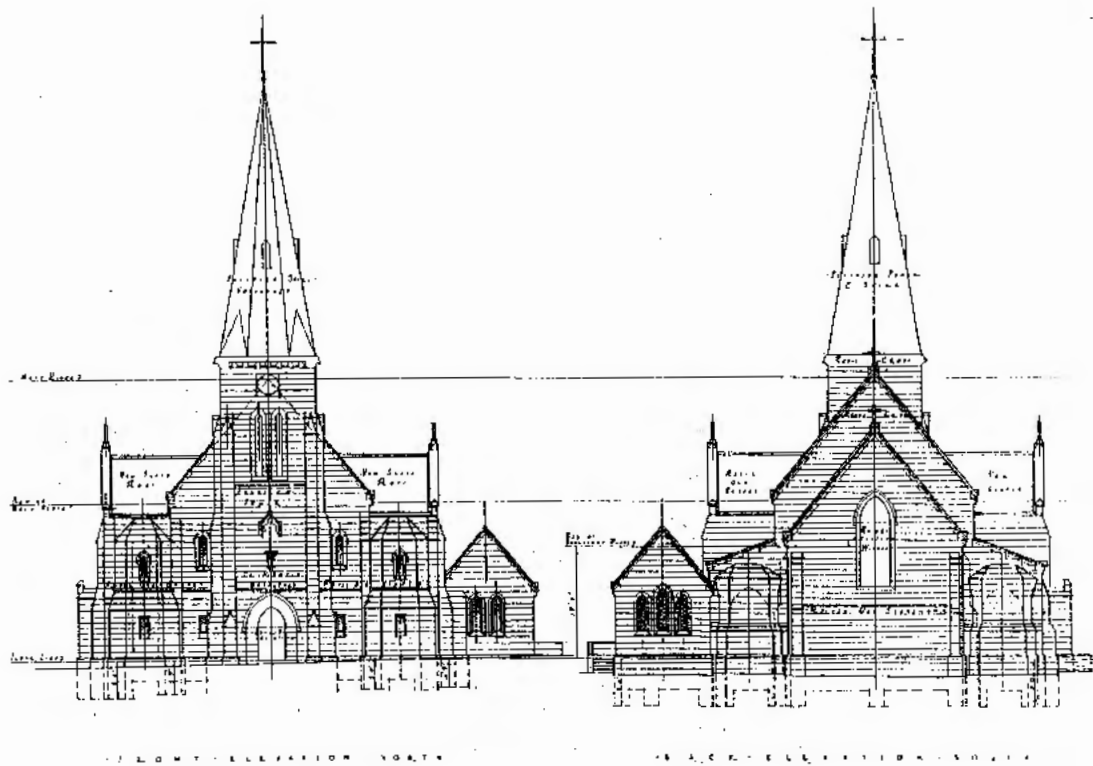
**Plate 92**

Rosette Edmunds, chief designer for Clement Glancey. St Patrick's Church, Guildford. 1933. Photo of façade by B. Hanna.



**Plate 93**

Rosette Edmunds, chief designer for Clement Glancey. Holy Family Church, Maroubra. 1930s. Photo of façade by B. Hanna.



RENOVATIONS TO ST PATRICK'S CHURCH  
PARRAMATTA N.S.W. FOR THE REV. P.J.O'DONNELL

#### Plate 94

Rosette Edmunds. Chief designer for Clement Glancey. Renovations to St Patrick's Cathedral, Parramatta. 1934. Elevations by Rosette Edmunds (collection of Clement Glancey Jnr).

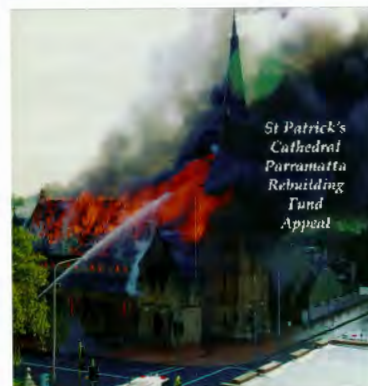


#### Plate 95

Rosette Edmunds. Chief designer for Clement Glancey. St Patrick's Cathedral Parramatta. Destroyed by fire, 1996. Photo of street façade by B. Hanna.

#### Plate 96 (Below)

St Patrick's Cathedral Parramatta, on fire, 1996. Pamphlet advertising St Patrick's Cathedral Rebuilding Fund Appeal, 1998.



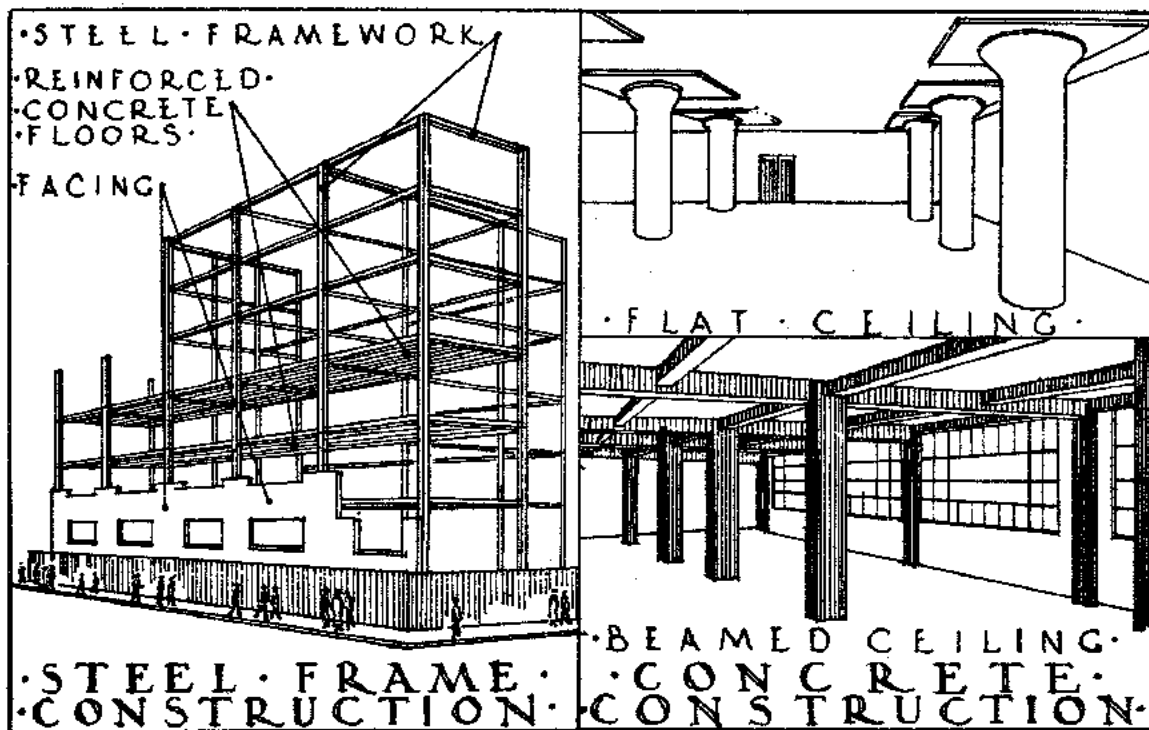
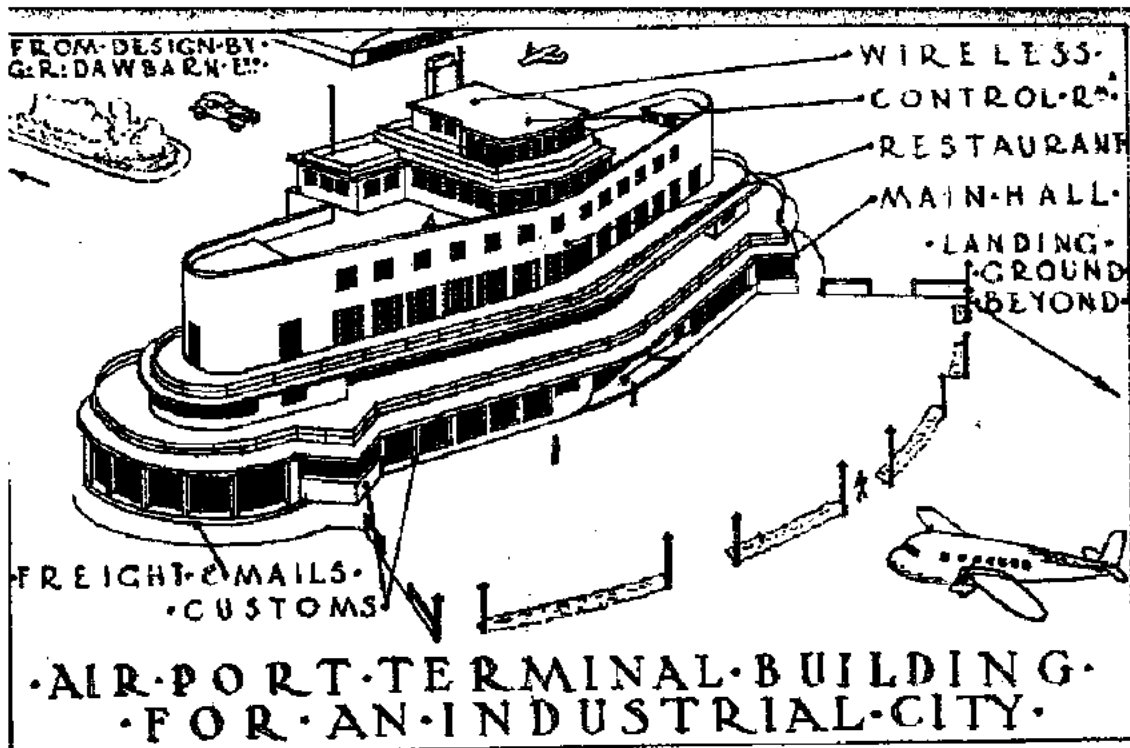


Plate 97

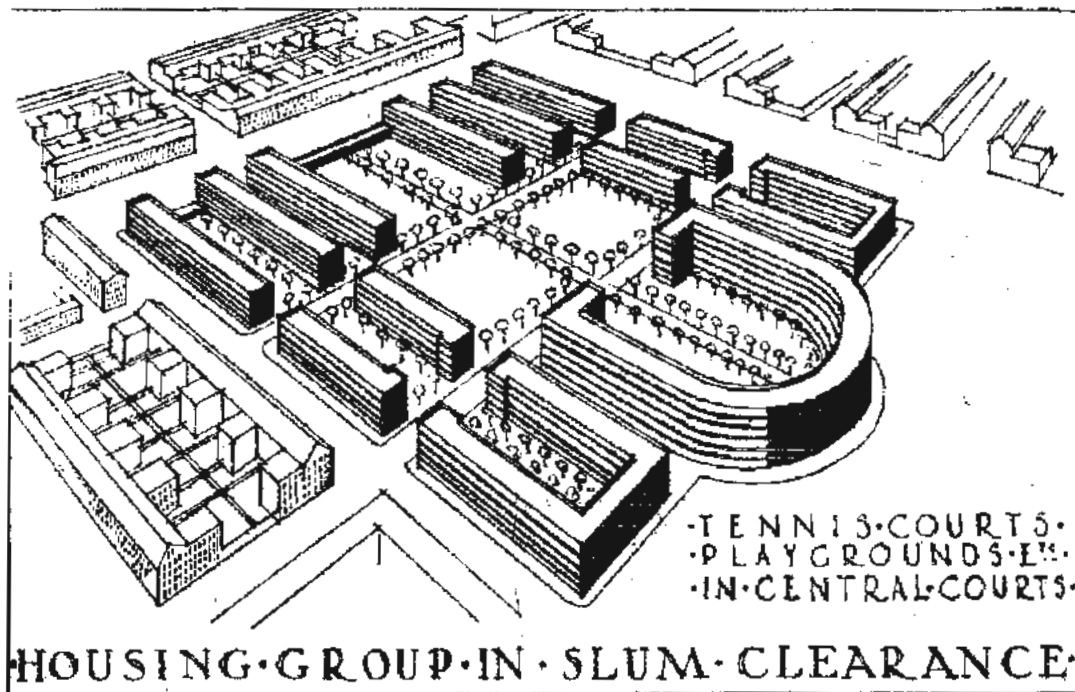
Rosette Edmunds. Drawing of "Steel frame construction" and "Concrete construction" techniques (Edmunds, 1938a).

Plate 98

Rosette Edmunds. Drawing of an "Airport terminal building for an industrial city" (Edmunds, 1938a).







#### ARCHITECTURE

#### Plate 99

Rosette Edmunds. Drawing of slum clearance proposal (Edmunds, 1938a).

#### Plate 100

Rosette Edmunds. Drawing of a "modern house" after a design by Winsome Hall (m. Andrew) (Edmunds, 1938a).

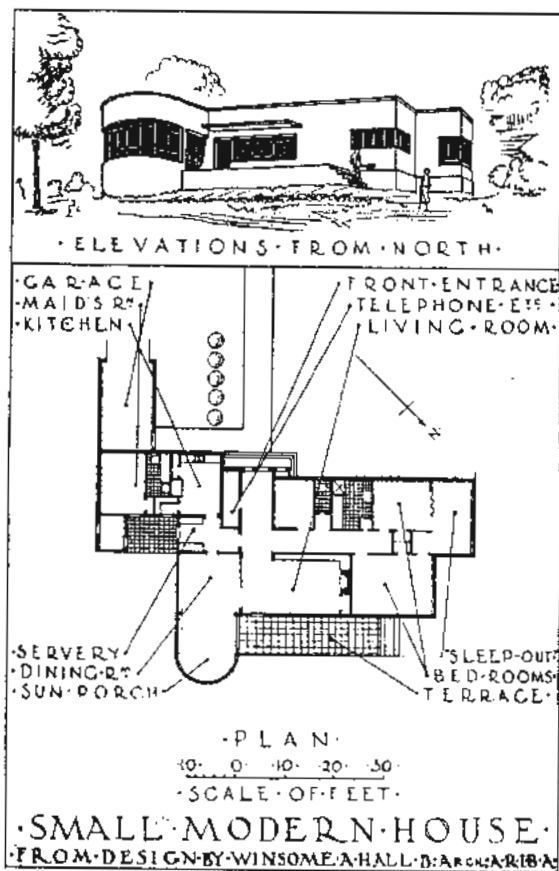


Diagram 93.



#### Plate101

Heather Sutherland as a student in the architecture faculty at the University of Sydney in 1924—seated in front row, fifth from right. The students in this photo have been identified by Marjorie Holroyde as:

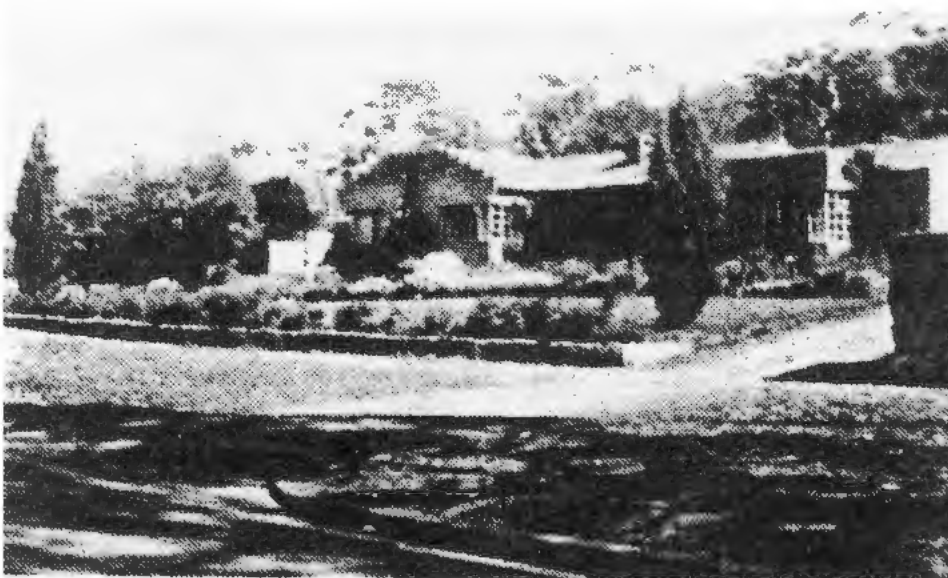
Back row, from left: E.Scobie, R.Hawdon, C.Phillips, unknown, F.Manderson, E.Andrew, Cousins, F.Garside, C.Brewster.

Middle row, from left: J.Gardiner, W.Forbes, D.Trevor-Jones, K.McConnell, J.Collier, Jessie Ross, J.King, W.King, F.Munro, R.McGrath, B.Clamp.

Front row, from left: Rosette Edmunds, Delitia Harrington, Lorna Smith, Winsome Hall, Jean Cunningham, Vincent Laidley Dowling, Edna Pritchard, Heather Sutherland, Eugenie Kirkpatrick, M.Bode, Marjorie Hudson, Olive Cannan.

#### Plate 102

Bookplate designed by Raymond McGrath for Heather Sutherland, c.1928 (O'Donovan, 1995).



**Plate 103**  
Heather Sutherland.  
Moir & Sutherland  
house design for  
Mrs Tillyard, "The  
Spinney", 2 Mugga  
Way, Red Hill,  
ACT. 1936. Since  
demolished  
(Freeman, 1997).

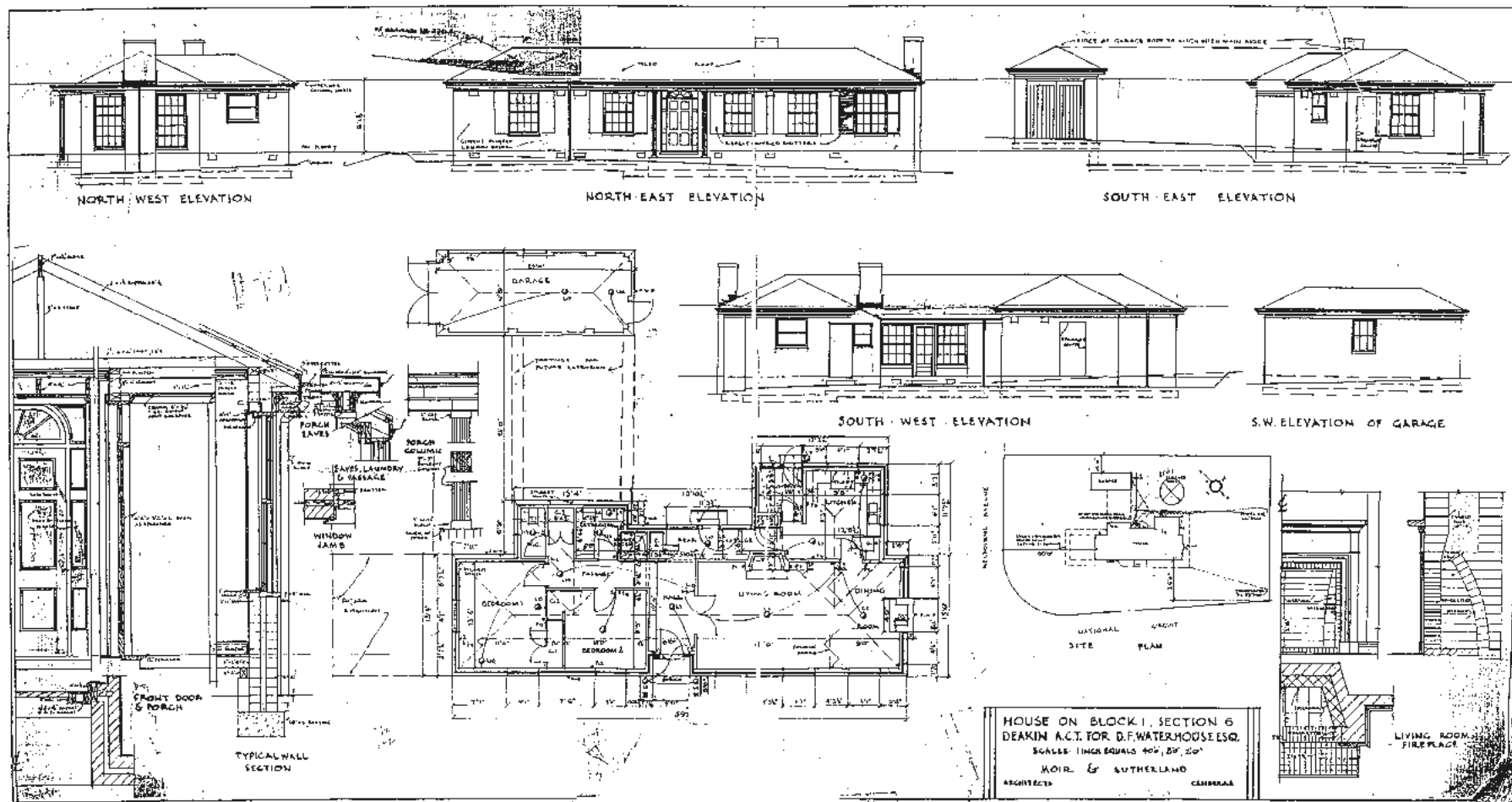


**Plate 104 (Left)**  
Heather Sutherland. Moir  
& Sutherland house design  
for Coopers Bros Way and  
Hardie, 22 Tennyson Cres,  
Forrest, ACT. 1951  
(Freeman, 1997).

**Plate 105 (Below)**  
Heather Sutherland. Moir  
& Sutherland house design  
for H.L. White, 27 Mugga  
Way, Red Hill. 1937  
(Freeman, 1997).







# **Plate 106**

Heather Sutherland. Moir & Sutherland house design for D.F. Waterhouse, 60 National Circuit, Deacon, ACT. 1948 (NLA manuscript collection on Moir & Sutherland).



**Plate 107**

Heather Sutherland. Moir and Sutherland house design for A.A.Tregear, 61 Arthur Circle, Red Hill, ACT. 1937. (Freeman, 1997)

**Plate 108 (Left)**

Heather Sutherland. Moir and Sutherland house design for J.C.Tobler, 11 Evans Cres Griffith., ACT. 1939. (Freeman, 1997)

**Plate 109**

Heather Sutherland. Moir and Sutherland house design for W.J.Rafferty, 9 Evans Cres, Griffith, ACT. 1939. (Freeman, 1997)





**Plate 110**  
Heather Sutherland. Moir and Sutherland house design for L.J.Dwyer, 15 Stuart St Griffith, ACT. 1940 (Freeman, 1997).

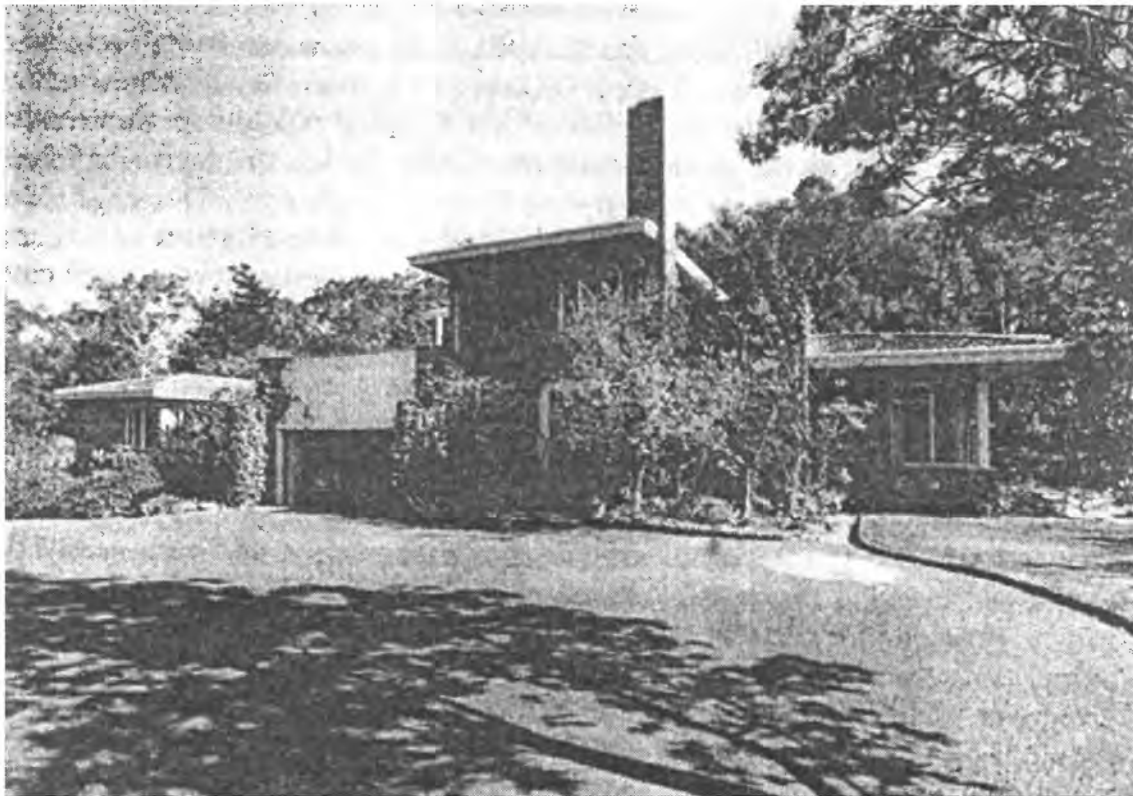


**Plate 111**  
Heather Sutherland. Moir and Sutherland house design for R.W.Dawes, 26 Hann St Griffith, ACT. 1941 (Freeman, 1997).

**Plate 112**  
Heather Sutherland. Moir and Sutherland house design for E.F.Frolich, 101 La Perouse St Griffith, ACT. 1953 (Freeman, 1997).





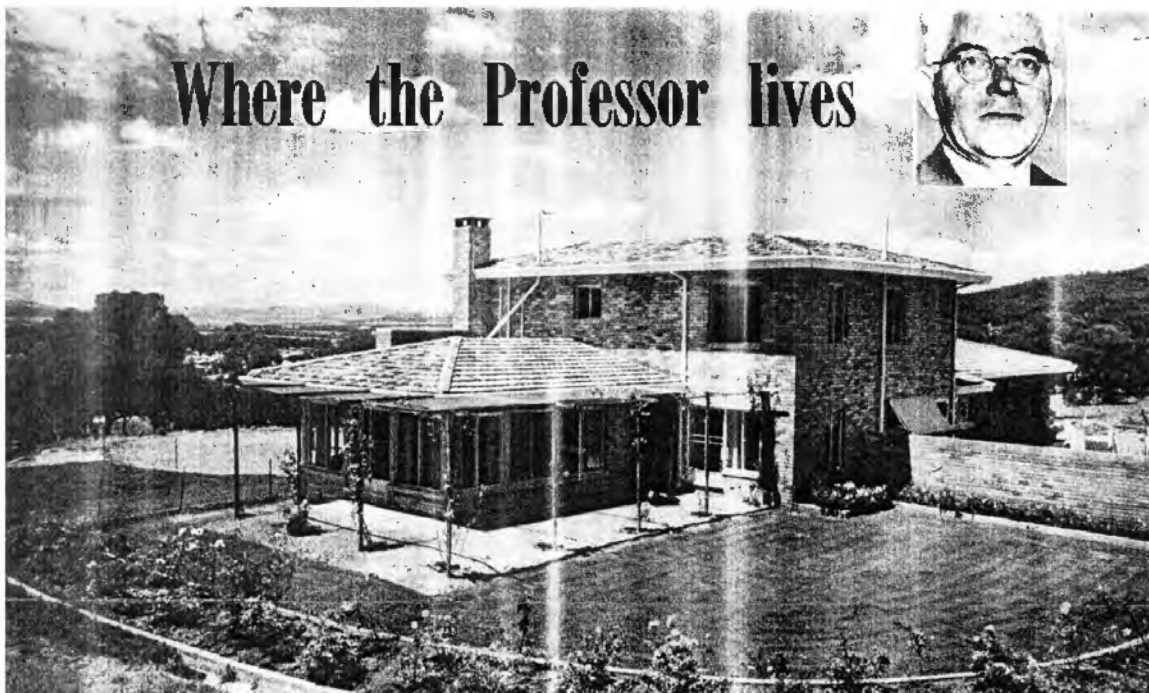


**Plate 113**

Heather Sutherland. Moir and Sutherland house design for Professor Mark Oliphant, 199 Dryandra St O'Connor, ACT. 1949 (Freeman, 1997).

**Plate 114**

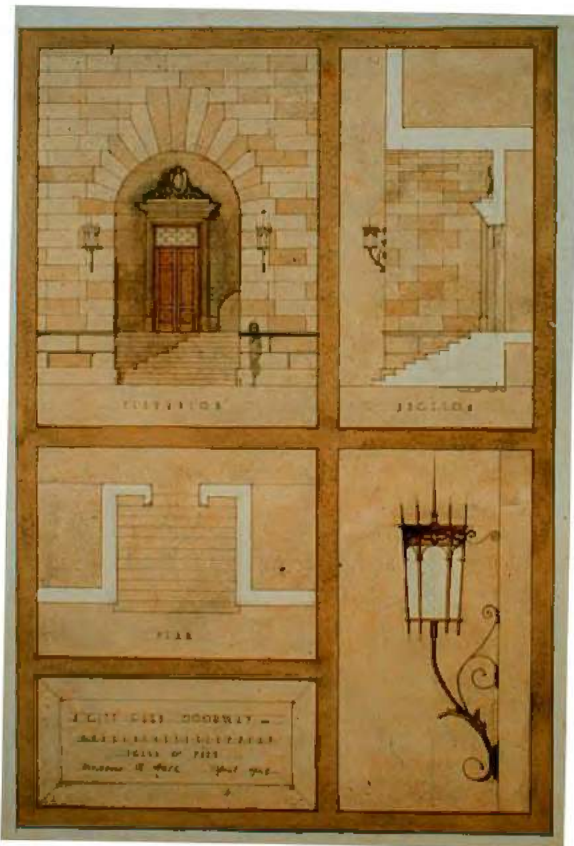
Heather Sutherland. Moir and Sutherland house design for Professor Mark Oliphant, 199 Dryandra St O'Connor, ACT. 1949 (*Australian Home Beautiful* March 1955:47).





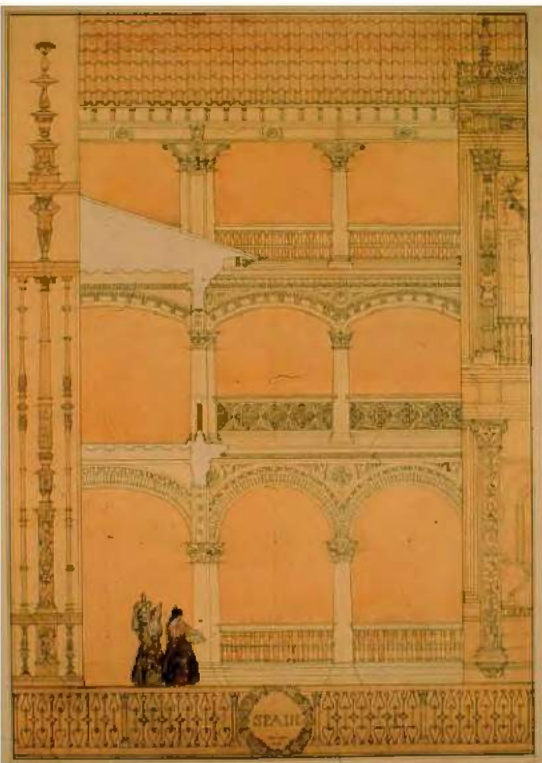
**Plates 115, 116, 117**  
Winsome Andrew. Three  
photos of Andrew (then  
Hall) at work on the  
drawing board. c.1930s  
(collection of Chalice  
Roughan).



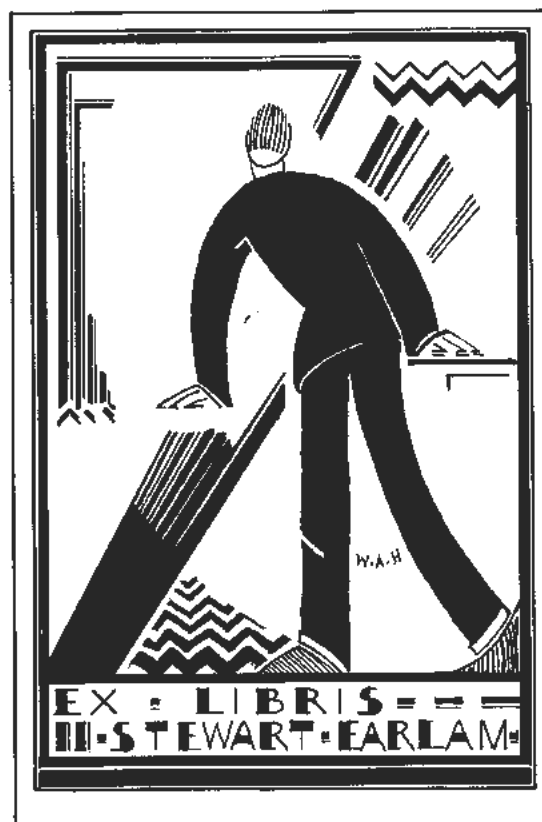
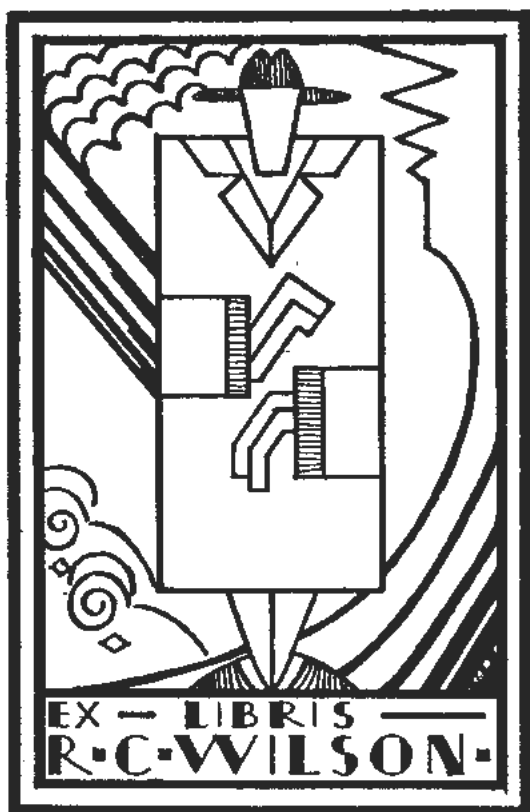


## Plates 118, 119, 120, 121

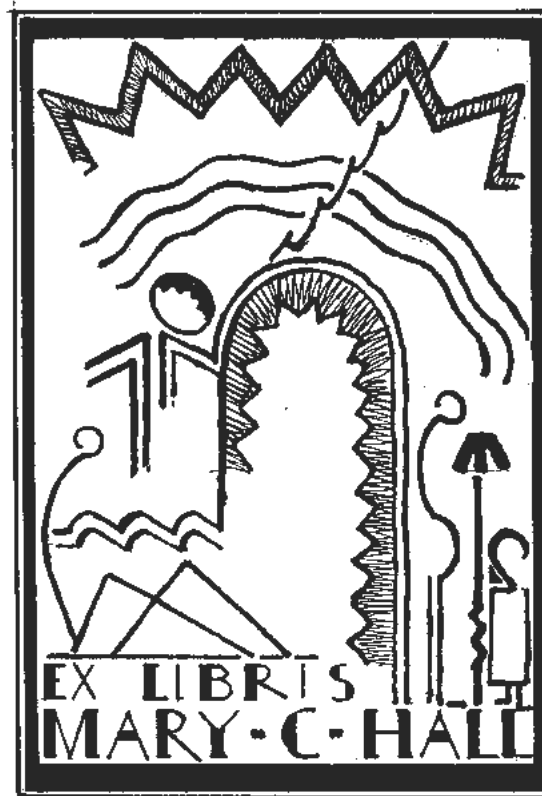
Winsome Andrew. Student drawings, University of Sydney architecture school, 1920s (collection of Chalice Roughan).

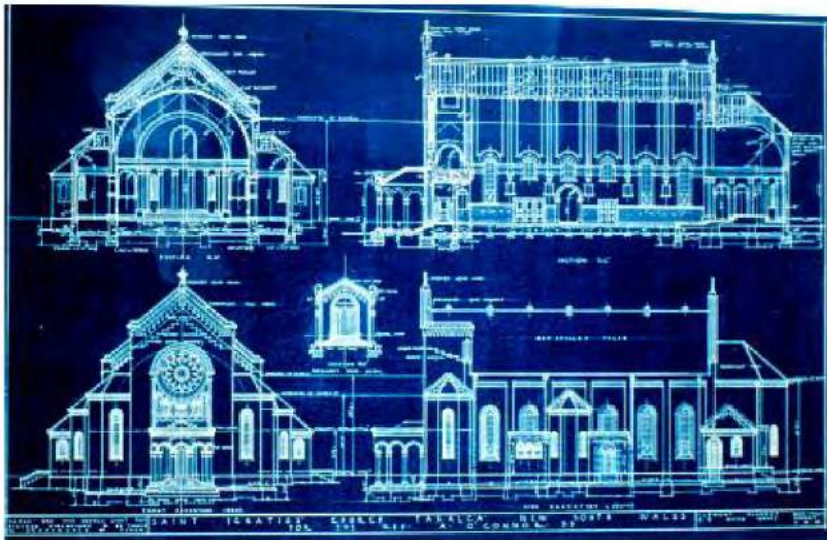






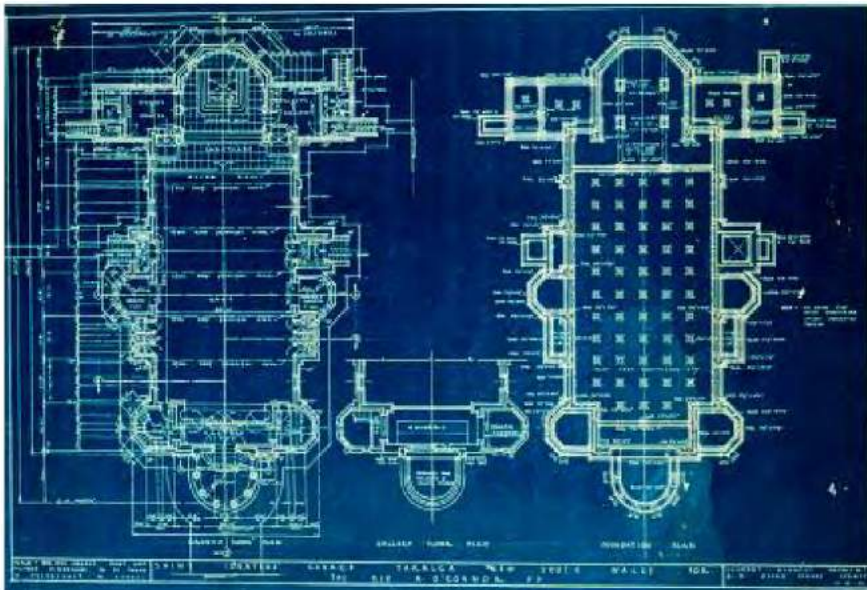
Plates 122, 123, 124, 125  
Winsome Andrew. Bookplate designs for  
friends and family. 1920s and 1930s  
(Collection of Chalice Roughan).





**Plate 126**

Winsome Andrew, draftsman for Clement Glancey. Saint Ignatius Catholic Church, Taralga. 1933. Blueprint of front and side elevations and sections. Signed C. Glancey (collection of Chalice Roughan).



**Plate 127**

Winsome Andrew, draftsman for Clement Glancey. Saint Ignatius Catholic Church, Taralga. 1933. Blueprint of foundation and second floor plans. Signed C. Glancey (collection of Chalice Roughan).

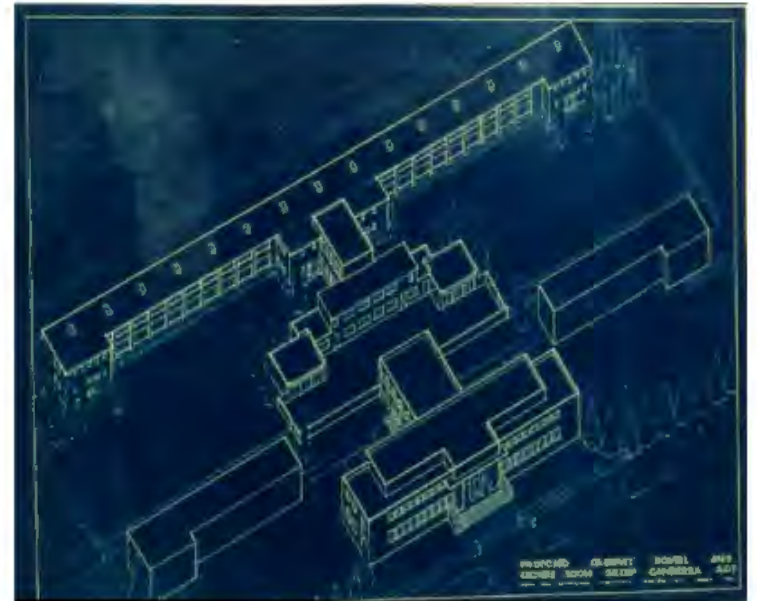


**Plate 128**

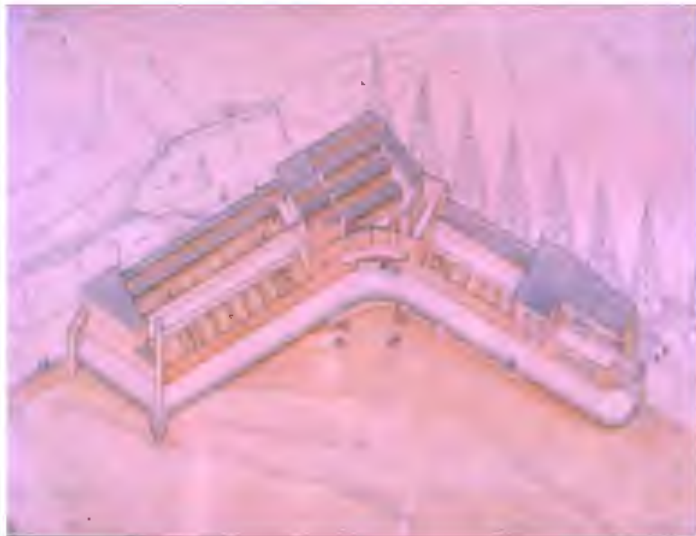
Winsome Hall Andrew, draftsman for Clement Glancey. Saint Ignatius Catholic Church Taralga NSW. 1933. Perspective drawing of façade, possibly not by Andrew. Signed C. Glancey. From newsclipping (no reference). (Collection of Chalice Roughan)



**Plate 129 (Left)**  
Winsome Hall Andrew, job captain for Stanley Livrock. "Police Section House for Scotland Yard", multistorey residential quarters, UK. 1936. Won RIBA Medal. Signed Stanley Livrock. Blueprint of street elevation (collection of Chalice Roughan).



**Plate 130 (Right)**  
Winsome Hall Andrew, employee with Moir & Sutherland. "Proposed Student Hostel and Lecture Room" Canberra ACT, c.1939. Blueprint of axiometric drawing (collection of Chalice Roughan).



**Plate 131 (Left)**  
Winsome Andrew, in association with Eric Andrew. Manly Surf Pavilion. 1936-39. Sulman-award winning building. Isometric drawing of beach façade (State Library of NSW, 1986).



**Plate 132 (Right)**  
Winsome Andrew in association with Eric Andrew. Manly Surf Pavilion. 1936-39. Sulman-award winning building. Photo of beach façade (*Architecture* November 1940, 223).





**Plate 133**

Eleanor Cullis-Hill, as portrayed with her four children in a newspaper article, mid 1950s (no reference, collection of Eleanor Cullis-Hill).

**Plate 134**

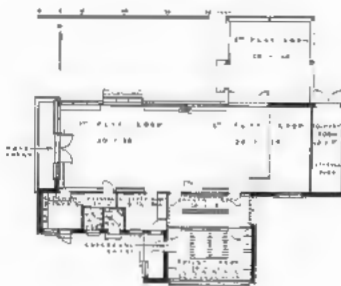
Eleanor Cullis-Hill. Kindergarten, Millewa Ave Wahroonga. 1954. Photo by D. Baglin (collection of Eleanor Cullis-Hill).





**Plate 135 (Left)**  
Eleanor Cullis-Hill.  
Kindergarten, Millewa Ave,  
Wahroonga. 1954  
(*Architecture in Australia*  
Oct/Dec 1956, 45).

**Plate 136 (Below)**  
Eleanor Cullis-Hill.  
Kindergarten, Millewa Ave,  
Wahroonga. 1954 (*Building*  
24/3/1956).



**NURSERY SCHOOL, WAHROONGA.**

Architect: Eleanor Cullis-Hill.

# *School Buildings* NEW SOUTH WALES



This building was planned for a dual purpose, a nursery school and a hall for public functions. Classrooms open onto each other by means of doors which can be readily folded back for evening meetings and dances. The primary construction is of brick, the northern wall consists of a continuous row of windows, whilst on the east and west elevations light framing has been used with panels of Aluply and plate glass arranged in a checkerboard design.

Page 45

March 24, 1956.

**BUILDING: LIGHTING: ENGINEERING**

**31**

*Recently erected Nursery School  
at Wahroonga, N.S.W.  
Architect: Mr. Eleanor Cullis-Hill.  
Builders: Miller & Henry.*





**Plate 137 (Left)**

Eleanor Cullis-Hill. "Rathven", 29 Bangalla St, Warrawee. 1938-39. Photo of south façade to street and entrance area by D. Baglin (collection of Eleanor Cullis-Hill).

**Plate 138 (Above)**

Eleanor Cullis-Hill. Wilson House, corner of Braeside St and Eastern Road Wahroonga. 1950. Photo of south façade by D. Baglin (collection of Eleanor Cullis-Hill) .





**Plate 139**

Eleanor Cullis-Hill. Fell House, 32 Bangalla Street, Warrawee, 1956. Photo of east street façade by D. Baglin (collection of Eleanor Cullis-Hill).

**Plate 140**

Eleanor Cullis-Hill. Fell House, 32 Bangalla Street, Warrawee, 1956. Photo of east street façade by D. Baglin (collection of Eleanor Cullis-Hill).

**Plate 141**

Eleanor Cullis-Hill. Foote House, 6 Karuah Street, Turramurra. 1947. Photo of north west façade (collection of Eleanor Cullis-Hill).

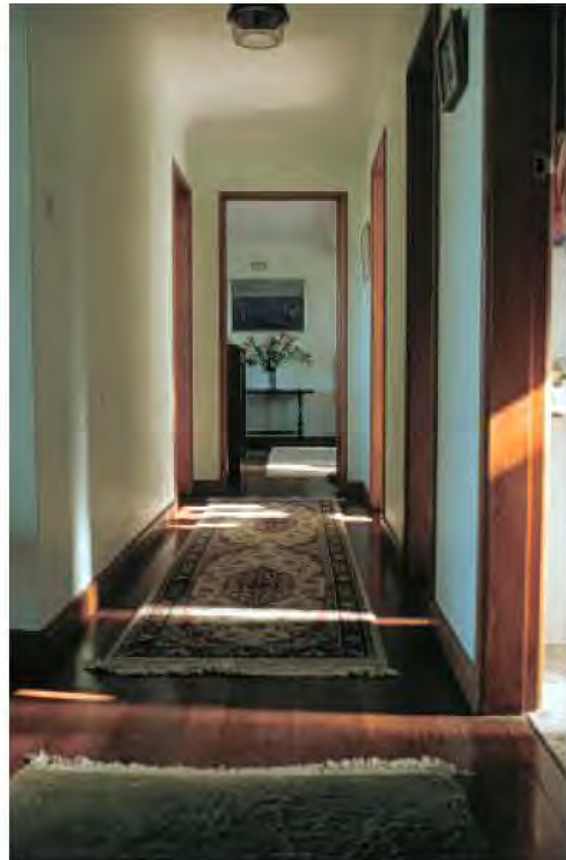




**Plate 142 (Top)**  
Eleanor Cullis-Hill. Hudson House, East Killara. 1967.  
Photo of façade (CWADA).

**Plate 143 (Above)**  
Eleanor Cullis-Hill. Cummins House, 4 Royston Close,  
Pymble. 1980 (CWADA).

**Plate 144**  
Eleanor Cullis-Hill. Hudson House, East Killara. 1967.  
Photo of interior hall way (CWADA).





**Plate 145**

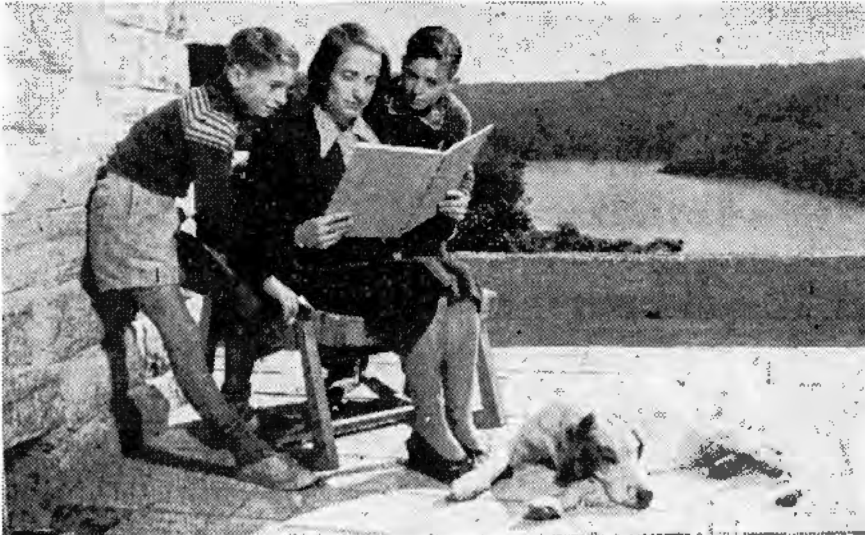
Eleanor Cullis-Hill. Kindergarten, Hadley Ave Turramurra, 1961. Photo of north façade by D. Baglin (collection of Eleanor Cullis-Hill).

**Plate 146**

Eleanor Cullis-Hill. Library building, Gib Gate School, Mittagong. 1960. Photo of south façade (collection of Eleanor Cullis-Hill).







● Mrs. EVA BUHRICH, her twin sons NEIL and CLIVE, at the home she and her husband have built in Sydney. Swiss-trained architect, she will give a talk, "Building to Suit the Climate," on February 12.

# Plate 147

Eva Buhrich. Photographed with twin sons at their home in Castlecrag (*ABC Weekly* 7/2/1953:24, announcing her talk "Building to suit the climate" on 12 March 1953).

# Plate 148

Eva Buhrich. "Split level status for junior executives" *Sydney Morning Herald* 19/7/1966:14.

14 The Sydney Morning Herald, Tuesday, July 19, 1965

## HOMES and BUILDING

### Split level status for junior executives

PROJECT HOME SERIES

Split-level, like penthouse, has become a sort of architectural status symbol. It is the first step up the ladder for the junior executive.

By E. M. Buhrich

YET splintered to only land, adapting itself to the ideal example of split-level planning. They also show a technical design—most economic way to an existing set of conditions, but not an integral part of a house. Program the contours of sloping levels of 10 feet or more.

Where space is limited...

FOLDING CONCRETE DOORS

UNIQUE HOUSE 681 Harrametta Road Leichhardt 56 7313

He explained on a sloping site. The house is situated on a sloping site which has a 10-foot rise. The house is built into the hillside, with the living area on the upper level and the bedrooms and bathroom on the lower level. The house is built into the hillside, with the living area on the upper level and the bedrooms and bathroom on the lower level. The house is built into the hillside, with the living area on the upper level and the bedrooms and bathroom on the lower level.

Terence... The house is built into the hillside, with the living area on the upper level and the bedrooms and bathroom on the lower level. The house is built into the hillside, with the living area on the upper level and the bedrooms and bathroom on the lower level. The house is built into the hillside, with the living area on the upper level and the bedrooms and bathroom on the lower level.

A Program house on a sloping site.

## Clever woman designs a house

... Fits plan to narrow lot and achieves light, space, and privacy.

**G**IVEN opportunity and the ability to illustrate or express their ideas on paper, many women think they can design a better home than the mere male.

Here is a little home planned by a woman for a long, narrow frontage or corner site.

Floor area is approximately 1100 square feet, exclusive of garage.

There are three bedrooms, small, of course, but the storage wall (a new American idea) which forms the partition between No. 3 bedroom and living-room offers specialised storage space for every item from bridge table to collar stud.

This third bedroom, by the way, could be used as a study or bed-sitting-room for Miss Sixteen, or the studious son of the family.

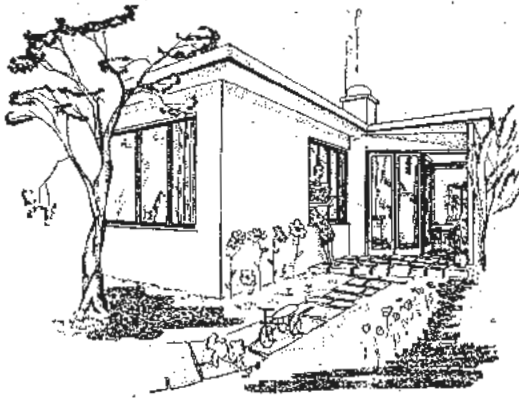
Kitchen is a cross-ventilation by means of glass louvers over stove. Built-in cupboards in kitchen include revolving shelves in sink unit for easy accessibility of utensils and to make

use of otherwise unusable corner space. Trades entrance is through laundry.

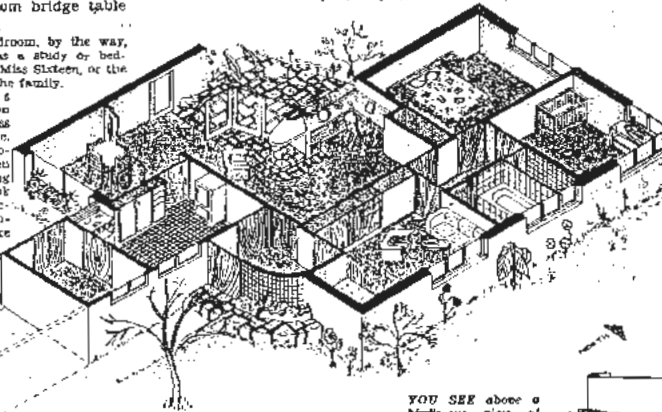
Kitchen is handy to main entrance, which has curved glass-brick wall and space for coats.

Service yard toward south and street side is enclosed for privacy by garage on one side and by curved wall set back from street. The rear section facing north is free for family recreation and leisure.

Living, dining, and outdoor-living



SECTIONAL VIEW of the house designed by Eva M. Buhrich, showing outdoor living area at rear of house. This is planned to face the north and the sun for family recreation and leisure.

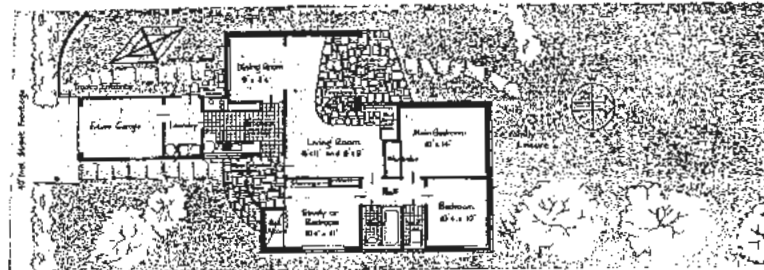


room form one big space, emphasised by diagonal paving to terrace as well as hearth, and by folding glass doors, which will make it suitable for entertaining, but dining-room can be closed off by curtains or screen. Fireplace forms natural focal point for room. It is combined with built-in wood box, bookshelves, and desk. Lavatory is separate from bathroom.

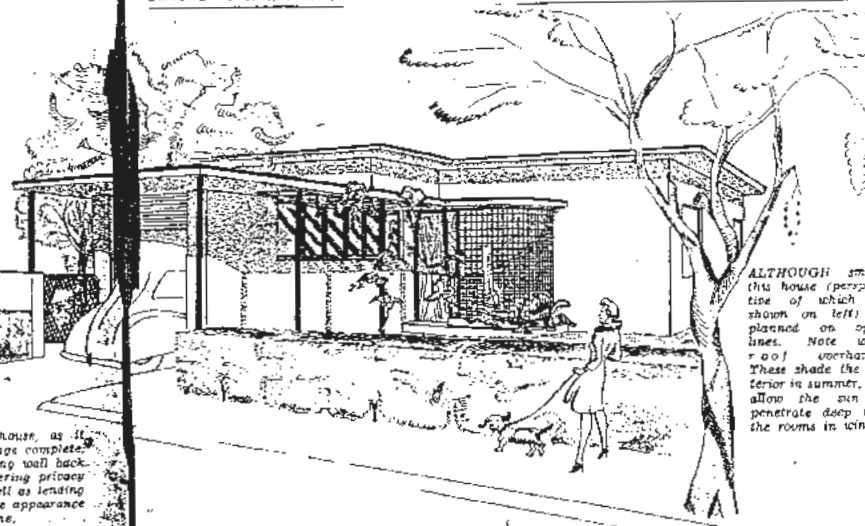
The materials are brick, rendered white, built-up roof with all trim and windows in orange.

**YOU SEE** above a bird's-eye view of the interior of this little house. Note storage wall between bedroom and living-room; the flowing space of living, dining, and outdoor living area, the curved glass-brick wall, which adds to its attractiveness, and allows plenty of light to permeate the small entrance hall.

**PERSPECTIVE** of house, as it would look with garage complete. Note attractive curving wall back from street level offering privacy to service yard as well as lending a charming air to the appearance of the home.



GROUND PLAN of house for corner or long, narrow lot. See also perspective and sectional views.

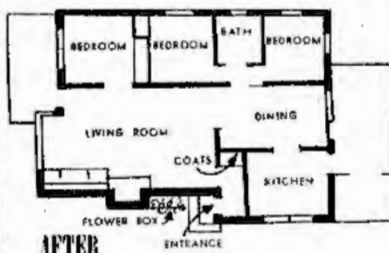
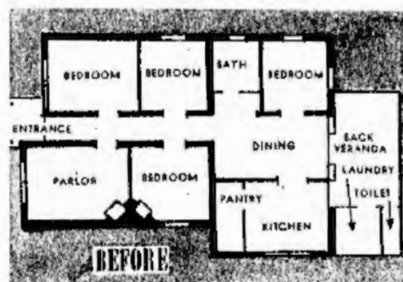


**ALTHOUGH** small, this house (perspective of which is shown on left) is planned on open lines. Note under eaves overhangs. These shade the interior in summer, but allow the sun to penetrate deep into the rooms in winter.

The Australian Women's Weekly—September 7, 1946

### Plate 149

Eva Buhrich. "Clever woman designs a house" (*Australian Women's Weekly* 7/9/1946). Featuring design by E. Buhrich.



By taking out two internal walls, a large living-room is made of hall, parlor and fourth bedroom. Entrance is moved to the no-longer needed pantry, the dining-room has become a room instead of circulation area, and bedrooms have gained a little private hall.

## Adapting an old house to a new life

Many old houses don't suit modern requirements, and if you buy one, it is almost certain that it will need some alteration, remodelling or repairing. Architect Eva Buhrich gives some helpful advice.

**BEFORE** buying an old house you should get expert (architect, builder, valuer) advice on the state of repair and the adaptability of an existing building.

You may easily overlook some serious drawbacks yet worry unnecessarily about minor points like some kind of cracks. Cracks may be due to either settlement or shrinkage of materials. Settlement cracks are caused by settling of the foundation soil under the walls and may be serious. Sometimes in an old house most of the settlement has occurred once and for all, so that cracks after being patched, will not reappear.

### A nuisance

Others that do may not present any structural danger but will be a nuisance because they will open up again and again, in spite of all patching and painting. But some cracks are actually dangerous to the structure and only an expert can advise you on them.

White ant and borer infestation is another problem that you must get expert advice on. These pests can be overcome, but if no preventive steps have been taken originally, they will have to be taken now, because replacement of infested timber can be very costly.

Then again dampness may be present. Many of the old pieces never had

damp-proof courses and during rainy or humid weather damp patches appear above the skirting boards. Sometimes it is very difficult to get rid of this dampness and again the introduction of damp-proof courses in an existing house is not cheap. If you intend to buy an old house it would pay you to inspect it during wet weather.

There could also be trouble in the roof that you would overlook. Even tiles have to be replaced after about 30 to 50 years, concrete tiles, iron, bituminous roofing much earlier. Nor will guttering and down pipes last indefinitely, particularly if neglected.

Assuming that no major repairs are needed, you may still find that the general layout needs attention. In most old houses there is a multitude of smallish rooms and a central hall.

To create a living-room adequate to our standards it is often necessary to pull out one or more walls. Non-load-bearing partitions should be chosen for removing. Where you must take out part of a wall that carries the roof load, a beam supported on piers or slantcheons will be needed, and this is neither a simple nor a cheap operation.

One thing that has changed much in the last 20 years is the amount of daylight we expect in our houses. It is simple to re-

place colored or lead glass with clear glass, but it is more difficult to increase the size of the wall opening, particularly when windows need widening. To substitute french doors for small windows is much simpler when it only involves taking out brickwork to sill height.

### Verandas

A common step in remodelling is the closing in of an open veranda. This gives a useful sunroom, but sometimes means that daylight and fresh air are taken from the room behind the veranda.

In that case it would be the best (though costlier) idea to cut a very large opening in the wall between the new sunroom and the old room so that the whole becomes one large area.

Kitchens are usually ample in size but they nearly always need new cupboards, sink and other equipment.

A good part of your money will most certainly be spent on the bathroom which may have to be relocated to produce a more workable plan. In addition, you will probably need new fittings and wall tiles.

Most people prefer a hot water system and, as a rule, sufficient space for its installation can be found in the roof.

A difficulty which often arises is that water pressure in the old house is too low to cope with all the new equipment. In

this case, the whole plumbing system has to be renewed which is a costly job.

We use a great deal of electrical equipment these days, with which an out-of-date wiring system may not be able to cope. In addition additional powerpoints will most likely be needed.

To instal new wires is simpler when the ceilings have to be dealt with anyhow. And this may easily be the case where old ceilings are too high or too ornate, where exposed beams are not to our taste, or where walls have been taken out.

To fix a false ceiling of fibrous plaster or other sheeting materials is no too complicated, since the battens that carry the new ceiling can be fixed to the existing joists.

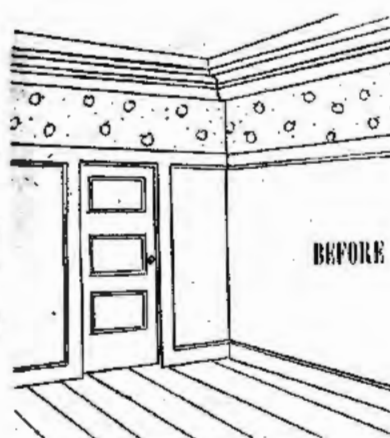
It is not only the big alterations that make a contemporary house out of an old one. A lot of smaller changes will make much difference.

### Doors

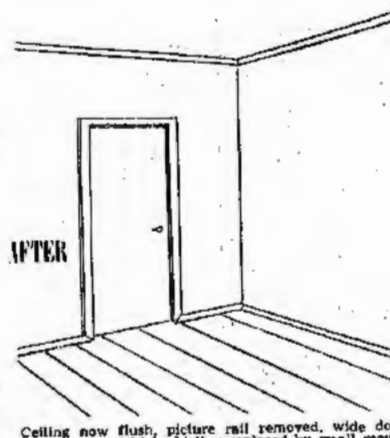
A panel door covered with a sheet of plywood gives a modern functional appearance, and a superfluous door can be made into a shallow cupboard or bookshelves.

The picture rail that usually runs through a door head height can often be taken out altogether when the walls are repainted or papered.

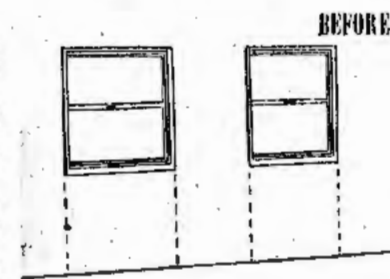
Heavy architraves around doors and windows can be replaced by small moulds. High fire-



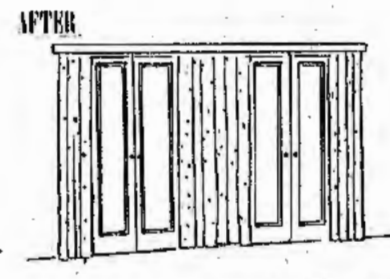
Heavy cornices, picture rail, wide door architrave, high skirting and paneled door.



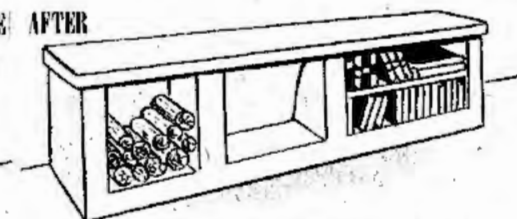
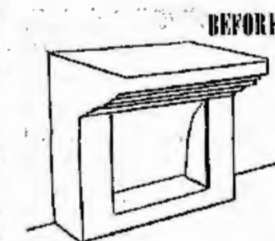
Ceiling now flush, picture rail removed, wide door architrave and high skirting replaced by small mould and quadrant mould, paneled door covered with plywood.



Existing windows.



Brickwork below windows removed, and French doors substituted.



By removing the high mantle and adding a woodbox and bookshelves, a narrow old fireplace has gained a broad, contemporary appearance.

places with old-fashioned mantels can sometimes be simplified or modernised without much trouble. Dark stained floors can be sanded and given a modern wax finish.

And then there is

paint. Paint is the cheapest means of transforming old or worn surfaces of high-lighting good features and suppressing bad ones. On the outside, too, a coat of cement paint over unattractive face bricks can be an im-

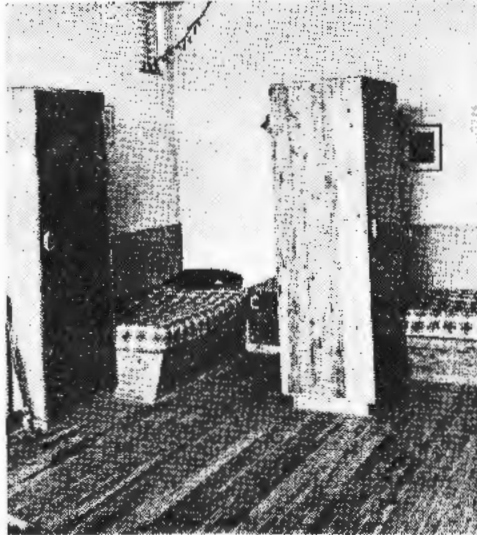
provement.

Remodelling is like everything else: the more money you can spend on it the better the result will be. When it's a matter of restricted means the structural repairs must come first.

For the rest make a long-range program and finish one room at a time, except where a tradesman such as the fibrous plasterer has to be called in and does the whole of his job more economically all at once.



# TWIN DESIGNS FOR BOYS



TWIN BEDS are set at angles to each other so that each boy has his private corner. The cupboards have pin boards where the boys can pin up their favourite pictures and maps.

## A Room Of Their Own—Play, Work

SO that their 10-year-old twin sons, Neil and Clive, could have privacy and space for their own property in the big double bedroom-playroom that they share, Mr. and Mrs. Hugh Buhrich, of Castlecrag, have used two vivid primary colours as identification marks for the storage cupboards and shelves which eliminate much of the clutter most young boys' rooms soon acquire.

All Clive's doors are painted bright royal blue, while Neil's are painted orange. Door handles in the shape of their initials help the easy identification and add to the sense of privacy.

### GINGHAM FURNISHINGS

Brightly-checked gingham (hard-wearing and easy washing) makes neat bedspreads for the wooden bunks which are set at angles to each other against the walls where they don't take up any of the valuable floor space.

Tall cupboards with pin-up boards on one wall are used as dividing screens between the beds, which have individual bookcases beside them.

Natural cypress pine is used for the hard-wearing floor which is easy to keep clean,

and the pine also makes the cupboards and bedstands.

A built-in bookcase covers one wall from floor to ceiling, and provides space for storing sports equipment and hobbies as well as books.

Economical desks (which any home-handyman could erect) were made for the boys by Mr. Buhrich by attaching ordinary office filing cabinets—to which handles were added—under a polished board top.

This twin desk is placed directly under the huge fixed glass window, so that the boys can enjoy the view of the bush while they are working.

The room is well ventilated by a system of louvres under the desks, across which a panel can be pulled in bad weather, and by a vent placed high up in a corner near the ceiling.



1952

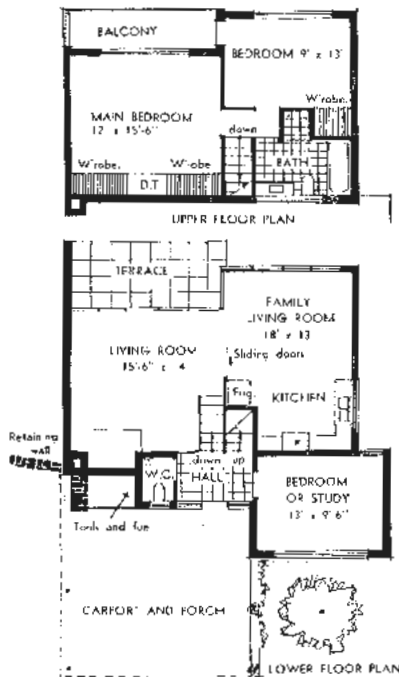
The Sydney Morning Herald Women's Section, Dec. 4, 1951

### Plate 151

Eva Buhrich. "Twin designs for boys" *Sydney Morning Herald* 4/12/1952. Featuring design by Eva and Hugh Buhrich for their twin boys' bedroom at 315 Edinburgh Road, Castlecrag.

**Plan of the month**

# *Split level plan for 40-ft. block*



This split level house is planned for a block of land falling away from the road. As the road is on the south side of the block, all main rooms except the study face north. The study has one small window on the north side.

Since the house is only 34-feet wide and has no side windows, it can fit a site only 40-feet wide.

## CONSTRUCTION

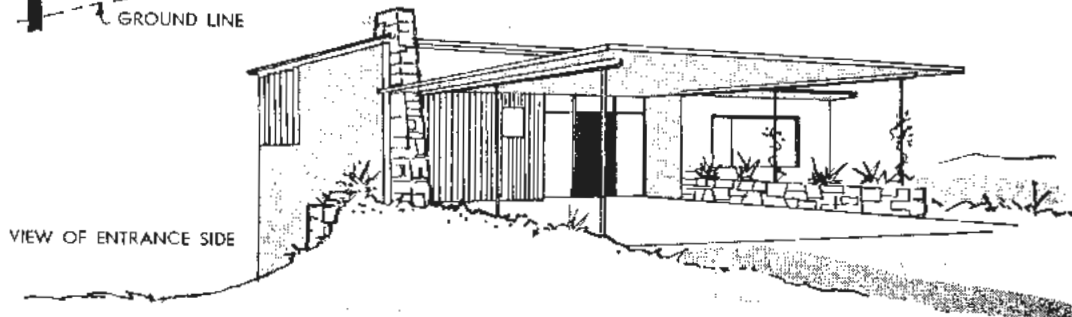
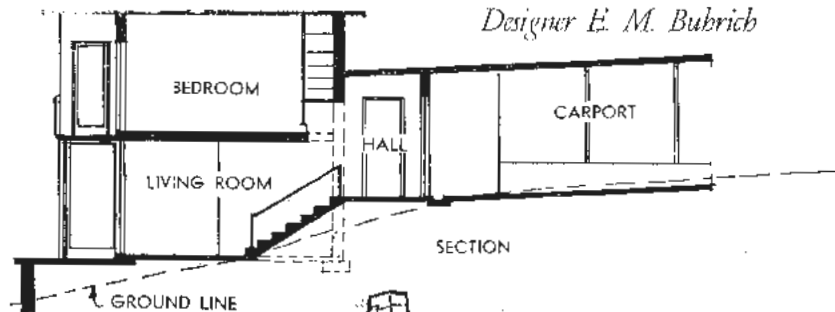
The house is entered through a combined car port and covered porch on an intermediate level. On this level is a bedroom or guestroom-study, and a tiled entrance hall overlooking the living room.

Seven steps lead down to the living area which consists of three parts: the more formal living room with the fireplace, the family room with the cooking area and the terrace with one complete wall of glass, partly fixed and partly opening. Although the formal living room is not very large, the interpenetration of space both vertically and horizontally (hall-living room, living-room-family room, living room-terrace) will make it appear quite spacious. If desired the two living areas can be separated by sliding doors which slide into a recess behind the refrigerator.

A short flight of stairs leads from the entrance hall up to the bedrooms. The main bedroom is large and has full-length built-in wardrobes. The smaller bedroom has a deep walk-in wardrobe and both rooms have access to the balcony.

According to local conditions the washing machine could be placed in the family room or the space called tool cupboard. A separate laundry could be built under the house if the fall permits. Area: (without car port) is 1320 sq. ft. #

*Designer E. M. Bubrich*



## **Plate 152**

Eva Buhrich. "Split level plan for 40-ft block" *Australian House and Garden* February 1960:97. Featuring design by Buhrich.