

Heritage Data Form

ITEM DETAILS							
Name of Item	Lavery House						
Other Name/s Former Name/s	207 Eastern Road, Wahroonga						
Item type (if known)	Built						
Item group (if known)							
Item category (if known)							
Area, Group, or Collection Name							
Street number	207						
Street name	Eastern Road						
Suburb/town	Wahroonga					Postcode	2076
Local Government Area/s	Ku-ring-gai						
Property description	Lot B DP 414327.						
Location - Lat/long	Latitude				Longitude		
Location - AMG (if no street address)	Zone		Easting		Northing		
Owner	Ursula Lavery						
Current use	Residential dwelling						
Former Use	Residential dwelling and Artist studio						

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Statement of significance	<p>The substantially intact Lavery House is a rare example of an artist's residence still with its functioning and identifiable artist studio. The way of life of the Lavery Family is still clearly evident in the extant planning and fabric of the house and studio. The design of the house and studio is of exceptional interest when planned expansion of the house is understood in order to cater for young couples of modest financial means in the post-war years, of post-war frugality, and of their increasing wealth and family size through later additions and enlargement of the small house nucleus.</p> <p>The Lavery House is of local historical significance in demonstrating the post-World War 2 process of suburban infill development in earlier subdivisions. The Lavery House is of local aesthetic significance as its design exhibits the hallmarks of Modernism with its clean lines, simple form, and walls of glass.</p> <p>The Lavery House is one of a series of houses within the Ku-ring-gai municipality that demonstrate the emergence of modern architecture in New South Wales, of which the architect Sydney Ancher was a leading proponent. The Lavery House is of local associative significance because of its strong association with renowned architect, Sydney Ancher and his firm, Ancher, Mortlock & Murray and also because of its association with two prominent Australian artists, Ursula and Peter Lavery, who was Head of the National Art School and later Director of the Art Gallery of NSW. In this regard the house is of historical significance as the site of a meeting that inaugurated the concept of the international art biennale for Sydney. The Lavery House has the potential to yield information about cultural history in NSW, through its association with the artistic world, which is strongly reflected through the extant building fabric, arrangement and composition of elements on the site, including a purpose-built artist studio.</p> <p>The surviving architectural drawings and the completed Lavery House demonstrate the palette of materials and construction methods employed by the architectural firm of Ancher, Mortlock and Murray that are recognised as forming a regional expression of modern architecture. The Lavery House demonstrates the key characteristics of the domestic work of the firm of Ancher, Mortlock and Murray in the 1940s, 1950s & early 1960s and demonstrates the firm's use of similar details in houses for young couples of modest means in the economically constrained period after World War II.</p>	
Level of Significance	State <input type="checkbox"/>	Local <input checked="" type="checkbox"/>

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DESCRIPTION	
Designer	Sydney Ancher
Builder/ maker	
Physical Description	<p>The site is located on the east side of Eastern Road immediately south of the intersection with Carrington Road. The site is rectangular with a frontage to Eastern Road of 25 metres and an area of 2,268m².</p> <p>The house is situated in the centre of the front two-thirds of the site, which has a gradual slope from the front to the rear. There is a stand of tall trees in the front yard, giving the house the appearance of a bush setting that is accentuated by the gravel drive/bush track leading from the post and rail timber front fence to the attached double garage. A tall pine once stood in the front yard but the storm of 1991 felled the tree. The rear yard is also defined by tall trees on or in close proximity to the boundaries as well as hedges that divide the rear yard into a series of discrete spaces or "rooms".</p> <p>The house is set back from the northern site boundary by approximately 5 metres, is approximately 900mm to 1.0m from the south site boundary, 22 metres to the front boundary and 48 metres to the rear boundary. The house originally comprised two short parallel wings separated by a paved courtyard. The subsequent additions have created a U-shaped plan form that is still centred on the original courtyard. The Main Bedroom at the front of the house protrudes from the base of the "U" and opens onto its own private, north-facing courtyard.</p> <p>Behind the house is a small area that is partially separated from the next section of the yard by a hedge. The second section of the rear yard contains a small concrete slab that was the base of Peter Laverty's telescope shed. Beyond the slab a low rubble stone garden wall runs across the entire site and behind that low wall is a tall hedge that conceals the final third section of the rear yard.</p> <p>One of the important aspects of the site and the setting of the house are the large trees that define the site and give it its bushland setting. The front yard is landscaped as an Australian bush garden and this aspect should be maintained. The rear yard is a more manicured garden with spaces defined by tall hedges creating outdoor "rooms".</p> <p>The rear yard groundcover is traditional lawn but there are significant tall native Australian trees defining the boundaries that should also be maintained.</p> <p>The house</p> <p>The house is full-brick construction with the exterior and the interior of the house finished in white-painted dry-pressed bricks and a roof sheeted with corrugated fibre cement roof sheets of the same dimensions as Hardies Super Six. Some of the roof sheets are still asbestos cement but the majority were replaced with fibre cement sheets in the late 1970s/early 1980s.⁸ The house ceilings are fibrous plaster and the floors are sheeted with clear finished Tallowwood hardwood boards (with the exception of the Entry with its quarry tile finish, the Laundry and Kitchen with their vinyl tile floor finishes, and the Ensuite & Bathroom with their ceramic tiles). The windows are white-painted timber-framed and in a combination of fixed glass panes and awning-hung opening sashes.</p> <p>The interior doors are clear-finished timber hollow core. Much of the original window and door hardware remains. The wet areas contain Raymor T4 taps, an award-winning Australian design, which are now rare. These design classics probably date from the 1968 alterations and additions to the house as the T4 range of taps was designed in 1964 by Arthur Robinson. The T4 range was awarded the Design Institute of Australia Good Design Award in 1964.</p> <p>The planning of the house is structured around the central Courtyard. The north side of the courtyard is defined by the studio with its south-facing windows that dates from the first stage of the house. The south side is defined by the original residential wing of the house and the second stage extension of the house. The south wing contains three Bedrooms, the main Bathroom, the Laundry and a Living/Dining space that faces the Courtyard through the north-facing windows. The west side of the Courtyard is defined by the third stage of the house that contains the Kitchen, Ensuite, Walk-in-Robe, Main Bedroom, Living Room and double garage.</p>

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	<p>The original house was designed as a small, affordable nucleus for a later eastwards rear extension that would preserve the appearance of the house from the street. The original house provided the essential living and working accommodation for a young couple whose life centred around the production of art. The modest size of the house and rooms also reflected the period of post-war austerity where house sizes and use of materials were strictly controlled and restricted.⁹ In addition, such restrictions also modified people's expectations with regard to house and room sizes.</p> <p>The first two stages of the house were designed by Sydney Ancher but the third stage was commissioned and designed after Ancher retired from the firm. The third stage was designed by architect, Judith Ambler, within the firm of Ancher, Mortlock, Murray & Woolley. The third stage logically placed the new Living Room and Main Bedroom suite at the front of the house which enabled guests to be accommodated near the house's entry and also allowed a zoning between the parents' and children's areas of the house. Whilst this third stage at the front of the house was not envisaged by Ancher when he designed the house to be extended at the rear, the third stage uses the same language and design details as Ancher's first two stages with slight modifications for the change in aesthetic taste. The third stage represents the increased prosperity of the 1960s with the desire for larger living spaces, the greater availability of materials, and the financial means with which to pay for those larger rooms.</p> <p>The planning focus of the house is still on the Courtyard, and the rear yard, as the house presents blank walls to the street and creates a bold architectural statement with the counterpoised skillion roof geometries (one for the Living Room, Main Bedroom, and Garage in front and the other skillion roof behind belonging to the Studio).</p>					
Physical condition and Archaeological potential						
Construction years	Start year	1952	Finish year		Circa	<input checked="" type="checkbox"/>
Modifications and dates	<p>1955 – Additional bedrooms added. 1968 - Additional living wing and garage.</p>					
Further comments						

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HISTORY	
Historical notes	<p>207 Eastern Road, Wahroonga was part of an early crown grant of 2,000 acres (809ha) to John Terry Hughes in 1842. As the subdivision of this land was formalized in the 1880s and 1890s, the land containing the subject site became known as lot 10, section 4 of the Big Island Estate. The 1897 subdivision of a portion of the Big Island Estate, known as Wahroonga Heights East Estate (within DP 3464), contained the subject site as a part of Lot 1 of this estate (the unnumbered allotment to the north of Lot 2).</p> <p>In May 1919, Philip Frederick Burriss of Waitara, Railway Employee, obtained a 2 acre 2 rood (1.01ha) portion of lot 10 Section 4 containing the subject site. In February 1924 he transferred his property to Hardy Edmund Bird of Coogee, Painter. In February 1926, the property was transferred to Albert Edwin Farley of Coogee, Retired Merchant. In October 1943, Farley transferred the land to Albert Edwin Farley of Griffith, farmer (assumed son).</p> <p>The 1943 aerial photograph clearly indicates the subject site as empty, but shows the sparse interwar housing development around the site. It also shows a shed on the north boundary which survived until 1968. In May 1946, the property was transferred to Thomas Ellis of Wahroonga, Clerk. In November 1951, the property passed via an application by transmission to Edith Elizabeth Ellis of Wahroonga, widow. Edith Ellis began the process of subdividing the land, transferring a 3 rood, 18¾ perch (3,516m²) portion of this land – representing the original extent of the subject site stretching from Eastern Road to Morris Avenue – to Ursula Airlie Nathan, a 21-year old single woman of Killara, in October 1952. Shortly after, Ursula Nathan married Peter Phillip Laverty.</p> <p>The couple, both artists in their own right, had met whilst studying at the Winchester School of Art in Southampton, UK after the war. Ursula had returned to Australia with her family in 1949, with Peter emigrating in 1951. Peter taught at the National Art School from 1954, becoming Head of the School in 1971. From 1971-1977, he was Director of the Art Gallery of New South Wales (AGNSW). In addition to these roles he served on committees such as the International Society of Art Critics and the Sydney Biennale Committee, was a member of Sydney Printmakers and the Australian Watercolour Institute, a writer for art journals and a judge for many competitions. After retiring from the AGNSW, Peter returned to full-time painting and exhibited regularly from 1977 until his death in 2013.</p> <p>Ursula, alike, was a Foundation and Life member of Sydney Printmakers, contributing to exhibitions regularly from 1961 to 1986. Ursula Laverty designed the Station of the Cross Mosaics for the new Catholic Church in Pymble in 1992, published a book of her poetry and drawings in 1993 (<i>Counterpoint</i>), and established and curated the Hornsby Bestowed Collection in 2005 (assisted by artist Margaret Woodward). Ursula returned to full-time painting in 1986 and has continued to exhibit her paintings since then.</p> <p>The Lavertys hosted a dinner party at which the concept of the Sydney Biennale was discussed. Franco Belgiorno-Nettis (1915-2006), James Gleeson (1915-2008) and John Coburn (1925-2006) were guests at the dinner party. An application (#841) was lodged by P. Laverty in late 1952 for a brick dwelling in Eastern Road, Turramurra (now a part of Wahroonga).</p> <p>Prominent Sydney Modernist architect, Sydney Ancher, was engaged to design a small house for the site that could be extended later. The first stage of the house comprised two parallel wings separated by a courtyard. The north wing was an artist's studio with floor to ceiling windows in the south wall and a skillion roof sloping from the north down to the south over the courtyard window wall. Across the courtyard was a small, north facing wing containing a Living/Dining space, a Bedroom, a Bathroom (containing the washing machine) and a small Kitchen. The skillion roof over this wing sloped down from the south to protect the north-facing window wall which opened onto the central courtyard. The walls of both wings were white-painted brick and the roof was covered in Hardies Super Six corrugated asbestos cement sheets. The fibrous plaster ceilings followed the slope of the skillion roofs.</p> <p>The house was featured in the <i>Sunday Herald</i> of 20 September 1953 (page 21) in an article titled "When Two Artists Plan A Home." The house is described in the article as "one of the most attractive small houses along Eastern Road, Wahroonga... [a] 10-square contemporary white brick home" that served as "both a livable home and working studio for the Lavertys, a young couple who both paint in all their spare time."</p>

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	<p>Details are given of the house's original form:</p> <p>"From the road, the house presents an interesting angle of two skillion roofs pitching down to the centre. The walls are white painted brick, with a yellow front door set beside a wall-screen of vertical timber boarding painted a bright blue-green.</p> <p>The purpose of this screen wall is seen from the other side of the house, where a tall wattle tree grows in the centre of a completely private courtyard around which the entire house centres. (There was never a wattle tree in the centre of the Courtyard. The Courtyard tree was located at the east end of the Courtyard (not in the centre) and was a Chinese Elm. There was, however, a Cootamundra Wattle planted in front of the house).</p> <p>This makes a lovely sheltered place, warmed by sunlight during winter, yet cool and shady in summer because of deep roof overhangs. It has a pleasant view over an orchard and green paddocks, and, because it is so private, all the rooms open in to the courtyard through huge glass windows and doors... The ten squares [93m²] of the house are arranged so that maximum space is given to the living room, bedroom and studio. The utility rooms of kitchen, bathroom and laundry⁴ are small yet completely compact, and the entire house is designed to be easily and quickly cared for, which is exactly as its owners wished.</p> <p>The house really consists of two rectangles, joined by the timber screen wall. The main part is larger and contains the living, eating and sleeping areas; the other rectangle is given entirely to the studio..." An original floorplan and several images of the house are printed with the article. A significant sentence in the article is: "Should the Laverty's want to add to their house, the architect [Ancher] has allowed for extra space to be built on to one wing of the house which will not alter its general appearance."</p> <p>In early 1955, P. Laverty lodged another application (#662) for an "addition" to his dwelling in Eastern Road, Wahroonga. This second stage followed Ancher's original concept of adding to the east end of the south wing and maintaining the original front elevation of the house. The second stage comprised the addition of two more Bedrooms and an eastwards extension to the small Living area. The original Bedroom was reconfigured to provide a common entrance to the bathroom which had, up until then, been an Ensuite to the original Bedroom.</p> <p>On 22 November 1958, Ursula Laverty transferred a rear part of the lot to a new owner (lot A of current DP 414327), leaving her with 2 roods and 9¼ perches (lot B of DP 414327, the current subject site). By the time her new certificate of title was issued in March 1960, she was reflected as being the wife of Peter Phillip Laverty of Wahroonga, confirming their residence in the suburb. Council records also reveal BA1920/62 lodged in 1962 for a telescope shelter on the property. The square concrete floor slab of this telescope shed remains extant to the east of the house, but no shed or telescope remain.</p> <p>In December 1968 the office of Ancher, Mortlock, Murray & Woolley (AMMW) was engaged to design a third stage of additions. By this time Ancher had retired from the practice and the project was designed by architect, Judith Ambler within the AMMW office. The works included the addition of a new Main Bedroom, Walk-in-Robe and Ensuite, new large Living Room, Kitchen and Garage across the front of the house. The original Kitchen was converted into a Laundry (the original Bathroom having housed the original washing machine). Figure 21 illustrates the three stages of the construction of the house.</p> <p>Ursula Laverty remains the owner of the property to the present day (October 2020). Peter Laverty passed away in 2013. Laverty's obituary noted of his time at the Wahroonga property: "[Peter] enjoyed working in his bushland garden and photographing the night sky through a telescope. He also took great pleasure in designing and building furniture for the family." (An artist driven by his passions", Obituaries <i>Sydney Morning Herald</i>, 14 September 2013).</p> <p>Sydney Ancher Sydney Ancher (1904-1979) is considered a pioneer of modern domestic architecture in Australia. Ancher's houses of the late 1940s and 1950s became examples of Ancher's innovative approaches towards architecture, focusing on functionality, subtlety, suitability to climate and the fluidity of space and lifestyle in a home.</p>
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Ancher commenced the Architectural Diploma course at Sydney Technical College in 1924, a course which was a part-time course taken whilst being employed full-time in an architect's office. In his third year of the course Ancher obtained a position at the practice of Prevost, Synnot & Ruwald which undertook mostly domestic-scale work but also hotel design for Tooth and Co Ltd. The firm applied simple modern lines to their hotels and Ancher considered the firm was "producing the best work in Sydney at the time".⁶ In 1929 Ancher completed his architectural course and booked passage to England. In the same year he applied for, and was awarded, the Australian Medallion and Travelling Scholarship from the Board of Architects of New South Wales. His time in England allowed him to see Modern architecture first-hand, both in the UK and in Continental Europe. Ancher returned to Australia in 1936, collaborating with Emil Sodersten and Reginald Prevost before the partnership of Prevost and Ancher was formalized in 1937.

Ancher travelled to Europe again in January 1939, returning to Australia later in the year following the outbreak of WWII. He worked with the Commonwealth Government and John D. Moore before enlisting in June 1940. Ancher embarked for the Middle East in October 1940, being posted back in Australia in 1942 undertaking engineering and architectural duties. At the conclusion of the war, Ancher returned to private practice, designing approximately ten houses a year until 1951, alongside other projects including hotels. In 1952, he partnered with two of his assistants forming the firm Ancher, Mortlock and Murray, working on a variety of domestic and commercial projects. In the 1960s the firm expanded the scope of its projects to include council chambers, libraries and universities, and architect Ken Woolley (1933-2015) joined the practice in 1964 to form Ancher, Mortlock, Murray & Woolley. Ancher retired from the firm in 1966, continuing to design a small series of houses for himself.

Ancher was one of the most significant early Modernist architects practising in Sydney before and immediately after the Second World War. When Viennese-born Harry Seidler (1923-2006) arrived in Sydney from Canada (via Brazil) in 1948 he stated that Sydney Ancher and Arthur Baldwinson (1908-1969) made him welcome and that they were the two best Modernist architects working in Sydney.

Judith Ambler

Judith Margery Haworth Ambler (nee Hill) (1929-2005) studied architecture at the University of Sydney 1946-50 where she was one of six women studying with 75 men. She practised as an architect with firms including McConnell, Smith and Johnson, and with Bill Lucas, before branching out on her own, designing houses, additions and alterations. She moved to Cammeray in 1970 and was involved in the Residents Action Group opposing overdevelopment. Through that work Ambler was elected to North Sydney Council, serving from 1971-74, where her vision of a low-rise civic centre for North Sydney prevailed over the high rise 'Sabemo Scheme', and the Civic Park was opened in 1982. Civic Park is now the arena for festivals, markets, picnics and concerts, and this campaign was a defining moment in the history of North Sydney. After her death North Sydney Council named Judith Ambler Reserve in Cammeray, in recognition of her 35 years of community service as a councillor, volunteer bush regenerator and educator. (This information on Judith Ambler was taken from ACT, Public Place Names (Taylor) Determination 2017 (no 3): Disallowable instrument DI 2017-24, 15 September 2017).

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THEMES	
National historical theme	4. Building settlements, towns and cities
State historical theme	Towns, suburbs and villages
National historical theme	4. Building settlements, towns and cities
State historical theme	Accommodation
National historical theme	8. Developing Australia's cultural life
State historical theme	Creative endeavour

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APPLICATION OF CRITERIA	
Historical significance SHR criteria (a)	<p>The Lavery House is of local historical significance in demonstrating the post-World War 2 process of suburban infill development in earlier subdivisions and as an illustration of post-war frugality and shortages necessitating small houses that could form the nucleus of later, larger houses that could also accommodate growing families.</p> <p>The house is of local historical significance as the site of a meeting that inaugurated the concept of an international art biennale for Sydney.</p>
Historical association significance SHR criteria (b)	<p>The house is of local associative significance because of its strong association with renowned architect, Sydney Ancher and his firm, Ancher, Mortlock & Murray.</p> <p>The house of at least local (and probably of state) associative significance for its association with two prominent Australian artists, Ursula and Peter Lavery, Head of the National Art School and Director of the Art Gallery of NSW.</p>
Aesthetic significance SHR criteria (c)	<p>The Lavery House is of local aesthetic significance as its design exhibits the hallmarks of Modernism with its clean lines, simple form, and walls of glass.</p> <p>The surviving architectural drawings and the completed Lavery House demonstrate the palette of materials and construction methods employed by the architectural firm of Ancher, Mortlock and Murray that are recognised as forming a regional expression of modern architecture.</p> <p>The Lavery House is one of a series of houses within the Ku-ring-gai municipality that demonstrate the emergence of modern architecture in New South Wales, of which the architect Sydney Ancher was a leading proponent.</p>
Social significance SHR criteria (d)	<p>The Lavery House has social significance at least at a local level through its strong association with the NSW Art movement, because of its links with Peter Lavery, Director of the NSW Art Gallery and the Lavery family of artists as well as its association with the initiation of the Biennale of Sydney. The Lavery House also has social significance at least at a local level through its strong association with architectural profession because of the high regard in which architect Sydney Ancher is held.</p>
Technical/Research significance SHR criteria (e)	<p>The Lavery House has the potential to yield information about cultural history in NSW, through its association with the artistic world, which is strongly reflected through the extant building fabric, arrangement and composition of elements on the site, including a purpose-built artist studio.</p> <p>The house also is a physical manifestation of the small post-war houses that were constructed for people of modest means during times of material shortage and which were then added to and enlarged as conditions improved.</p>
Rarity SHR criteria (f)	<p>The substantially intact Lavery House is a rare example of an artist's residence still with its functioning and identifiable artist studio. The way of life of the Lavery Family is still clearly evident in the extant planning and fabric of the house and studio. The design of the house and studio is of exceptional interest when planned expansion of the house is understood in order to cater for young couples of modest financial means.</p>
Representativeness SHR criteria (g)	<p>The Lavery House demonstrates the key characteristics of the domestic work of the firm of Ancher, Mortlock and Murray in the 1940s, 1950s & 1960s and demonstrates the firm's use of similar details in houses for young couples of modest means in the economically constrained period after World War II.</p>
Integrity	

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HERITAGE LISTINGS	
Heritage listing/s	Interim Heritage Order dated 25 September 2020.

INFORMATION SOURCES				
Include conservation and/or management plans and other heritage studies.				
Type	Author/Client	Title	Year	Repository
Report	Dr Scott Robertson of Robertson Hindmarsh Pty Ltd for Ku-ring-gai Council	Heritage Assessment Report: Potential Heritage Item: "Lavery House" 207 Eastern Road, Wahroonga	2020	Ku-ring-gai Council

RECOMMENDATIONS	
Recommendations	See <i>Heritage Assessment Report: Potential Heritage Item: "Lavery House" 207 Eastern Road, Wahroonga</i> (2020) by Dr Scott Robertson of Robertson Hindmarsh Pty Ltd for Ku-ring-gai Council for detailed management recommendations.

SOURCE OF THIS INFORMATION			
Name of study or report	Heritage Assessment Report: Potential Heritage Item: "Lavery House" 207 Eastern Road, Wahroonga for Ku-ring-gai Council	Year of study or report	2020
Item number in study or report			
Author of study or report	Dr Scott Robertson of Robertson Hindmarsh Pty Ltd for Ku-ring-gai Council		
Inspected by	VH		
NSW Heritage Manual guidelines used?		Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
This form completed by	VH	Date	2020

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IMAGES - 1 per page

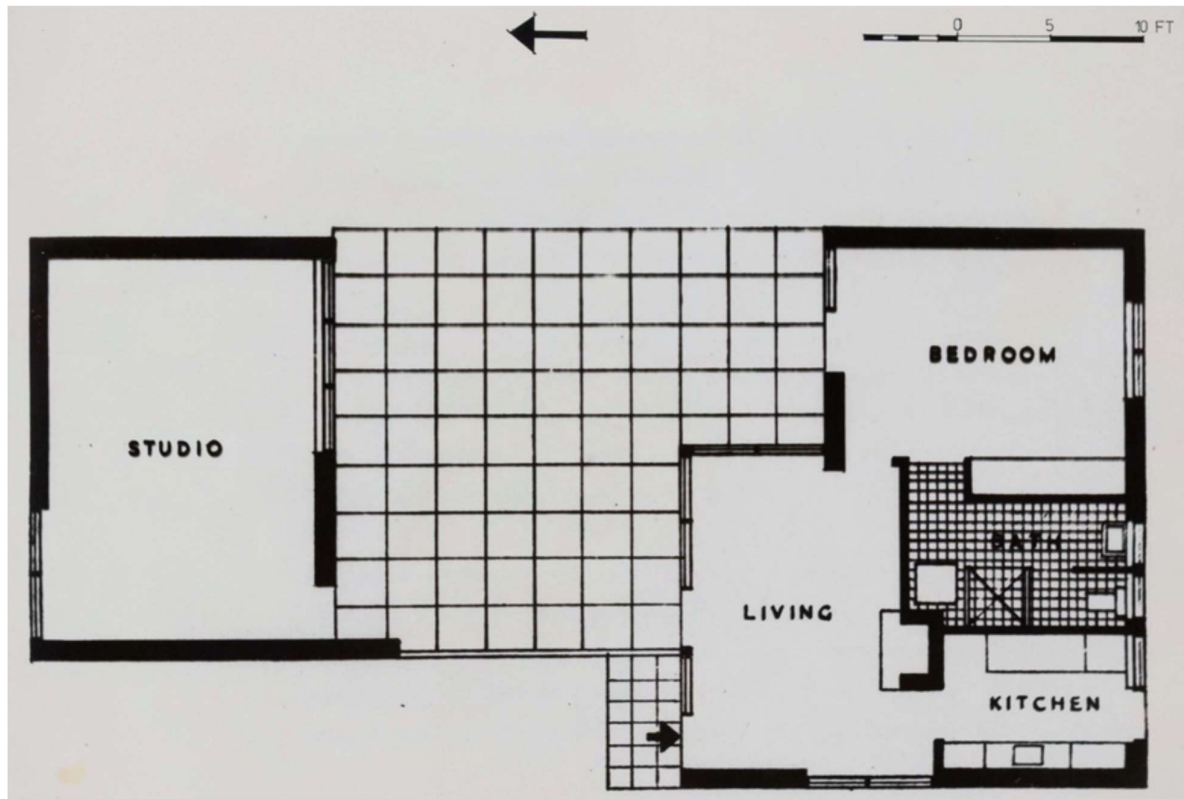
Image caption	Lavery House, Turrumurra [sic – now known as Wahroonga], 1952 (Source Max Dupain). This is the original west (front) façade of the house before the additions of 1968. The timber screen wall was painted bright blue and gave privacy to the courtyard between the two buildings. (Source: C. Boesen, 1979, <i>Sydney Ancher: A Profile</i> , Volume 3 Plate 54).				
Image year	1952	Image by	C. Boesen	Image copyright holder	C. Boesen



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Image caption	Plate XXXVI, Plan, Lavery House, Turramurra [sic], 1952. (Source: C. Boesen, 1979, <i>Sydney Ancher: A Profile</i> , Volume 1 p.155).				
Image year	1952	Image by	C. Boesen	Image copyright holder	C. Boesen



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Image caption	View of the original street façade of the house. The timber screen was painted a bright blue colour. (Source: Undated (c. 1952) photo from the Lavery Family courtesy of Piers Lavery, October 2020).				
Image year	1952	Image by	Piers Lavery	Image copyright holder	Piers Lavery



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Image caption	View of the original rear of the house showing the south façade of the Studio wing at the completion of the first stage. (Source: Undated photo from the Lavery Family courtesy of Piers Lavery, October 2020)				
Image year	1952?	Image by	Piers Lavery	Image copyright holder	Piers Lavery



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Image caption	Looking west into the Courtyard with the House wing on the left and the Studio wing on the right and the 1968 Living Room in the centre. The Courtyard has always been paved with bricks. (Photo: Robertson & Hindmarsh Pty Ltd, 14/10/2020).				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



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Image caption	Street (west) elevation of 207 Eastern Road, Wahroonga. (Photo: Robertson & Hindmarsh Pty Ltd, 14/10/2020)				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



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Image caption	Looking west at the rear of the house from the rear yard. The concrete on the right is the base of the former telescope shed. (Photo: Robertson & Hindmarsh Pty Ltd, 14/10/2020)				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd

