

## Heritage Citation – Individual Place

**Heritage Place:** Residence  
**Address:** 2 Lascelles Avenue, Toorak

**HO Reference:** HO71  
**Citation status:** Final  
**Date Updated:** 17 March 2022  
**Year of Construction:** 1934

**Designer:** Marcus William Martin  
**Builder:** Unknown



Photograph of 2 Lascelles Avenue (source: Extent Heritage, 2021).



Location map and extent of HO71.

**Heritage Group:** Residential buildings  
**Heritage Type:** House

**Key Theme:** Building suburbs  
**Key Sub-theme:** Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion

**Significance Level:** Local

**Recommendation:** Retain as an individually significant place on the HO

<b>Controls:</b>	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input type="checkbox"/> Tree controls
	<input type="checkbox"/> Victorian Heritage Register	<input type="checkbox"/> Incorporated Plans	<input type="checkbox"/> Outbuildings and fences exemptions
	<input type="checkbox"/> Prohibited uses may be permitted	<input type="checkbox"/> Aboriginal Heritage Place	

## Statement of Significance

### *What is significant?*

The property at 2 Lascelles Avenue, Toorak, is significant. Specifically, the form, scale and detailing of the Interwar Georgian Revival residence with Spanish Mission influences is of local significance. The front boundary wall, plantings, landscaping and later alterations and additions to the property are not significant.

### *How is it significant?*

2 Lascelles Avenue, Toorak is of local historical and aesthetic significance to the City of Stonnington, and is associated with the reputed Australian architect, Marcus Martin.

### *Why is it significant?*

2 Lascelles Avenue has aesthetic significance as an intact and high quality Interwar Georgian Revival residence with Spanish Mission influences, a combination of architectural influence which gives it an usual character. Key features contributing towards its aesthetic value include the rectilinear two-storey form, asymmetrical façade, a shallow-pitched gabled roof clad in slate, stuccoed walls, quoining and a moulded arched hood to the entrance, balcony above the entrance, sash windows with shutters, deep eaves, balanced chimneys, vertical window and recessed entrance treatment. (Criterion E)

The house has associative significance as a house designed by the reputed Melbourne architect, Marcus Martin. (Criterion H)

## HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<i>Potential to yield information that will contribute to an understanding of our cultural or natural history</i>	This place does not meet this criterion.
D	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	This place does not meet this criterion.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	2 Lascelles Avenue has aesthetic significance as an intact and high quality Interwar Georgian Revival residence with Spanish Mission influences, a combination of architectural influence which gives it an usual character. Key features contributing towards its aesthetic value include the rectilinear two-storey form, asymmetrical façade, a shallow-pitched gabled roof clad in slate, stuccoed

		walls, quoining and a moulded arched hood to the entrance, balcony above the entrance, sash windows with shutters, deep eaves, balanced chimneys, vertical window and recessed entrance treatment.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<i>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of the continuing and developing cultural traditions</i>	This place does not meet this criterion.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The house has associative significance as a house designed by the reputed Melbourne architect, Marcus Martin.

## Description

### • Physical Analysis

2 Lascelles Avenue is a two-storey Interwar Georgian Revival residence with Spanish Mission influences. The building has two distinct sections; the original built form parallel to Lascelles Avenue and an extension to the south at a right forming an L-shaped building configuration. The masonry structure is finished in a brown roughcast stucco render. The structure has a pitched roof clad in flat square terracotta tiles. The visible roof form the street is capped with two tall rendered chimneys on each end with a round stainless steel chimney cap.

The front façade presents asymmetrically. It is set back from the street and separated by a raised front yard lawn area. The raised base of the main structure is emphasised by the materiality of the face red brick course. In addition, the garden bed edging and steps to the front entrance consist of the same red brick contrasting with the brown stuccoed walls. The main entrance is accessed via four steps to a small port cochre with a decorative wrought iron arched gate. The arched entrance is characterised by quoining and a moulded arched hood that extends upwards to the small window balcony hanging over the front entrance. The small balcony is semi-circular in form and with a circular designed black wrought iron balustrade surrounding the base of a white timber framed French door. There is a wrought iron light fixture located in between the top of the entrance arch and balcony. To the left of the balcony on the upper level is a long and thin rectangular window with a timber frame and decorative circular leadlight glass. The ground level windows consist of three banks of three timber double hung sash windows. The upper-level windows consist of a single double hung sash window with extruded sill and black louvred timber shutters.

The rest of the façade features paired windows in a similar form with black timber shutters on both levels. There are two ground level sets of white timber French doors leading to the rear yard. Spaces

directly outside of the French doors are sheltered under a white timber pergola. The street front boundary is demarcated by a low stepped fall accommodating a decrease in gradient of the street. The wall mirrors the finish of the main structure with an open face red brick foundation course and brown stucco render above. There are piers with a stepped cap at the ends of the wall as well as flanking the main gate and car entrance. The black wrought iron gates are boarded in a black privacy panel and have a similar form to the wrought iron detailing on the façade.

The grounds of 2 Lascelles Avenue are landscaped. The front lawn features bluestone tiled steps and a centred walkway laid crazy paving. Concrete urn planters flank the front steps directly behind the entrance gate. There is a driveway laid in crazy paving and square granite tiles with bluestone edging leading to the underground carpark and ramp. There is a row of pencil pine (*pinus*) trees lining the driveway along the west boundary wall, and an extensive backyard including a lawn tennis court area that occupies the majority of the property along the west and south boundary walls. The west and south boundary walls are planted with a row of trees that forms a taller secondary wall on the property. There is a paved seating area with a brick outdoor fireplace built into the east wall located at the south end of the main structure that leads to a swimming pool. The swimming pool area is raised with exposed red brick edging and garden beds along the east boundary wall which supports four mature pine (*pinus*) trees.

2 Lascelles Avenue is located close to the junctions of Grange Road and Toorak Road, and close to the commercial precinct on Toorak Road. It is currently used as residential property, and the structure and grounds are considered to be in good condition. There has been a major addition on the property consisting of an extensive underground carpark. However, the rest of the structure and property appears largely intact and would be considered to be of high integrity.

- ### Alterations and Additions

- Main entrance and car wrought iron gates added (after 2014).
- Swimming pool added.
- Two sections of timber pergolas added.
- Glass fence added around the swimming pool.
- Underground carpark and ramp added.
- Section of east facing roof reclad.
- Air conditioning units added to the roof.

## History

- ### Historical Context

For thousands of years preceding European colonialism, the area now known as Stonnington was the traditional home of the Woi wurrung and Boon wurrung people of the Eastern Kulin Nation. This environment would have provided Traditional Owners with access to pre-contact plains, grassy woodland, and floodplains on the banks of the Yarra River (Birrarung), Gardiners Creek (Kooyong Koot), and Hawksburn Creek (now channelised), in a rolling landscape on the northern shore of Port Phillip Bay. It is important to note that the rich cultural heritage of Traditional Owners in Stonnington did not end with colonialism—it has a rich presence to this day.

Following the establishment of Melbourne in 1835, squatter John Gardiner and many others like him sought out land in what would become present day Toorak and surrounds on account of its densely timbered landscape, undulating terrain and proximity to water. By 1840, crown land sales marked the area's transition to pastoral settlement, and later in 1851, with the purchase of land in Hawthorn by Thomas Herbert Power, the surrounding environments gradually became a place where the early merchant and squatter elite of Melbourne built their homesteads. In Toorak, this is best represented by the purchase of lot 26 by James Jackson, associate in Jackson, Rae & Co. soap and candle merchants. Jackson was described by politician William Westgarth as 'Melbourne's greatest merchant of this early time' (Forster 1999, 10). It is only fitting that his house, called Toorak House, would be the namesake of what would become arguably the most affluent suburb in Melbourne. Following the discovery of gold in the 1850s and the wealth this produced for ancillary trades, the Toorak area drew in Melbourne's newly wealthy. Today, over a century later, Toorak still has connotations of wealth and prestige as best represented in its history and built environment (Forster 1999, 5–26).

- **Place History**

Initial records of the land at 2 Lascelles Avenue reveal that it belonged to woolbuyer Ernest Leviny from as early as 1933 (Prahan Rate Books). Ownership was subsequently transferred to his son James Ernest Cutts Leviny, and by the following year, an eleven room brick house was erected to designs prepared by prominent interwar architect Marcus William Martin (Prahan Rate Books). Born in Launceston, Tasmania, Martin initially worked with architects A & K Henderson and Rodney Aslop before starting his own practice in 1924. From 1926 onwards, he established a partnership with Walter Butler and Austin Richard Butler and specialised in residential and commercial work. He predominantly worked in the Neo-Georgian mode from the late 1920s onwards and was a proponent of restrained modernism and Georgian and Mediterranean influenced design in Melbourne. Martin's key designs include residences at 6 Glyndebourne Avenue, Toorak (1926), 10 Yarradale Road, Toorak (1936), and 5 Linlithgow Road, Toorak (1935) (Goad and Willis ed. 2012, 432). According to an analysis undertaken by Raworth, Martin's design at 2 Lascelles Avenue was particularly emblematic of his interest in decorative detailing during this period (Raworth 1986, 19).

Listed as the owner and occupier of 2 Lascelles Avenue from 1934, James E. C. Leviny resided at the dwelling with his wife Marjorie Mary (née Good) and their two children until his death in 1963 (The Australasian 1933, 11; The Herald 1935, 35; The Argus 1937, 1; The Argus 1938, 8; The Argus 1938, 10; People Australia 2021). Marjorie Mary was the daughter of grazier John Good of the Injemira and Grasmere Stations and philanthropist Grace Mary Good, while James Leviny was the son of woolbuyer Ernest Leviny and grandson of prominent physician Dr. William Henry Cutts (People Australia 2021, The Australasian 1933, 11; Forster 1969). Although the professions of James and Marjorie are unknown, historical records indicate that James was a lieutenant in the Australian Military during World War II (Commonwealth of Australia Gazette 1939, 2611). Documented social events during the early decades of the Leviny occupancy include a bridge party held by Marjorie for her sister Ruth in 1936 (The Herald 1936, 17).

Upon James Leviny's passing in 1963, ownership of the house was transferred to Marjorie, who is listed as the official owner until at least 1974 (Sands & MacDougall 1965-1974). Although it is unknown when the Leviny occupancy officially ended, their four decades plus occupancy has undoubtedly contributed to the dwelling's high integrity. Recent property records indicate that it was put up for auction twice in

the late 20th century- once in 1994 and then again in 1999. It was sold again in 2015 and more recently, in 2020, ultimately resulting in several contemporary alterations and additions.

### Comparative Analysis

A notable architect during the interwar period, Marcus Martin was particularly renowned for this residential work in Melbourne's wealthy inner eastern suburbs. As evident at 2 Lascelles Avenue, he was a proponent of Mediterranean and Georgian influenced design, and thus frequently employed Spanish Mission and Georgian Revival style elements across his domestic architecture. While his earlier works exhibited an orthodoxy in terms of period revival style, his practice from the 1930s period demonstrated a subtle synthesis of more modern architectural expression (Goad and Willis ed. 2012, 432). The following comparative analysis thus draws from a number of Martin's revivalist designs. These include:

- **Broome (6 Glyndebourne Avenue, Toorak) (HO264).** Erected in 1926 to designs prepared by Marcus Martin in 1926, Broome was one of the earliest Georgian Revival / Spanish Mission style dwellings constructed in the interwar period. Featuring rendered walls in a parged sand finish, Cordova tiled and gabled roof forms, shuttered multi-pane sash windows and an arcaded loggia, Broome encompasses all the elements typically associated with this style. Although less imposing in scale, its distinct wall finish and colour, in conjunction with its loggia columns are distinct and give the dwelling a strong sense of character. It is therefore a more orthodox example of the Spanish Mission style, and provides an important insight into the evolution of Martin's body of work.
- **Banchory House (8 Glyndebourne Avenue, Toorak) (HO265).** Designed and owned by Marcus Martin in 1929, this interwar Georgian Revival is equally comparable to 2 Lascelles Avenue in terms of its sophisticated interpretation of an interwar revival style. It sits adjacent to and complements the Spanish Mission dwelling at 6 Glyndebourne Avenue. As with 2 Lascelles Avenue, its deliberately asymmetrical main elevation comprising a projecting garage, a pair of smaller windows, offset entry steps and terrace is combined with the fall in the land to create a modern balance of forms. It is less imposing and distinct compared to 2 Lascelles Avenue in terms of scale and size.
- **Churston (5 Linlithgow Road, Toorak) (HO211).** Designed by Martin in 1935, 5 Linlithgow Road is an Art Deco form of the evolved Georgina Revival style. It exemplifies a sophisticated synthesis of traditional and modern architecture, and is comparable to 2 Lascelles Avenue in terms of its pitched roof, sparse ornament and decorative use of stair windows. It is a more discernible example of Martin's employment of modern architectural expression in period revival styles, and compares favourably to 2 Lascelles Avenue.

Overall, 2 Lascelles Avenue is an important example of Martin's interwar revival designs and exemplifies the evolution of his work. Both its restrained ornamentation and symmetrically aligned double hung sash shuttered windows are atypical of the Spanish Mission style, and indicate a fusion of Georgian elements and modernist tendencies. In this way, it offers an important insight into Martin's changing interpretation of period revival styles by the 1930s.

### References

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## Limitations

1. Access to all heritage places was limited to a visual inspection from the public domain. The interiors of buildings and inaccessible areas such as rear gardens were not accessed as part of this heritage study.
2. Condition and site modification assessment was limited to a visual inspection undertaken from the public domain.
3. The historical notes provided for this citation are not considered to be an exhaustive history of the site.

## Further Images



Front façade, looking south (source: extent Heritage Pty Ltd, 2021).



Front façade, looking southeast (source: extent Heritage Pty Ltd, 2021).

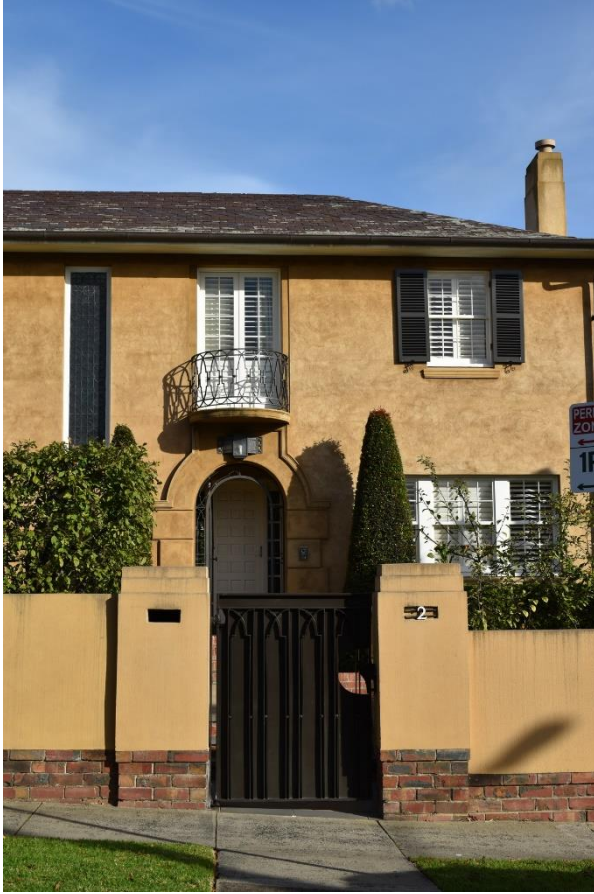


Detail of the windows and roof (source: extent Heritage Pty Ltd, 2021).

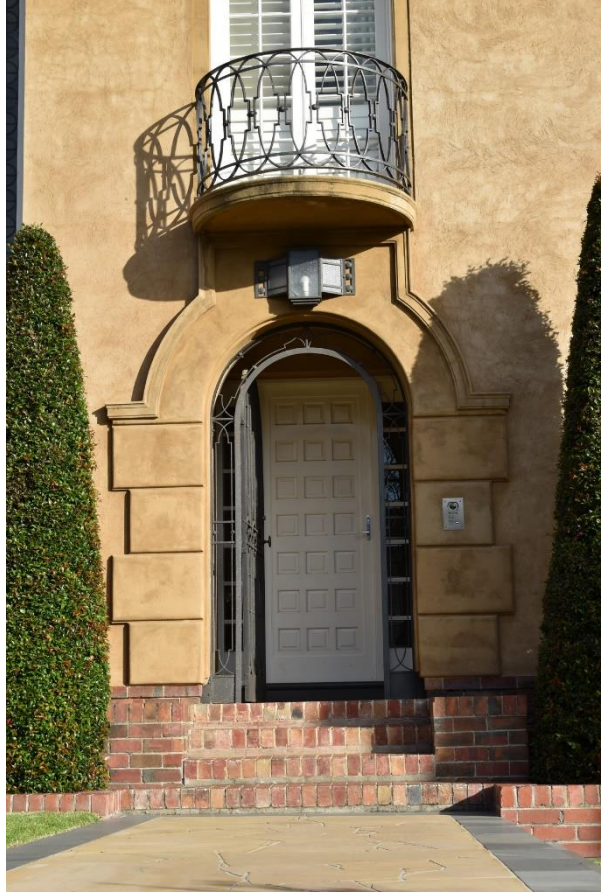


Chimney detail (source: extent Heritage Pty Ltd, 2021).





Front entrance, balcony and gate details (source: extent Heritage Pty Ltd, 2021).



View of entrance treatment (source: extent Heritage Pty Ltd, 2021).



Oblique view of the façade windows, looking southeast (source: extent Heritage Pty Ltd, 2021).



Plantings on the western boundary (source: extent Heritage Pty Ltd, 2021).

## Authors

**Former citation prepared by:** Context Pty Ltd, 1993.

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