

Today the property retains the dormers and all original windows, including 4-over-1 wood-framed windows at the sides and rear, with storm windows added by Greg's uncle Stan Porter. Siding was added over the original stucco on both the sides and rear walls and dormers after 2000. The original stamped concrete porch floor and walkway, concrete steps (replacing the original wood steps) and porch railing have been retained, as well as window box supports under the front windows. The flag-holder was added at the end of WWII. The period metal porch light fixture remains with a newer glass cover in keeping with the style of the fixture. A soldier course of bricks appears above the original wood door, with alternating darker bricks laid in a basket weave bond under the porch gable. The foundation is concrete block to look like dressed stone above grade.



Red brick chimney flanked by pair of leaded windows, dormer and projecting oriel window from dining-room on west elevation—Photo: Kyle Gonyou



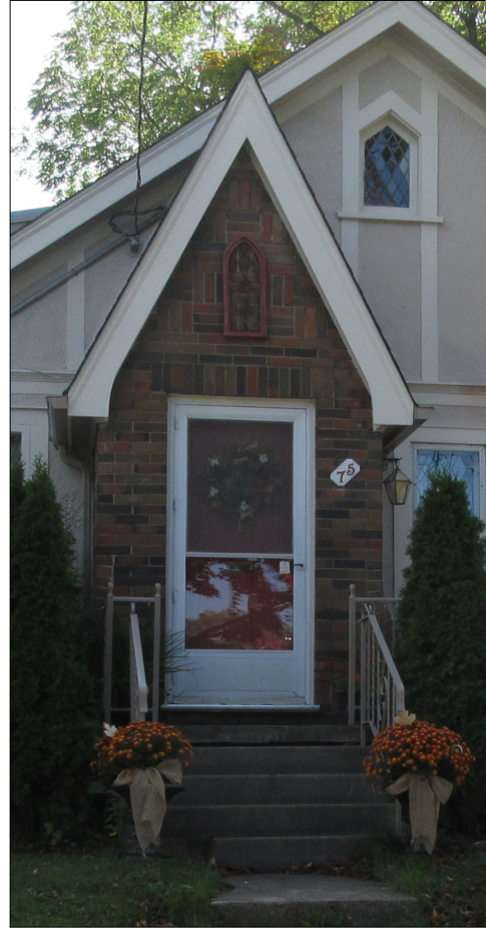
Wood soffits, moulded bargeboard with prominent gable ends—Photo: Kyle Gonyou



4-over-1 windows; storm windows added by Stan Porter—Photo: Kyle Gonyou



Curved brick buttress at right of porch entrance with original light fixture—2000  
Photo: Courtesy of Glen Curnoe



Brickwork on porch projection  
Photo: Kyle Gonyou



New glass shade on original fixture—  
2019



Concrete block foundation to look like dressed stone—Photo: Kyle Gonyou



Porch railing and stamped concrete porch floor  
Photo: Kyle Gonyou



In the interior cabinetry and woodwork, William Porter's high degree of craftsmanship is evident in the handcrafted Canadian chestnut baseboards and hand-polished oak floors, the fireplace mantel and built-in bookcases, and the high wooden kitchen cupboards, all of which remain today. Lynda recalls, "There was a bevelled glass panelled door in the front vestibule, and another with a full-length mirror we all used to inspect our appearances before going out. A large white, ceramic sink, high wooden cupboards, and a built-in ironing board, were installed in the kitchen. The counter was inlaid with small diamond-shaped white ceramic tiles. Rooms shone with newness and luxury."<sup>57</sup>

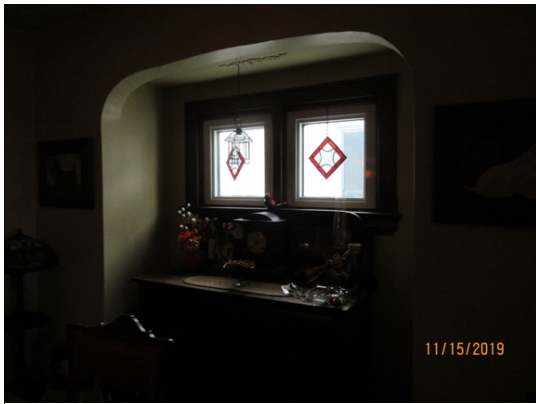


Living room with bevelled glass panel door to vestibule, mirrored door to master bedroom—Photo: Kyle Gonyou



Hand-polished oak floors, red-tile hearth—Photo: Kyle Gonyou

<sup>57</sup> *Ibid.*, 21-22. Interior photos taken with permission of the current owners.



West-facing oriel window with plain glass windows in dining room—Photo: Kyle Gonyou



Front leded glass windows—Photo: Kyle Gonyou



Fireplace with pair of leded glass windows, handcrafted mantel and built-in bookcases  
Photo: Kyle Gonyou

The interior wood trim on the baseboards, mantel, doors and window frames is of Sweet Chestnut, found naturally in Canada only in southern Ontario, and now almost extinct due to a fungus that wiped out all commercial stocks in the 20<sup>th</sup> century. William Porter's oak bookshelves, a fine example of his craftsmanship, were installed after the house was completed.<sup>58</sup>

<sup>58</sup> This information courtesy of Glen Curnoe, from *The Native Trees of Canada*, a government reference book originally published in 1917 by the Canadian Department of Northern Affairs and National Resources, and reprinted in 1956. It notes: "The wood is used for core-stock, interior finish, and cabinet work. It is very resistant to decay and it is valuable for posts, poles, and railway ties, and is a source of tanning extract. Very little chestnut lumber was ever produced in Canada." 154.



## 4.2 First Studio: “Curnoe’s Inferno”

Gregory Richard Curnoe was born to Nellie and Gordon Curnoe in London on November 19, 1936, just over two months after the completion of the family home on Langarth Street. A gifted artist, musician, writer, and avid cyclist, Curnoe was, in biographer Judith Rodger’s words, the “driving force behind a regionalist sensibility that, beginning in the 1960s, made London, Ontario an important centre for artistic production in Canada. While his oeuvre chronicled his own daily experience in a variety of media, it was grounded in twentieth-century art movements, especially Dada, with its emphasis on nihilism and anarchism, Canadian politics, and popular culture. He is remembered for brightly coloured works that often incorporate text to support his strong Canadian patriotism, sometimes expressed as anti-Americanism.”<sup>59</sup>

Curnoe is also associated with helping fellow artists develop a stronger sense of artistic professionalism, and with demonstrating that artists did not have to gravitate toward New York, Paris or Toronto to become successful— or to be fairly compensated. Indeed, for most of his life Curnoe lived within five kilometres of his childhood home.

Curnoe’s early home life on Langarth Street East was significant in the emergence of his artistic sensibility. He thrived as a creative and adventurous child growing up in post-war South London with his younger brother Glen and sister Lynda, attending nearby Wortley Road Public School and London South Collegiate Institute, and later honing his artistic skills at H. B. Beal Technical School (Beal Tech) and Ontario College of Art (OCA). As Judith Rodger describes in her 2016 study, *Greg Curnoe: Life and Work*:

Curnoe’s interests and talents revealed themselves early in life. Just after his tenth birthday, a Christmas gift from his parents of a rubber stamp set fostered a lifelong fascination with printed letters and stamps. With his cousin Gary Bryant, Curnoe created dozens of comic books as well as maps and structures made of found objects. His growing facility in drawing and modelling was recognized by prizes at the London Hobby Fair. A childhood interest in collecting—postage stamps, toy soldiers, comic books—presaged the adult collector of pop bottles, slogan buttons, books, records, and friends. An interest in maps began in geography class, where he learned about disputes over national boundaries between Canada and the United States. A habit of writing daily journals began in his teenage years, with a cartoon sketched for each day. Curnoe drew on all these influences throughout his art-making career, inextricably linking his art with his life.<sup>60</sup>

Although as a young man Greg would come to rebel against his middle-class upbringing, Lynda emphasizes that “what he rebelled against was also what made and sustained him throughout life, that ordinary, day-to-day existence in the South London neighbourhood. Greg was a charter member of that world, neighbourhood, and family but had just as much in common with

<sup>59</sup> Judith Rodger, *Greg Curnoe: Life & Work* (Toronto: Art Canada Institute, 2016), 3.

<sup>60</sup> *Ibid.*, 4.

unconventional, experimental artists living in Toronto, New York, or Paris. He absorbed ideas from everywhere while drawing and painting the immediate world around him.”<sup>61</sup>

The Curnoes nurtured their children’s creativity; Nellie herself was a talented artist. Greg had been using the back room of the house, once his early childhood bedroom, as a temporary studio, and in 1956, Greg’s father helped him build a proper art studio in the corner of the basement of their Langarth Street home.<sup>62</sup> William Porter also helped on the project, just before his death.

This was the first of four studios Greg would have throughout his career, and it famously became known as “Curnoe’s Inferno.” As Judith Rodger states: “Like all his later workspaces, this one became a meeting place for friends, including artists Larry Russell (b.1932), Don Vincent (1932–1993), and Bernice Vincent (1934–2016). The parties were legendary.”<sup>63</sup>



Studio under construction in 1956  
Photo: Courtesy of Glen Curnoe



Completed studio—Photo: Courtesy of Glen Curnoe

<sup>61</sup> Lynda Curnoe, *Memoir*, 79.

<sup>62</sup> *Ibid.*, 104.

<sup>63</sup> Judith Rodger, *Greg Curnoe*, 5. Lynda Curnoe notes the parties were not “legendary” as it was their family home, and their father would always caution Greg to “keep quiet down there.” Email correspondence dated August 8, 2020.





Greg Curnoe in his first art studio in the basement of his childhood home with self-portrait *Selfchildfool*, 1959—Photo: Don Vincent<sup>64</sup>



Studio door with sign: "Curnoe's Inferno"—Photo: Courtesy of Museum London



Left: Studio interior—Photo: John Tamblin, Courtesy of Museum London

<sup>64</sup> Photo of Greg Curnoe: Don Vincent, Courtesy of McIntosh Gallery, Don Vincent Photo Archive, McIntosh Gallery, Western University, London. Photo of Studio Interior: John Tamblin, Courtesy of Museum London, Gift of Glen Curnoe, London, Ontario and Lynda Curnoe, Toronto, Ontario, 2001. Photo of Studio Door: Courtesy of Museum London, Gift of Glen Curnoe, London, Ontario and Lynda Curnoe, Toronto, Ontario, 2001.

Greg would use the Langarth Street studio from his last year at Beal Tech to the end of his formal art education at OCA in 1960. Lynda remembers it as a welcoming space, where Greg was “truly himself, where he gathered people he admired, listened to music, talked, and painted. Here, in memory, are the smells of oil paints and turpentine, the sight of old brightly-painted chairs, collections of books, records and photographs, and friends, always his friends.”<sup>65</sup>

It was, nevertheless, “cramped, dark and damp, and L-shape, occupying less than a quarter of the basement in the northeast corner”:

This section of the basement was formerly part of the coal bin and old recreation room with one small window at ground level. Painted walls and ceiling consisted of the cheap construction material called ten-test. Along the long west wall, Greg’s friends painted an oil mural depicting the room, an abstract in browns, dark reds and blacks, with figures of chairs and art implements in the background. Greg framed in part of the north wall for a large string sculpture. He painted the background black and hammered nails around the edge of the frame to create an oval-shaped design in the centre....<sup>66</sup>

Lynda recalls some of the paintings Greg produced during this time, and the community of friends and artists who frequented Curnoe’s Inferno:

Paintings I remember from the Langarth Street Studio include a large one of Glen standing in his undershirt, his belt loosened. Bob Heytens took a number of photographs in the studio and some of these show Glen posed in his undershirt in front of this painting. Greg had a new black suit which he wore everywhere with a white shirt and a narrow black tie. He was photographed in this suit standing in front of a nude.... There was a large painting of a pinball machine, with the word ‘Tilt’ standing out at the top of the canvas, surrounded by bright colours. Greg also did portraits of his friends, and produced a series of prints that included portraits of Bill Porter, Glen and me....<sup>67</sup>

Some of the people associated with Tech, OCA, and the basement studio include: Eric Luce, and Larry Cousins ... Eric Bae, a Beal Student ... Larry Russell, who painted most of the mural on the wall, and his wife Angela, Mara Amatts, Jean Eliot, Ann Ford, Bev Eynon, Polly Scranton, Don and Bernice Vincent [who later became a well-known London artist], Roy MacDonald and Bob Heytens.... Polly, who attended Beal with Greg, may have painted part of the mural.... Bob Heytens occasionally took photographs in the studio.... Bob was the kind of stimulating person Greg liked to have around, and we were all shocked by his sudden death in 1960, at the age of 26. Greg’s 1963 collage *Epitaphs* begins with one for Robert Heytens. There is also an oil painting that Greg titled *St. Robert*.<sup>68</sup>

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<sup>65</sup> Lynda Curnoe, *Memoir*, 107. Greg would also play his kettledrum, often late at night, an instrument he would later play in the Nihilist Spasm Band.

<sup>66</sup> *Ibid.*, 108.

<sup>67</sup> *Ibid.*, 113.

<sup>68</sup> *Ibid.*, 109-110. Glen Curnoe adds that Bob Semchism, a fellow student at Beal Tech, frequented the studio. Email correspondence dated August 17, 2020.

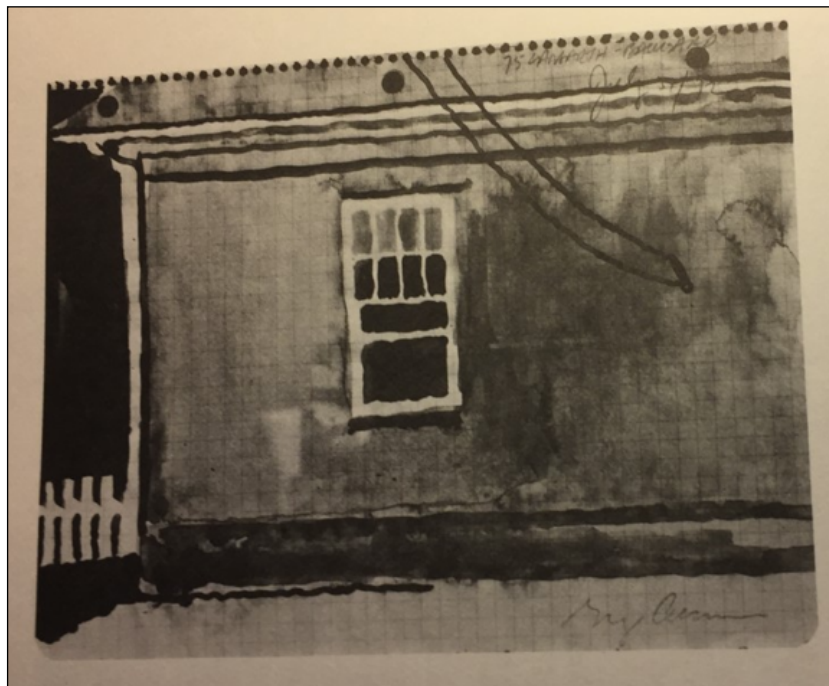




Greg Curnoe, age 19 months in backyard of Langarth Street home, 1938  
Photo: Courtesy of Lynda Curnoe

Greg's strong sense of neighbourhood and family, and his love of home were often reflected in his art. As Lynda explains, "Like my father, Greg was firmly attached to his home and family, content to be immersed in humble everyday details. He seemed never to want to leave."<sup>69</sup> In two 1962 paintings titled *List of Names of Boys I Grew Up With*, Greg prints the letters of their names on the canvas with rubber stamps: "Beside each name, he wrote the in the streets where each of them lived: Emery Street, Briscoe Street, Edward Street and Wharncliffe Road, all surrounding Langarth Street."<sup>70</sup> Another work, the 1961 collage, *Going Home Coming Back*, "reflects on Greg's continuing links with Langarth Street, consisting of bus transfers used going back and forth for supper and a warm bed."<sup>71</sup>

A later watercolour of the back of the house entitled *Backyard, Langarth St E*, in the collection of Dennis and Kog Reid, pays further homage to Greg's childhood home. Lynda describes the painting in her memoir:



*Backyard, Langarth St. E.*, Greg Curnoe 31 July 1972<sup>72</sup>

<sup>69</sup> *Ibid.*, 12.

<sup>70</sup> *Ibid.*, 84.

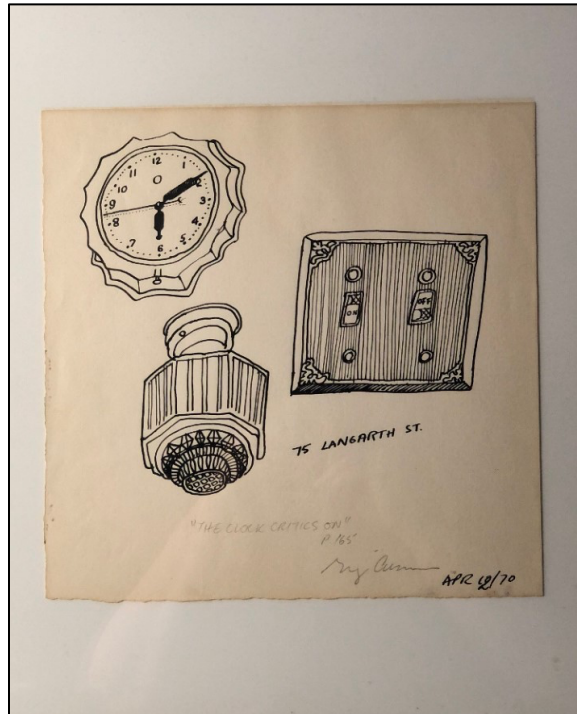
<sup>71</sup> *Ibid.*, 118.

<sup>72</sup> Watercolour on squared paper 21 x 27.5 cm, Inscriptions: stamped l.r., Greg Curnoe: u.r. in graphite, 75 Langarth – Backyard / July 31/72, Dennis and Kog Reid, Toronto. Image courtesy of Lynda Curnoe.

Greg never drew or painted the front of our house. In one watercolour, however, he depicted the back of the house from the back yard, showing his bedroom window. Typically, he preferred the unexpected view, rather than the conventional. A large expanse of green wall fills most of the picture, with the slope of the roof beginning in the left corner. Off-centre is the single bedroom window. The right side of the house is cut off just where the wall would be. A low picket fence is shown just off to the left side. Two lines of the wire clothesline extend from a crooked wheel attached to the house and out from the top of the painting. The wall is painted bright green, and the upper bedroom window panes scarlet. The lines are true. In the painting, as it was in reality, the back view of our house is direct, humble, unadorned, unsophisticated and unsentimental. Because it is so authentic, though, the painting achieves a profound and intelligent presence. This is the way Greg presented himself to the world as a painter.<sup>73</sup>

In 1970 Greg incorporated three objects from his Langarth home: the original kitchen clock, the ceiling light, a light switch, and the words "75 Langarth St." in a drawing titled "*The Clock Critics On*" P 165. This was one of the many illustrations he produced for a collaborative work with David McFadden titled, *The Great Canadian Sonnet*, and it illustrates the passage:

"The clock critics on with tremendous dedication and everyone gets a fair review. Oh man you are such a fool in the eyes of dolphins who don't hide themselves from their gods."<sup>74</sup>



75 Langarth St "*The Clock Critics On*" P 165 Greg Curnoe Apr 12/70<sup>75</sup>

<sup>73</sup> Lynda Curnoe, *Memoir*, 27-8.

<sup>74</sup> David McFadden and Greg Curnoe, *The Great Canadian Sonnet: compleat in one volume - story by David McFadden drawn by Greg Curnoe* (Toronto: The Coach House Publishing Company, 2001), 168.

<sup>75</sup> In the private collection of Jessica Curnoe and Lynda Curnoe. Image courtesy of Jessica Curnoe and Lynda Curnoe. The kitchen clock and light fixture were donated to Museum London by Glen Curnoe in 1995. The clock had been a wedding gift to Nellie and Gordon Curnoe by Gordon's Sunday School class at Hyatt Avenue United Church in 1935. Glen Curnoe, Email correspondence dated August 17, 2020.



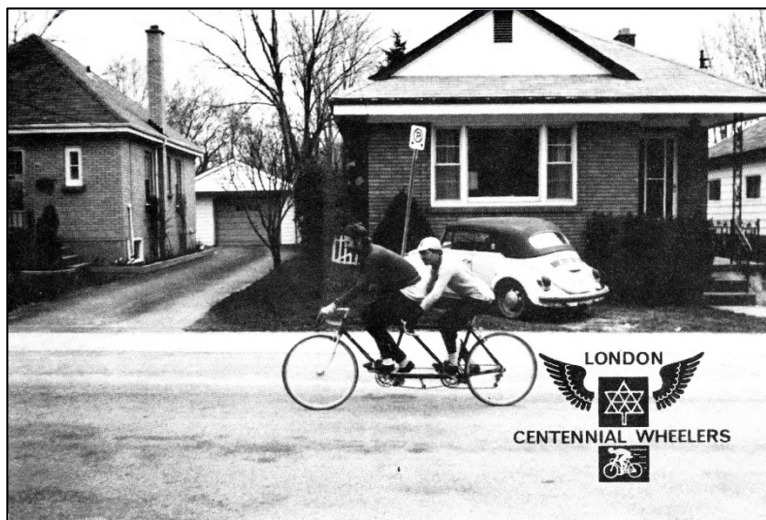
A second illustration in *The Great Canadian Sonnet*, entitled *Yes, there are Many Rivers of Love*, also features objects from Langarth Street: a teapot that was a wedding present and never used, and the family clock with Westminster chimes, a wedding present from Grace and Earl Rhame.<sup>76</sup> Lynda recalls: “All through the night, the loud Westminster chimes of my parents’ mantle clock kept track of the hours, half-hours and quarter-hours, connecting us all ...”<sup>77</sup>

Lynda reflects:

In my mind, the three Curnoe children still occupy that house and yard. They are still sleeping in bedrooms upstairs, playing in the living room, building constructions in the basement with their friends. Greg, as a child, is still visible to me there in every room, crouching on one knee on the dining-room floor, rolling and shaping his modelling clay into cartoon figures, stretched out on the living-room carpet sorting his comic books, or laughing and scooting about with Glen on the freshly-waxed hall hardwood. Mental pictures remain of Greg at the supper table arguing with my red-faced father about art, getting a job, taking responsibility. Outside on the street, in front of the house, I remember him directing races with the neighbourhood kids and, in the laneway, hammering soapbox cars together. I can still hear his friends thundering up and down the basement stairs, to a studio where the room was alive with music, talking and laughing. From this house and neighbourhood, Greg’s life radiated outwards, until it included the world.<sup>78</sup>

\* \* \*

Greg Curnoe was killed on November 14, 1992, five days short of his 56<sup>th</sup> birthday, in a tragic accident while on a cycling club ride with the London Centennial Wheelers.



Greg Curnoe (front) and Alasdair Beaton (back) riding tandem along Weston Street on a bicycle built by Beaton and dubbed “Beano1” by Curnoe, c. 1979–80<sup>79</sup>

<sup>76</sup> Glen Curnoe, *op. cit.*

<sup>77</sup> McFadden, *Great Canadian Sonnet*, 143. Descriptions of objects in the illustrations courtesy of Lynda Curnoe and Glen Curnoe.

<sup>78</sup> Lynda Curnoe, *Memoir*, 31.

<sup>79</sup> One of a series of cards created by the London Centennial Wheelers and used for monthly Club communications, courtesy of Alasdair Beaton via Mark Tovey. Email correspondence dated August 7, 2020. Beaton notes he later built a bike for Greg which he called “Beano2”, after a British comic strip he liked.

Greg's mother Nellie continued to live at 75 Langarth East until her death in 1999 at the age of 90 (his father Gordon had died in 1985), after which Lynda and Glen sold their family home in 2000 to the current owners. They donated objects from Greg's Langarth Street studio to Museum London, including the studio wall panels and door labelled "Curnoe's Inferno"<sup>80</sup> and wall panels with inscriptions by Greg, as well as an easel, desk, light fixture, coat hook, lamp, paint box (belonging to Greg then used and donated by Zoe, Greg's daughter), a jar containing nine drawing utensils, palette, and a paint box belonging to Greg's mother Nellie. One artwork, "*The Great Canadian Sonnet*" Poster, entered the Museum's art collection. Unfortunately, the studio wall panels, made of ten-test, were damaged by the pervasive dampness of the Langarth Street basement, and could not be saved by Museum London.<sup>81</sup> (See Appendix II for Museum London's Donation List of studio objects donated by Glen Curnoe and Lynda Curnoe and held in the Art and Material Culture collections.)

The Museum displayed a number of these studio artifacts and paintings in two exhibits in 2013 and 2015. The studio door was featured in 2013 in "Wonderwall: A Cabinet of Curiosities," an exhibit described by the Museum as "A selection of curiosities representing both natural and human history from the Museum London collection.... Wonderwall is a modern reinterpretation of a cabinet of curiosity, taking a selection of artefacts held by Museum London and displaying them as an interpretation of London, Ontario's history. Patterns of relationship will emerge between objects, some intentional, others accidental, and visitors will undoubtedly uncover their own as they explore."<sup>82</sup> Greg's easel and artist's toolkit were exhibited in "In the Air: Canadian Plein Air Painters" in 2015, an exhibit described by Museum London as follows:

Artists have long painted outdoors, but by the mid-nineteenth century, working in natural light became particularly important to the Barbizon School and the Impressionists. This trend soon took root in Canada, which already had a tradition of painting out-of-doors that was connected to military pursuits. This exhibition looks at the work of some of the nation's best-loved plein air artists, and features important views of the London area – of the Thames River, well known edifices, early neighbourhoods, and more – by historical and contemporary painters.<sup>83</sup>

The Langarth Street studio has been converted to a music studio by the current owner, who has added value by waterproofing the basement to contemporary best practices.

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<sup>80</sup> Lynda elaborates in her memoir that the sign read "Curnoe's Inferno" and was etched in black and red letters, licked by devilish-looking red flames. Underneath Greg wrote "Gregor, Devil-in-Chief". A later "Curnoe's Inferno" sign, glued over the top of this one, was removed and included with archival material from the studio given to the Art Gallery of Ontario shortly after his death. (107) The AGO's E.P. Taylor Library & Archives Special Collections holds the Greg Curnoe fonds. See <http://atom.ago.ca/index.php/la-sc066>.

<sup>81</sup> Correspondence between Kyle Gonyou and Janette Cousins Ewan, Museum London, dated September 25, 2019.

<sup>82</sup> See: <http://museumlondon.ca/exhibitions/wonderwall-a-cabinet-of-curiosities>.

<sup>83</sup> See: <http://museumlondon.ca/exhibitions/in-the-air-canadian-plein-air-painters>.



## 5. Designation and Commemoration

### 5.1 Designation of Greg Curnoe's Studios

Greg Curnoe had four studios throughout his career: two have been designated and one was demolished. Only the first studio at his childhood home at 75 Langarth Street East remains to be designated by the City of London. The second at 432 Richmond Street, an Italianate building dating to 1868, was designated under Part V in the Downtown Heritage Conservation District; Greg used this studio from 1960–63. The third studio at 202 King Street, since demolished, was used from 1963 until 1968, and was the birthplace of the Nihilist Spasm Band.<sup>84</sup> Afterwards, Greg and his wife Sheila Thompson purchased an historic lithographer's workshop at 38 Weston Street and transformed it into their family home and Greg's fourth and last studio.<sup>85</sup>

### 5.2 Designation of 38 Weston Street

In the year after his tragic death in 1992, Greg Curnoe's home and art studio at 38 Weston Street was designated by the City of London under the *Ontario Heritage Act* for its historical value or interest, including its industrial history and its association with Greg Curnoe. Prior to his death, Greg had sought to have the property designated, in light of the significance of its industrial heritage, and since few such sites had been designated by the City of London.<sup>86</sup>



38 Weston Street<sup>87</sup>

<sup>84</sup> Museum London holds an iconic photo taken by Don Vincent in 1966, that shows band members Curnoe, Art Pratten, John Boyle, Murray Favro, Hugh McIntyre and Bill Exley in performance on the rooftop of the King Street studio: *Roof of Greg's Studio, King Street, May 1966* by Don Vincent, Gift of Bernice Vincent, Object number: 006.A.017.

<sup>85</sup> The studios are described in Lynda Curnoe, *Memoir*, 107–142.

<sup>86</sup> This information courtesy of Glen Curnoe, from a speech he gave at the plaque unveiling at 38 Weston Street, October 2, 1993. Email correspondence dated August 17, 2020.

<sup>87</sup> Photo by Adam Bishop, Courtesy of Creative Commons  
[https://commons.wikimedia.org/wiki/File:Curnoe\\_Property\\_London\\_Ontario.jpg](https://commons.wikimedia.org/wiki/File:Curnoe_Property_London_Ontario.jpg).

Historical reasons for designation included the following:

38 Weston Street was more importantly the home of Gregory Richard Curnoe (1936-92). Born in London, Ontario, Curnoe was a visual artist, musician, and writer. Curnoe was a central and defining figure in the regionalist movement in Canadian art in the 1960's. He and Jack Chambers cultivated during the 1960's what was the most focused vibrant art scene in any city in Canada, making London one of Canada's most important regional centres for art. He was intensely interested in everything about London, especially its past and his art was based on ordinary experiences of everyday life.

His bold and personal colour sense and unique style (often described as Pop Art) resulted in numerous national and international exhibits. His strong personal ideology, based on outspoken nationalism and a passionate belief in regionalism, made him a controversial figure as best exemplified in his painting "Close the 49<sup>th</sup> Parallel". His series of paintings featuring views of Victoria Hospital, Bicycles, and "The Heart of London" are some of his most important and popular works.

He is strongly associated with helping artists develop a stronger sense of themselves as professionals, and with demonstrating that artists did not have to live in New York, Paris or Toronto to be successful. His co-founding of Canadian Artists Representation (CAR/FAC) is an enduring legacy of his commitment to the rights of those working in Canada's cultural industries.

Both 34 and 38 Weston Street have long associations with the production of fine art in London. 34 Weston (Litho Villa) was long the home to Thomas Knowles Jr., while 38 Weston was the workshop for Knowles and Company Lithographers. Originally located at the corner of Dundas and Colborne, the Knowles Lithographing Company was established in 1888 and was the first printing company in Canada to use roll-fed litho offset presses in 1918, and to make Decalcomania transfers in 1906. The firm was known for the production of fine art prints. In 1891, the Knowles Lithographing Shop was built at 38 Weston Street for Thomas Jr. and Joseph Knowles. In 1893, Litho Villa was built at 34 Weston for Thomas Jr. and his wife, Anne Foot. The 1894 City Directory shows the entire north side of Weston Street was owned by various members of the Knowles family who lived on the street for about 91 years (1873-1964). By 1914, Thomas Milton Knowles was the manager of the Fine Art Company at 34 Weston, and operated the Knowles Lithography Company at 6 Weston Street until his death in 1963.

It is interesting to note that Curnoe frequently used print letters in his paintings, which reflected his home's early origins as a lithographer's workshop.<sup>88</sup>

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<sup>88</sup> City of London By-law No. L.S.P.-3197-284, "A by-law to designate 38 Weston Street to be of historical value." Passed by Municipal Council on July 5, 1993 and registered as Instrument No. 932900 on July 8, 1993.

### 5.3 Greg Curnoe Tunnel and Memorial Plaque

A memorial plaque, shown below, was placed by the Riverforks Community Organization on Mother's Day, May 14, 1995, along the bike path at the entrance to the Greg Curnoe Tunnel, under the CN rail tracks along Horton Street West.<sup>89</sup>



Memorial Plaque at the Greg Curnoe Tunnel



The Greg Curnoe Tunnel<sup>87</sup>

<sup>89</sup> Greg Curnoe Tunnel: Google Maps at Global News, "Pedestrian/cyclist tunnel near Wharncliffe closed starting Monday", January 14, 2019 at <https://globalnews.ca/news/4837039/pedestrian-cyclist-tunnel-wharncliffe-closed/>.



## 6. Evaluation of Cultural Heritage Value or Interest—75 Langarth Street East

### 6.1 Ontario Regulation 9/06

Ontario Regulation 9/06 provides the criteria for determining cultural heritage value or interest under the *Ontario Heritage Act*. This regulation was created to ensure a consistent approach to the designation of heritage properties throughout the province. All designations under the *Ontario Heritage Act* after 2006 must meet at least one of the criteria outlined in the regulation.

A property may be designated under Section 29 of the *Ontario Heritage Act* if it meets one or more of the following criteria for determining whether the property is of cultural heritage value or interest:

1. The property has design value or physical value because it:
  - i. is a rare, unique, representative or early example of a style, type, expression, material or construction method;
  - ii. displays a high degree of craftsmanship or artistic merit; or
  - iii. demonstrates a high degree of technical or scientific achievement.
2. The property has historical value or associative value because it:
  - i. has direct associations with a theme, event, belief, person, activity, organization, or institution that is significant to a community;
  - ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture; or
  - iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.
3. The property has contextual value because it:
  - i. is important in defining, maintaining or supporting the character of an area;
  - ii. is physically, functionally, visually, or historically linked to its surroundings; or
  - iii. is a landmark.

### 6.2 Municipal Policies for Evaluation of Cultural Heritage Value or Interest

The London Plan is the City of London's new Official Plan which was consolidated on August 27, 2018. The London Plan focuses on three areas of cultural heritage planning, including: general policies for the protection and enhancement of cultural heritage resources; specific policies related to the identification of cultural heritage resources, including individual cultural heritage resources, heritage conservation districts, cultural heritage landscapes, and archaeological resources; and specific policies related to the protection and conservation of these cultural heritage resources. The criteria outlined in The London Plan for the identification and designation of individual properties of cultural heritage value or interest reflect the criteria defined in O. Reg. 9/06.

### 6.3 Evaluation of Cultural Heritage Value or Interest

<b>1. Physical/Design Values</b>		
<b>i) Architecture</b>	Yes	No
<p>Is the property a rare, unique, representative, or early example of a style, type, expression, material, or construction method?</p> <p><b>The Greg Curnoe Childhood Home and First Art Studio at 75 Langarth Street East is a representative example of the popular Tudor Revival style of the 1920s and 30s in South London.</b> A one-a-half storey stucco bungalow with gabled-roof, the property at 75 Langarth Street East was built in 1936 by Greg Curnoe’s grandfather William Porter, who designed and built at least 33 residential properties in London between 1917 and 1953, as well as several shopfronts in London and surrounding towns.</p> <p>In the 1930s, the building firm William Porter and Son built a number of outstanding Tudor Revival dwellings. Two Porter houses, 251 St James Street (1932) and 99 Baseline Road East (c. 1934) are listed on the City of London Register of Cultural Heritage Resources; the property at 251 St James Street is designated under Part V in the Bishop Hellmuth Heritage Conservation District. (NB: The property had been considered for designation under Part V for its architectural merit at a time when double-designation was not permitted.)</p> <p>In form, scale and massing, the property at 75 Langarth Street East is a well-crafted, representative example of the Tudor Revival-style houses built by Porter in the 1920s and 30s. Modest in scale, it is comparable to the Porter house at 12 Franklin Avenue (1932), with a similar small projecting red brick vestibule under a steeply pitched gable roof, and a decorative quarry under the front gable. The property also features such Period Revival elements as half-timbering set in stucco, multi-paned diamond-shaped leaded windows, bargeboard trim with box-ends on the porch and main roofs, brick buttresses flanking the base of the porch projection, and a side oriel window projecting from the west-facing dining room.</p> <p>It is noteworthy that of nearly 6000 properties listed on the City of London Register of Cultural Heritage Resources, some 244 properties were built in the 1930s. Of these, 77 are designated as part of a Heritage Conservation District (Part V), but only 12 are designated in their own right under Part IV (one of these is double-designated.) There is a similar under-representation of designated Tudor Revival dwellings on the Register. Of 101 listed Tudor Revival properties, 15 are designated as part of a Heritage Conservation District, but only four are designated under Part IV. Of these four, only two are Tudor Revival dwellings built in the 1930s.</p>		
<b>ii) Craftsmanship/Artistic Merit</b>	Yes	No
<p>Does the property display a high degree of craftsmanship or artistic merit?</p> <p><b>The property displays a high degree of craftsmanship of the builder William Porter – a carpenter and cabinet maker by trade, who trained in England in the early years of the 20<sup>th</sup> century in house construction and fine carpentry, immigrating to Canada in 1907 and establishing his construction company William Porter and Son in London in 1929.</b></p>		

<p>William Porter’s fine craftsmanship, borne of his training and early experience in England finishing wood-lined ship’s cabins, is evident not only in the exterior Tudor Revival styling, but also in the interior moulding, hand-polished oak floors, handcrafted Canadian chestnut baseboards, fireplace mantel and built-in bookcases, bevelled glass and mirrored interior doors, and high wooden kitchen cupboards, all of which remain today.</p>		
<p><b>iii) Technical/Scientific Merit</b> Does the property demonstrate a high degree of technical or scientific achievement?</p>	<p>Yes</p>	<p>No ✓</p>
<p>No evidence was found to suggest that the building demonstrates a high degree of technical merit or scientific achievement. Its construction appears to be typical of other residential buildings of its era. Therefore, it does not meet this criterion.</p>		
<p>Sources:</p> <ul style="list-style-type: none"> <li>• John Blumenson, <i>Ontario Architecture: A Guide to Styles and Building Terms 1784 to Present</i> (Markham, Ontario: Fitzhenry &amp; Whiteside, 1990), 156-8. As outlined in Blumenson, Tudor Revival style is a Period Style favoured during the late nineteenth and early twentieth centuries: “Early examples of the style are identified as ‘English Cottage Style.’ The style is inspired by the rural English cottages and manor houses constructed during the Tudor period (1485-1603). Tudor Revival buildings are characterised by steeply pitched gable roofs, intersecting gables and dormers. The front entranceway is frequently dominated by an arched doorway; either the four-centred Tudor arch or a simple rounded arch is used. Windows with leaded mullions are commonly used, often in a diamond pattern. Cladding materials and decorative elements are designed to mimic that of the original Tudor buildings with modern materials. Brick, stone and false half-timbering are used in a variety of combinations.”</li> <li>• City of London, “Reasons for Designation – 251 St James Street” Undated Planning Division Document.</li> <li>• Glen Curnoe, “Houses and Buildings Attributed to William G. Porter and William Porter and Son,” June 2008.</li> <li>• Lynda Curnoe, <i>My Brother Greg: A Memoir</i> (London: Ergo Productions, 2001).</li> </ul>		

<p><b>2. Historical/Associative Values</b></p>		
<p><b>i) Historical Associations</b> Does the property have direct associations with a theme, event, belief, person, activity, organization, or institution that is significant to a community?</p>	<p>Yes ✓</p>	<p>No</p>
<p><b>The property has direct associations with renowned London-born artist Greg Curnoe (1936-1992).</b> Considered one of the most innovative and influential artists of his generation, Curnoe was the driving force behind a regionalist sensibility that, in the 1960s, made London an important centre for artistic production in Canada. A gifted painter, musician, writer and avid cyclist, Curnoe is associated with helping fellow artists develop a stronger sense of artistic professionalism, and with demonstrating that artists did not have to gravitate toward New York, Paris or Toronto to be considered successful. Throughout his career he emphasized home as a</p>		



legitimate centre and subject for creative activity. Indeed, for most of his life Curnoe lived within five kilometres of his childhood home at 75 Langarth Street East, built by his grandfather William Porter and designed by his mother Nellie Porter in 1936, the year he was born.

Greg Curnoe's early home life at 75 Langarth Street East was significant in the emergence of his artistic sensibility. He thrived as an adventurous and creative child growing up in post-WWII South London with his younger brother Glen and sister Lynda, surrounded by family members who lived within walking distance of 75 Langarth Street. He attended nearby Wortley Road Public School and London South Collegiate Institute, later honing his artistic skills at H. B. Beal Technical School and Ontario College of Art.

Recognizing his talent, the Curnoe family turned the basement of their Langarth Street home into his first art studio in 1956, which would come to be known as "Curnoe's Inferno." Here he drew cartoons and comic book characters, sketched and painted friends and family, and experimented with the rubber stamps, graphic techniques and vivid colours for which he would become famous. Although he was to rebel against his upbringing in later years, as his sister Lynda Curnoe noted in her memoir *My Brother Greg: A Memoir* (2001) "... what he rebelled against was also what made and sustained him throughout life, that ordinary, day-to-day existence in the South London neighbourhood. Greg was a charter member of that world, neighbourhood, and family but had just as much in common with unconventional, experimental artists living in Toronto, New York, or Paris. He absorbed ideas from everywhere while drawing and painting the immediate world around him."(79)

A later watercolour of the back of the house entitled *Backyard, Langarth St E*, painted by Curnoe in 1972 and now in the collection of Dennis and Kog Reid, pays homage to his childhood home. Other artworks that reflect his continued links with his Langarth Street home include two 1962 paintings titled *List of Names of Boys I Grew Up With* and the 1961 collage *Going Home Coming Back*.

Curnoe would use the Langarth Street art studio during the formative years of his art education at H. B. Beal Technical School and Ontario College of Art, before moving into his second studio at 432 Richmond Street in 1960. Objects from the Langarth Street studio, donated to Museum London by Lynda Curnoe and Glen Curnoe after Greg's death, were included in two exhibits in 2013 and 2015, and are now held in Museum London's Material Culture and Art Collections, and by the Art Gallery of Ontario.

In 1981, Curnoe's international reputation was recognized in a major retrospective at the National Gallery of Canada and in a large exhibition at La Galerie Esperansa in Montreal in 1985. Extensive collections of his work are held by the National Gallery, the Art Gallery of Ontario and the London Regional Art Gallery.

In 1993, the year after Curnoe's tragic death in a cycling accident, the City of London designated his adult family home and fourth studio at 38 Weston Street under the *Ontario Heritage Act* for historical and associative reasons. Curnoe's childhood home and first studio at 75 Langarth Street East holds comparable historical and associative value as the wellspring for the emergence of his artistic talent and regionalist sensibility, and his determination to make London a place where Canadian art could flourish. (Curnoe's second studio at 432 Richmond Street was designated under Part V—Downtown HCD, while his third studio at 202 King Street has been demolished.)

<p><b>ii) Community History</b> Does the property yield, or have the potential to yield, information that contributes to an understanding of a community or culture?</p>	<p>Yes ✓</p>	<p>No</p>
<p><b>The property has the potential to yield information that contributes to an understanding of the community of artists whose work comprised the movement known as London Regionalism.</b> Lynda Curnoe’s memoir relates a detailed and intimate story of growing up on Langarth Street in the 1950s and 60s, of close family and friends who lived nearby in the neighbourhood, and of the community of artists, musicians and writers who gathered in Greg’s basement art studio—“Curnoe’s Inferno.” Lynda relates: “The distinct, homegrown South London culture would become the focus of his work, and soon, Londoners themselves were taken aback by paintings and art objects which were original, challenging, and unusual. Greg was recording and transforming the London environment into his life’s work.” (10)</p> <p>Greg Curnoe’s early home life at 75 Langarth Street East is central to an understanding not only of his own artistic trajectory but also of the community of artists in his circle, who represented a unique art movement that emerged in the early 1960s. Known as ‘London Regionalism’, the movement has been described by filmmaker Irene Bindi as a group of artists who recognized ‘home’ as a legitimate centre and subject of creative activity; who acknowledged yet refused to situate themselves in the art world of the metropolitan centre; and who even refused to participate in ‘movements’. Curnoe was a leading figure in this circle.</p> <p>By the late 1960s, the movement was capturing the attention of Canadian art critics, including Barry Lord, who in 1969 wrote in <i>Art in America</i> that London had become “an art phenomenon: the most important art centre in Canada and a model for artists working elsewhere, the site of ‘Canada’s first regional liberation front.’” Curnoe’s childhood home and first studio, “Curnoe’s Inferno,” can be considered as the catalytic space from which the personalities of Curnoe and his circle drew inspiration, community and creativity.</p>		

<p><b>iii) Representative Work</b> Does the property demonstrate or reflect the work or ideas of an architect, artist, building, designer, or theorist who is significant to a community?</p>	<p>Yes ✓</p>	<p>No</p>
<p><b>The property at 75 Langarth Street East demonstrates and reflects the work of the builder, Greg Curnoe’s grandfather William Porter.</b> William Porter, a carpenter and cabinet maker by trade, emigrated from England in 1907, settling with his family in London, Ontario where he established his construction company, William Porter and Son in 1929. Porter, an established and respected builder in South London, designed and built at least 33 homes between 1917 and 1953 for relatives and clients, as well as a number shopfronts in London and surrounding towns. He built the Curnoe family home for his daughter Nellie and son-in-law Gordon Curnoe in 1936, the year Greg Curnoe was born; and he and Nellie collaborated on many of the interior and exterior design features to realize Nellie’s romantic vision for the house. Porter’s distinct vernacular style and fine craftsmanship are evident throughout; it may be considered that in designing this home for his daughter and her family, Porter was expressing his purest intent as a builder.</p>		

As a one-and-a-half storey stucco bungalow with gabled roof, the property is comparable in form, scale and massing to the modest homes built by Porter in South London in the 1920s and 30s. In style, it includes many Tudor Revival references popular in South London at the time, elements of which Porter featured in a number of his houses. Two of these, 251 St James Street (1932) and 99 Baseline Road East (c. 1934) are listed as Tudor Revival dwellings on the City of London Register of Cultural Heritage Resources; the property at 251 St James Street is designated under Part V in the Bishop Hellmuth Heritage Conservation District.

A third Tudor Revival house built by Porter at 12 Franklin Avenue (c. 1932) displays such period features as a small projecting red brick porch with steeply pitched gable roof, and a decorative quarry under the front gable, both of which would be emulated in 1936 at 75 Langarth Street East. The Curnoe family home also includes such Tudor Revival references as half-timbering set in stucco under the front gable, pointed bargeboard with prominent gable ends, brick buttresses at the base of the red brick projecting porch, multi-paned leaded glass windows at the front and a pair of leaded side windows, an oriel window at the side, and a red brick chimney.

Sources:

- Irene Bindi, “The Films of Jack Chambers” (Curatorial essay accompanying the *Films of Jack Chambers* program screened at the Winnipeg Film Group’s Cinematheque on November 12 & 13, 2008.)
- Glen Curnoe, “Houses and Buildings Attributed to William G. Porter and William Porter and Son,” June 2008.
- Lynda Curnoe, *My Brother Greg: A Memoir* (London: Ergo Productions, 2001).
- Barry Lord, “What London, Ontario Has that Everywhere Else Needs,” *Art in America* 57 (5): Sep–Oct 1969, 103–105.
- Judith Rodger, *Greg Curnoe: His Life and Work* (Toronto: Art Canada Institute, 2016).

### 3. Contextual Value

**i) Community Character**

Is the property important in defining, maintaining, or supporting the character of the area?

Yes  
✓

No

**The property is important in defining and maintaining the historic and architectural character both of the streetscape and the neighbourhood.** The property was the first to be built on this lot, and one of the earliest houses to be built on the south side of Langarth Street East between Edward Street and Cathcart Streets. Langarth Street East, along with parallel streets Briscoe and Emery (formerly Wreay), holds a long history. These streets were first given their names and laid out on an 1880 survey of the “Woodside” estate of Crown Attorney Charles Hutchinson, inspired by the titles of his holdings in Cumberland County, England.

**ii) Context**

Is the property physically, functionally, visually, or historically linked to its surroundings?

Yes  
✓

No

**The property is physically, visually and historically linked to its surroundings.** Lynda Curnoe describes the South London neighbourhood that encloses Langarth Street East in her memoir: “Former farmland of Langarth Street East flows from east to west in a gentle slope down from



Wortley Road to a slight dip, just before Edward Street, and up to Wharncliffe Road.” (77) Streets are “laid out in a grid pattern, with bungalows on small lots, and an occasional older house or farmhouse, set back from the road. Most of the smaller houses had been built piecemeal, as money allowed, by independent contractors, such as my grandfather [William Porter]. A few of the homes, crudely built by their owners, resemble simple cabins.... Certainly each house has a distinct character, and it has always been a pleasure to walk around this neighbourhood, looking at the wonderful array of family homes.” (77)

75 Langarth Street East is a well-crafted example of the Tudor Revival Style popular throughout South London at the time, and it reflects similar form, scale and massing in the homes that were being built in the surrounding area between the First and Second World Wars. Lynda adds that from the time it was built in 1936, her mother Nellie Porter described 75 Langarth Street East as “the prettiest house on Langarth Street,” standing “queen-like, on a small elevation that ran around the house making it slightly higher than surrounding houses.” (21)

Not only are the street layouts unchanged from the 1880 survey, the streetscapes on both north and south sides of this section of Langarth Street remain largely unaltered since the houses were first built between the late 19<sup>th</sup> and mid-20<sup>th</sup> century. Early houses include the cluster of six brick bungalows built between 1925–27 on the north side of Langarth Street East, directly facing the Curnoe family home, and as well as the c. 1886 Ontario Cottage directly west at 73 Langarth Street East—one of five properties within one block of 75 Langarth Street East, built between 1883 and 1914, that are listed on the City of London Register of Cultural Heritage Resources.

<b>iii) Landmark</b> Is the property a landmark?	Yes	No ✓
No evidence could be found to suggest this property is a landmark in the area.		

<b>4. Statement of Cultural Heritage Value or Interest</b>		
Does the property demonstrate sufficient cultural heritage value or interest to warrant protection under Section 29 of the <i>Ontario Heritage Act</i> ?	Yes ✓	No
<b>i) Description of Property</b>		
The Greg Curnoe Childhood Home and First Art Studio at 75 Langarth Street East is a one-and-a-half storey gable-roofed residential house, located on the south side of Langarth Street East, between Edward Street and Cathcart Street in the neighbourhood of Old South London. It was built in 1936 by local builder William Porter, Greg Curnoe’s grandfather.		

## ii) Statement of Cultural Heritage Value or Interest

**The property at 75 Langarth Street East demonstrates Historical and Associative Value because it has direct associations with events and persons that are significant to a community.** The property was the childhood home and first studio of renowned London-born artist Greg Curnoe (1936-1992). It was in this South London home that Curnoe developed a love of art as a child, where his artistic talent emerged as a young adult, and where his early thinking on regionalism as an artistic sensibility began to take shape. This was also the site of “Curnoe’s Inferno”, his first art studio, in which he would produce works of art that reflected his love of home and family and the influences of the everyday world around him. Objects from the Langarth Street studio are now held in the collections of Museum London and the Art Gallery of Ontario.

**The property also yields information that contributes to an understanding of the community of artists in Curnoe’s circle,** including Jack Chambers, John Boyle and others, who represented a unique art movement known as London Regionalism—described as a group of artists who recognized home as the centre and subject of creative activity; who acknowledged yet refused to situate themselves in the art world of the metropolitan centre; who even refused to participate in ‘movements’. Curnoe was a leading figure in this circle. The basement studio of 75 Langarth Street East, known as “Curnoe’s Inferno,” played a catalytic role in the emergence of Curnoe’s artistic talent and his regionalist sensibility.

**The property also demonstrates and reflects the work of the builder, Greg Curnoe’s grandfather William Porter, who is significant to the community.** A carpenter and cabinet maker by trade, Porter emigrated from England in 1907 and established his construction company, William Porter and Son, in London in the 1920s. William Porter designed and built at least 33 houses in London between 1917 and 1953, as well as a number of shopfronts in London and surrounding towns. Porter’s houses display a notable and distinct vernacular style in the London context, which may have influenced later builders in the South London neighbourhood where his properties are concentrated.

The property is comparable in form, scale and massing to the modest homes built by Porter and Son in South London in the 1920s and 30s. In style, it includes many Tudor Revival references popular in South London at the time, and which Porter featured in a number of his houses. Two of these, 251 St James Street (1932) and 99 Baseline Road East (c. 1934) are listed as Tudor Revival dwellings on the City of London Register of Cultural Heritage Resources; the property at 251 St James Street is designated under Part V in the Bishop Hellmuth Heritage Conservation District.

**b) The property demonstrates Physical/Design Values in its representation of the Tudor Revival architectural style popular in South London residential houses in the 1920s and 30s.** Designed by Curnoe’s mother Nellie Porter and built by his grandfather William Porter in 1936, the property is distinguished by its projecting red brick buttressed porch with steeply pitched roof, half-timbering set in stucco in the front gable, pointed bargeboard and prominent gable ends, and fenestration that includes multiple leaded glass panes at the front and flanking the fireplace on the west elevation, a decorative quarry under the front gable, and an oriel window typical of Period Revival styling.

**The property also displays a high degree of craftsmanship of the builder.** Porter's fine carpentry skills and craftsmanship are evident not only in the exterior Tudor Revival styling, but also in the interior handcrafted Canadian chestnut baseboards, fireplace mantel and built-in bookcases, hand-polished oak floors, bevelled glass and mirrored interior doors, and high wooden kitchen cupboards, all of which remain today.

**c) The property also has Contextual Value in defining and maintaining the historic and architectural character both of the streetscape and the neighbourhood.** Langarth Street East, along with parallel streets Briscoe and Emery (formerly Wreay), holds a long history. These streets were first given their names and laid out on an 1880 survey of the "Woodside" estate of Crown Attorney Charles Hutchinson, inspired by the titles of his holdings in Cumberland County, England. The original street layouts remain today.

**The property is physically, visually and historically linked to its surroundings.** The streetscapes on both north and south sides of this section of Langarth Street remain largely unaltered since the houses were built between the late-19<sup>th</sup> and mid-20<sup>th</sup> century. These include the cluster of six brick bungalows built between 1925-27 on the north side of Langarth Street East, directly facing the Curnoe family home, and the c. 1886 Ontario Cottage directly west at 73 Langarth Street East, one of five Langarth Street properties built between 1883 and 1914 that are listed on the City of London Register of Cultural Heritage Resources.

### iii) Heritage Attributes

Heritage attributes which support and contribute to the cultural heritage value or interest of this property include the form, scale and massing of a one-and-a-half storey dwelling with Tudor Revival styling, featuring:

- Half-timbering set in textured stucco;
- Gable roof with wood soffits;
- Projecting brick-buttressed porch with steep gable;
- Red brickwork with alternating darker bricks set randomly, with a soldier course and basket weave bond over the front doorway;
- Plain wood moulded bargeboard trim with prominent gable ends;
- Multi-paned diamond leaded front windows and decorative quarry;
- Pair of leaded side windows flanking the fireplace and brick chimney on the west elevation;
- Oriel window projecting from west-facing dining room;
- Four-over-one sash window at rear, originally the Curnoe boys' bedroom window, portrayed in Greg Curnoe's 1972 painting, *Backyard, Langarth St. E.*
- Interior Canadian chestnut baseboards handcrafted by William Porter, along with fireplace mantel and built-in bookcases, bevelled glass and mirrored wood doors to the vestibule and master bedroom.



## 5. Authenticity & Integrity

<b>i) Authenticity</b> Authenticity is understood to mean the ability of a property, and its heritage attributes, to retain their significance over time; meaning, do the heritage attributes accurately display the cultural heritage value or interest of a property?	Yes ✓	No
<p>This criterion refers to the property’s ability to convey its heritage character through authentic historical attributes and original or appropriately restored materials, patterns or layouts. The property at 75 Langarth Street East retains its original structure and architectural elements, including windows, porch and front door. Exterior modifications have been limited to the addition of siding over stucco on the sides and rear walls, as well as storm windows. The interior layout, and original leaded glass windows, handcrafted oak doors and Canadian chestnut floors, baseboards and cabinetry, as well as the brick fireplace and red tile hearth remain unaltered.</p> <p>The popularity of Tudor Revival styling in houses built between the wars in South London continues to be a recognizable and valued aspect of the neighbourhood character of Langarth Street East and surrounding streets in Old South London.</p> <p><b>The described heritage attributes accurately display the cultural heritage value of the 75 Langarth Street East property and have retained their significance over time.</b></p>		

<b>ii) Integrity</b> Integrity is understood to mean the ability of a property to secure its significance over time; essentially whether the surviving physical features continue to represent or support the cultural heritage value or interest of a property.	Yes ✓	No
<p>The property is a one-and-a-half storey residential house with Tudor Revival influences. The general structure of the house has been largely unmodified since its construction in 1936, and the addition by the builder of dormered bedrooms in the attic in 1949. The house has retained its gable roof, pointed wood bargeboards with box ends, decorative quarry and original half-timbering in stucco at the front gable. The projecting red-brick buttressed porch with steep gable roof and bargeboard, stamped concrete porch floor, railing and light fixture are original elements, as are the multi-paned leaded windows at the front, oriel window and leaded windows at the side.</p> <p>While this assessment does not consider the structural integrity of the property, the enduring and high level of craftsmanship typical of the builder William Porter and Son appears to be evident. Moreover, the current owners have taken care to preserve both interior and exterior heritage attributes of the property.</p> <p><b>The property at 75 Langarth Street East retains its integrity as a 1930s Tudor Revival residence.</b></p>		