

HISTORICAL PERSPECTIVES INC.



March 4, 2016

Francis H. Henkels, Chair, Historic District Commission
Helen Garten, Selectwoman and Chair, Historic District Commission Study Sub Committee
Historic District Commission, Room 108, Town Hall
110 Myrtle Avenue
Westport, CT 06880

RE: Study Reports for Proposed Local Historic Property Designations

Dear Chair Henkels and Selectwoman Garten,

Historical Perspectives, Inc., in association with Robert Stewart of Historical Technologies, Inc., is pleased to submit the completed Historic Property Study Reports for two historic sites in Westport, the Golden Shadows residence on Compo Road South and the Nike Missile Site on Bayberry Lane. These documents are in fulfillment of the contract with the Town of Westport, as per the Certified Local Government Enhancement Grant from the Department of Economic and Community Development, State Historic Preservation Office Division.

These reports were completed by the combined efforts of three professionals: Robert Stewart, Nora Lucas, and Cece Saunders; all three are well versed in the physical, visual, and contextual requirements for historic designations. It was an engaging project and we thoroughly enjoyed delving deep into these two significant but highly distinctive properties.

As stipulated in the contract with the Town, these Historic Property Study Reports were undertaken “to determine the eligibility for historic designation” of portions of two town-owned properties. Both properties clearly meet the threshold of a local historic property. As a standard function of the determination process, we defined possible boundaries of each historic property based on research data, physical relationships, and integrity of association.

The Historic Property Study Reports provide a data base for future decisions by the town. It was not our task to envision a future use of the two properties, establish permanent ordinances, direct management of the land or interiors of the buildings in perpetuity, or direct the town to establish a specific set of boundaries at either location. Future municipal land management practices and future covenant decisions for the public good are to be informed by the two historic documentation records but are not directly defined by these reports.

Again, thank you for the opportunity to work on such two fascinating properties.

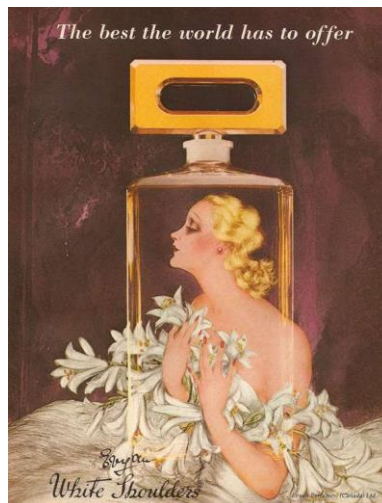
Sincerely,


Cece Saunders, President

cc: C. Leahy, HDC

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**STUDY REPORT FOR PROPOSED
LOCAL HISTORIC PROPERTY DESIGNATION OF
GOLDEN SHADOWS
THE RESIDENCE OF EVELYN AND WALTER LANGER
68 COMPO ROAD SOUTH, WESTPORT, CT**



**STUDY REPORT FOR PROPOSED
LOCAL HISTORIC PROPERTY DESIGNATION OF
GOLDEN SHADOWS, THE RESIDENCE OF EVELYN AND WALTER LANGER,
68 COMPO ROAD SOUTH, WESTPORT, CT**

**PREPARED BY
HISTORICAL PERSPECTIVES, INC.
PO BOX 529, WESTPORT, CT**

**PREPARED FOR
TOWN OF WESTPORT HISTORIC DISTRICT COMMISSION STUDY COMMITTEE**

HDC Members and Alternates: Francis H. Henkels, Chairman,
Robert Weingarten, Edward F. Gerber, Janet Rubel, Marc Lotti,
Cheryl Bliss, Judith Freedman, and Marilyn Harding.

Appointed HDC Study Sub Committee:
Helen Garten, Selectwoman, Chairman, Edward F. Gerber, Francis H. Henkels,
Janet Rubel, Don Bergmann, and Kevin Green

HDC Staff Administrator: Carol Leahy

March 2016



ACKNOWLEDGEMENT

The Town of Westport received support for the Study of Golden Shadows Site from the Connecticut Department of Economic and Community Development with federal funds from the Historic Preservation Fund of the National Park Service, US Dept. of the Interior.

The contents and opinions do not necessarily reflect the views or policies of the Department or the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department or the Department of the Interior.

This program receives Federal financial assistance through the Department for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, sex, national origin, or handicap in its federally assisted programs. If you believe that you have been discriminated against in any program, activity, or facility described above, please write to: Office of Equal Opportunity, U.S. National Park Service, 1849 C Street, NW, Washington, DC 20240.



Department of Economic and
Community Development

State Historic Preservation Office



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HISTORIC RESOURCES INVENTORY FORM



I. Introduction

The purpose of this report is to document and evaluate a portion of the Westport, Connecticut property known as Golden Shadows for designation as a local landmark. Two buildings and their respective parcels will be evaluated – the principal 1959 residence located at 68 Compo Road South, Golden Shadows, and the ancillary building located to the east at 70 Compo Road. These two residential properties, now incorporated into the Town of Westport’s expansive Baron’s South complex, are located on the south side of U.S. Route 1 between Compo Road South and Imperial Avenue and comprise approximately eight acres.

The Town of Westport purchased approximately 22 acres of property from the Langer [aka, The Baron] estate in 1999 for \$7 million. Since that time, the Town has made some changes and improvements to portions of the former estate. In 2004, the Town of Westport built a Senior Center on the western side of the Baron’s South property, accessed from Imperial Avenue and located to the northwest of Golden Shadows. Since its acquisition by the town, the Golden Shadows mansion has been primarily used for book storage for the Westport Public Library. The residence at 70 Compo Road has been empty.

In April 2015, the Westport Historic District Commission voted to support the designation of Golden Shadows as a local landmark. In May of 2015 the Town received funding from the Connecticut Department of Economic and Community Development’s State Historic Preservation Council to document the property.

Walter and Evelyn Langer, also known as Baron and Lady Langer or von Langendorff, and professionally as Dr. Langer and Miss Evyan, accumulated the 22-acre property between 1941 and 1967. By 1943 they had taken up residence at the property. When testing new scents, they brought perfume samples to Westport to test them in the bucolic countryside and clear air, away from distractions of New York City air. The Golden Shadows estate became more than a home, but also a place of work for them. In the mid-1950s, the Langers, acting under the name of Chemical Research and Manufacturing, Inc., acquired adjacent parcels that now are addressed as 52 and 70 Compo Road South. Dr. Langer, a chemist who specialized in perfume production, established two labs on the property in what is now 52 Compo Road South. When testing new scents, they brought perfume samples up to Westport to test them in the bucolic countryside and clear air, away from the tainted New York City air.

Evidence of the Langer’s local perfume experimentation was identified, prior to the Town’s acquisition of the Baron’s South property, and hazardous materials associated with perfume production were removed from the site. As noted in the clean-up report from that time, at 52 Compo Road South there was a “self-standing, on-site chemical laboratory” as well as a “second

chemical laboratory located within one of the residences,”¹ in which Dr. Langer prepared prototype perfume products.² In 1998, AKRF, Inc. oversaw the removal of “approximately 1200 pounds and 165 gallons of solid waste that exhibits the characteristic of ignitability and 12 pounds of cyanides (soluble salts and complexes)... to ENSCO, Incorporated of El Dorado, Arkansas, a designated hazardous waste disposal facility.”³

Sometime in the mid to late 1950s the Langers refurbished the house at 70 Compo Road South and built a new residence for themselves - Golden Shadows. The Langers chose an architectural style and decoration that reflected the marketing choices made for their highly successful American perfume business, Evyan, evoking a unique mixture of American glamour and European royalty unlike general mid-century American architectural trends. To understand this property, one needs to understand the development of the Evyan business and its founders.

The following discussion first presents a detailed description of both properties, 68 and 70 Compo Road South, incorporating photographs of the exterior and interior of each. Secondly, the historical development of the Langers’ perfume business and advertising campaigns is presented to provide the context for appreciating Golden Shadows as a very personal statement. The significance of each property is evaluated and a boundary justification for the Golden Shadows historic property designation is provided.

II. Golden Shadows Building Description and Grounds Description

The property is accessed via large stone pillars on Compo Road South; a winding drive leads up the hill to the house and Golden Shadows is nestled within a wooded area.

Exterior

Golden Shadows is a formally composed, two-story, hip-roofed, six-bay, roughly symmetrical and roughly central-entry, Georgian Colonial Revival-style residence. The brick walls are executed brick in Flemish bond with brick quoins and the brick itself and mortar and much of the concrete trim are characterized by a pink hue and, with the exception of the paired entry doors, and arched basement door, all of the wooden trim is painted a pale pink. The hipped roof is surfaced with slate shingles and has two large, corbelled brick chimneys at the ridge.

(Photograph 1)

¹ Letter from Environmental Risk Limited, to Town of Westport, June 10, 1998, p 1 (*Found within September 24, 1988 Letter from the Wake, See, Dimes & Bryniczka law firm regarding the Baron’s South Property*)

² Phase II Environmental Site Assessment, Baron’s Estate, Westport, Connecticut, Project Number 50065, AKRF, Inc., p. 1. (*Found within September 24, 1988 Letter from Wake, See, Dimes & Bryniczka, regarding Baron’s South Property*)

³ AKRF Phase II Environmental Assessment, p.5 (*Found within September 24, 1988 Letter from Wake, See, Dimes & Bryniczka, regarding Baron’s South Property*).

The main section of the house is articulated in a five bay, central entry-form with brick quoining defining the corners. (A slightly recessed, single bay wing is found to the south, disturbing the symmetry of the house.) The prominent entry is located in a slightly projecting two story bay and recessed beneath a bow window at the second floor with triple 8/8 windows and a prominent concrete sill. (Photograph 2) The bow window is supported by concrete Doric columns and flanges out to the sides and turns back where it is supported by two more Doric columns; the bow is capped by a simple, dentilled cornice that, in turn, is capped by a copper roof. The entry itself consists of a flat arched concrete surround and paired rustic wooden doors that sit beneath a delicate, Adamesque fanlight with a blind sunburst motive in the upper corners.

At the ground floor, paired full-height fenestration with French doors symmetrically flanks the entry. Each is articulated as 10-light doors beneath an eight-light transom, capped by a concrete jack arched lintel with a prominent, projecting keystone. (Photograph 3)

At the second floor eave, above the bow sash, the double projection of the ground floor entry cornice is repeated in a prominent cornice that extends across the façade (and around the house). Flanking the central bay, the paired sash of the ground floor is topped with simple 8/8 sash that abuts the cornice. (Photograph 2)

To the south of the main section of the building, the decoration of the slightly recessed bay is identical to the main façade, but is articulated at the ground floor by a single 8/8 window with a Jack arched keystoned lintel and, at the upper floor, an 8/8 window that extends to the cornice and rests on a round nosed, concrete sill. (Photograph 4)

A terrace surrounded by low brick piers flanking turned concrete balustrades all capped by a concrete railing extends across the entire façade. The terrace and balustrade are asymmetrically massed and the terrace is reached by four wide steps situated in front of the entry. The steps are flanked by brick piers topped with concrete caps and flanked by thick, turned concrete balustrades. A stretch of nine balustrades bracketed by brick piers, gives way to an undulating concave run of five balustrades; at the northern edge of the house this forms the side of the railing, but the southern bay has one more run of six balustrades that extends in front of the slightly recessed bay; both sides of the terrace are also articulated by runs of four balustrades that terminate in brick piers at the corners of the building.

The property pitches down, towards the west, so the south (side) elevation is three stories, with the basement level being above ground. (Photograph 1) The main section of the house, (Photograph 5) is approximately two bays deep. To the south, the symmetry of this façade is compromised by a sunroom and basement room that extend to the west and that together form the southern components of a terrace and sun rooms that extend across the rear (west) elevation. At the ground level, a round arched French door protected by a wrought iron grill is found at the eastern corner; (Photograph 6) the door is wooden with frosted panes in the arch and is capped by a round arched surround flush with the brick of the façade and executed by header bricks. To its west is a triple window; each bay has 6/6 sash and the bays are united by a single Jack arch executed by soldier bricks. Above each of these elements, at the second story are paired triple windows in which each bay has 6/6 sash and are united by a Jack arched concrete lintel with a

prominent keystone, modeled after those on the façades. These windows flank a single door, articulated as a Dutch door, painted the pale pink used for most wooden trim; the upper half has a six light upper sash and the simple surround is capped with a concrete Jack arched, keystone lintel, and which opens to a wrought iron Juliette balcony. (Photograph 7) At the third story, paired bay windows project from the façade and are articulated with a single central 8/8 sash flanked by 4/4 sash and are supported by slender brackets and extend to the dentilled cornice. A terrace flanked by paired one-story glass enclosed sun rooms extends along the rear (west) elevation of the house; at the south side of this west elevation, the sun room is articulated by a basement room with a single 8/8 sash capped with a Jack arched lintel of soldier bricks and an enclosed porch, or sunroom with steel windows above a brick knee wall at the first floor level.

Like the façade, the rear, west elevation (Photographs 8 and 9) is articulated as a six bay, slightly off-centered composition. A terrace with three steps to the lawn and sans any balustrade is flanked by asymmetrically sized glass enclosed porches that flank the entry and dining room bays (Photograph 10). The six bays are symmetrically spaced, but, like the facade, the main section of the building is slightly proud of the southernmost (kitchen) bay and is delineated with brick quoins. At the ground floor, this main section is articulated by five French doors; two are hidden behind the sunroom to the north (living room); three open to the terrace between the glass enclosed sunrooms. The northern most opening to the terrace (which is the central of the five) is capped by an Adamesque fanlight (which is actually blind as it is covered by the hall stair case). The other four openings are articulated as 10-light doors capped by horizontal eight-light transoms with simple surrounds that extend nearly to the deep, overhanging eave.

At the second floor of the west elevation, a delicate, Adamesque arched double hung window is found above the central bay (Photograph 11) and is flanked by paired 10-light French doors with four-light horizontal transoms. The southernmost, slightly recessed, bay boasts a full basement beneath the glass enclosed porch with an 8/8 window capped by a lintel of soldier bricks. Behind the glass porch, a single Dutch door leads to the kitchen; another 10-light French door with a four-light transom is found at the second story of the southernmost bay. All the French windows of the second story extend to the dentilled cornice.

The terrace is long and narrow, surfaced in a herringbone brick pattern; two brick steps that extend across the width of the terrace are capped in pink-tinted concrete.

The ground floor of the northern façade is dominated by a single, central semicircular, one-story bay window with an iron balustrade. The ovoid design matches that of the interior curving main stair case and; some of the same railing is stored in the basement and may have encircled the rear terrace. Paired second-story bay windows, echoing those of the southern façade, with double-hung sash are located in the east and west bays of the north elevation. (Photograph 12)

Interior

Ground Floor

The entry leads to a pickled, paneled foyer that extends the full depth of the building and which opens to the rear terrace via 10-light French Doors (Photograph 13) *Note that although at the rear façade a glass arched Adamasque fanlight rests above these doors, it is hidden on the interior by the stair case.* The ceiling is painted a strong turquoise and sets the tone for the bold color scheme found throughout the residence. The corners of this foyer are slightly curved and a dentilled cornice extends around the room at ceiling height. A curving staircase, with wrought iron rail in an ovoid pattern, sweeps from the right (north) across and around and up to the left (south) side of the hallway; the sides of the steps are ornamented decoration that resembles a scrolled bracket. (Photograph 14) The staircase is lit by a large, simple double hung window with a round arch with Gothic arches in the upper sash. (Photograph 15) The curving walls flanking this window have arched niches, capped with keystones; the recesses of these niches are also painted in turquoise. (Photograph 16) The underside of the stair is open and also painted turquoise. Throughout the public rooms of the ground floor the floors are parquet; the floor is executed in a herringbone pattern.

Flanking the front door the walls are curved and boast two curved doors. The northernmost is curved door is access to a closet, the southernmost leads to a powder room simple in design but extravagant in decoration. (Photographs 18 and 19) The walls and ceiling of the powder room are covered in a gold foil wallpaper in a checkerboard pattern that reflects light; at the baseboard, all around the room, colorful paper images of an English garden that includes foxglove, lupine, iris and holly hocks are cut out and appliquéd on top of the wallpaper. Also, appliquéd butterflies flit about the room. Simple pickled baseboard extends along the floor of the room; the floor is a chevron parquet pattern and the toilet is recessed behind an opaque glass and metal door. The fixtures are pink. The powder room also leads to a spare room, and a series of connected rooms extending across the southern side of the façade.

To the north of the foyer is the living room, which extends the full depth of the house. It is symmetrical in composition save that the only entry is located to the side of the central fireplace. It is also paneled in pickled wood with a dentilled cornice extending around the room beneath a deeply coved cornice. The room is dominated by a single, 24-light full height bow window on the northern elevation (Photograph 20); paired 10-light French doors capped by eight-light transoms symmetrically light the east and west elevations. (Photograph 21) Opposite the bow window, on the only interior (south facing) wall is a marble fireplace (Photograph 22) set in front of a full-height projecting, paneled bay; the low mantle is simple, with the fire box surround articulated as an undulating arch with a central *fleurs de lis* and supported by ogee legs on simple plinths. The ceiling is coved with pickled, heavy rounded moldings that spring from the sides of the bow window and corners of the room to form an asymmetrical but uniform grid, with each ceiling panel surfaced in a checkerboard, pink and gold jacquard foil paper. (Photograph 23 and 24)

The dining room is on the south side of the entry hall at the rear (west) and is reached by a deep paneled doorway. (Photograph 25) The doorway on each side is articulated by simple mitered casings that are topped by a small, dentilled cornice; the passage, about 18 inches deep has a base panel to chair rail height, above which the paneled wall is recessed; this depth appears to provide for the deep fire box of the interior fire place and china cupboard in the dining room. (Photograph 26)

The dining room faces west and is a square, dark room executed in dark salmon pink. (Photograph 27) The floor is paneled in parquet squares laid in a checkerboard pattern. A paneled frieze, painted a variegated pink to resemble raw silk, is topped by a simple chair rail, above which, the walls are surfaced with pink raw silk squares about one-and-a-half feet square and alternating between horizontal and vertical knaps to create a checkerboard effect. A denticulated cornice runs at the ceiling level, and the ceiling is coved and surfaced with larger (approximately two feet by two feet) silk squares laid in a checkerboard pattern. (Photograph 28) Paired French doors lead to a rear terrace. The doors are articulated as 10-light panels capped by a horizontal eight-light frieze; the surrounds are simple and the lintel is covered by a projecting wood cornice from which hang rattan blinds. At the northern facing wall (Photograph 29), a central fire place, with a simply molded pink marble mantle surround. The mantle is flanked by paired, flat arched doors that are slightly wider than a typical door and that are capped by dentil cornices, but otherwise have simple surrounds. The one to the right provides access from the front hall, the “door” to the left is articulated as a china cupboard with an arched glass doors above paneled cabinet doors.

In the foyer, opposite the entrance to the living room, a service corridor leads to the spare room, back stair case to upstairs and basement, secondary dining room entrance, butler’s pantry, breakfast room, and kitchen. The walls and doors of the hallway leading from the entry foyer to the butler’s pantry are surfaced in blond paneled wood, which appears to be a pickled veneer. (Photograph 30) The trim is simple: clamshell casing at the floor, plain butt moldings at the doors; a band of cavetto molding to delineate a frieze about 10 inches below the ceiling and simple, small ogee molding at the junction of wall and ceiling. The ceiling is painted yellow. The first part of the hall has a door that leads to a small spare room on the east (front façade) and a door to the basement stairs to the west. A wall and door provides privacy from the southern part of this hall which is open to the butler’s pantry. The corridor provides access to a narrow rear stair case (Photograph 31) to the second story and more storage. A yellow linoleum floor with an octagonal pattern unifies the service corridor and butler’s pantry.

The service corridor opens to a small butler’s pantry which is hall-like in appearance, simply extending from the corridor; at one end is a Dutch door that leads to a Juliette balcony at the south overlooking the side yard. (Photograph 32) The butler’s pantry has three other openings; one each to the dining room and kitchen on the west, and one to a small breakfast or morning room on the east. The butler’s pantry walls are tiled in sunny, lemon yellow four-inch square

tiles set on the diagonal, with a border of black four-inch square tiles, set on the diagonal. The yellow cabinets are rounded stainless steel with either open or sliding glass-door upper cabinets and simple base cabinets with blind drawers with hidden pulls at the base, and simple doors with horizontal, stainless steel pulls. The counters are a mottled, yellow faux stone with stainless steel caps at the edges and the corner sink is stainless steel. The counters flank both sides of the pantry and each have a rounded edge with have three open, semicircular Formica shelves with steel edges. The door surrounds are simple and the Dutch door leading to the Juliette balcony is a nine-light upper door with a paneled base below. The Juliette balcony is wrought iron in an ovoid pattern.

The kitchen is reached from the west side of the butler's pantry and is located at the southwest corner of the home. (Photograph 33) All of the walls are tiled with pale pink four-inch square tiles on the diagonal with a border of 4-inch black tiles, also set on the diagonal. (Photograph 34) Cabinets are a paler shade of pink and are steel with rounded edges; the upper cabinets have sliding glass doors. The base cabinets have blind drawers with a hidden hand pull below, and the doors have stainless steel pulls set on the horizontal; the counter is a pink mottled faux stone pattern Formica edged with stainless steel casing; and the double sink has a stainless steel apron. The appliances, woodwork and ceiling are also the same pale pink as the cabinets and appliances. The floor is faux marble linoleum. The kitchen faces southwest; three, 6/6 windows face the south and to the west is a small enclosed glass sunroom or breakfast room with steel windows accessed by a Dutch door with 9 lights above; window sash in general is surrounded with simple butt casings.

At the front left corner of the house, on the opposite side of the butler's pantry from the kitchen, is a small, square room, (*a Study according to plans provided*) lit by many windows; three 6/6 sash are found at the south elevation and a single 8/8 window overlooks the front, east façade. (Photograph 35) The wallpaper, a busy floral print, with sprigs of green, pink and yellow flowers on a mottled green and white ground, covers three walls. The northern wall, is painted a pale green as is the ceiling; and the woodwork is pickled a pale blond wood shade. A small closet is found at the northwest corner, and the study/room leads to a colorful pink and turquoise bathroom, which, in turn, leads to a spare room.

This full bathroom is executed in bold shades of pink and green. (Photograph 36) The walls are tiled in four-inch square, bright pink tiles set plum, above which is a decorative band of two rows of aqua tiles; the fixtures are all a matching aqua; the floor is a kind of plaid, with alternating beige and tan tiles flanked by narrow interlocking green oblong and darker green corner squares. Although this bathroom faces the front of the house and has French doors leading to the terrace, it appears to have been a part of the original plan. (Photograph 37) The doors are articulated as are those of the dining room; ten-light French doors beneath an eight-light horizontal transom but with extremely simple butt molded casings.

The spare room is a small, square room with doors leading from the pink and aqua bathroom, the service hall and the powder room. (Photograph 38) It faces the front balcony and is lit by one of the 10-light French doors at the façade and has a small closet as well. It is opposite the enclosed service stairs to the second floor. The walls are covered with butterscotch checkerboard paper and the wood is the same pickled blond as the service hall.

Second Floor

The grand curving staircase opens up to a large paneled hallway; the walls are covered with matching pickled paneling and a dentilled cornice beneath a crown molding runs beneath the vaulted ceiling which is painted turquoise. (Photograph 15) Opposite the stairs, the eastern end of the hallway is articulated as a central display closet with glass doors and with glass shelves mounted on brass brackets and backed with a turquoise floral paper. (Photograph 39) This display case is flanked by two narrow paneled doors; the one on the left is a closet while the one on the right leads to Lady Evyan's bathroom. Directly behind the closet is a dressing room which extends into the bay window of the façade.

Lady Evyan's bath is tiled in pink and black four-inch square tiles. (Photograph 40) The floor is pink tile set on the diagonal with a border of black tiles; the bath and toilet alcoves are surrounded with black tiles set on the diagonal and bordered with a bullnose strip, but tiled in pink; the tub itself is sunken. The toilet alcove is limited to a simpler band of black tile with the bullnose strip, but is also tiled in pink. The fixtures and floor are pink. The ceiling is papered in a gold foil paper with a pink feather pattern.

The bathroom leads to Lady Evyan's dressing room, (Photograph 41) which overlooks the front yard, and which is dominated by the bay window with 8/8 sash with simple surrounds and a series of closets and cupboards with frosted glass doors. The dressing room leads to the master bedroom, which also has an access from the rear of the hall near the main stairwell.

Lady Evyan's bedroom is on the northern corner of the house and runs the full depth of the house. It is papered in a pale pink chrysanthemum block motif and the trim is pickled. The eastern façade has paired 8/8 windows with simple surrounds. The northern elevation has bay windows articulated as window seats with central 8/8 sash flanked by 4/4 sash, also with simple surrounds. (Photograph 42) The west elevation has paired 10-light French doors capped by four-light horizontal transoms with simple surrounds. (Photograph 45) Identical French doors are found across the rear of the house and were not intended to provide access or egress, but, rather, function as windows. The southern elevation, (the only interior wall) has a central projecting bay which holds the deep fire place of simple, pink marble, with mitered ovolo molding and a simple, bull nosed mantel piece. (Photograph 43) Like the living room below, the ceiling of the master bedroom is coved. All of the windows extend to a deep, dentilled cornice topped by a band of concave molding from which spring the coffering. Coffering is found at the corners, and

flanking the windows and chimney and meets a central panel in the ceiling, also papered with the chrysanthemum block print. (Photographs 44 and 45) The vaulted portion of the coffering between the dentilled cornice and central panel is painted pale pink.

The southern portion of the second floor of the house was devoted to the Baron whose suite consisted of a dressing room, bath and master bedroom, a library and another bathroom and several closets which flow in a u-shaped configuration from the central hall. (See Photograph 46 for a view from the Baron's bedroom, through his dressing room and the hall to Lady Evyan's room.) At the western end of the hall, opposite the main entry to Lady Evyan's room is the access to the Baron's bath, his dressing room, which consisted of a long closet/hallway of pickled wood with plain, mitered surrounds, (Photograph 47) much like the service hall of the ground floor. Off the west side of the closet is the bath. (Photograph 48) More modest than that of Lady Evyan, it is yellow tile with green accents and boasts a French door overlooking the garden. This door is one of four such doors that maintain the rear façade symmetry; all are 10-light doors capped by four-light horizontal transoms, with simple surrounds; the wood is pickled. (Photograph 49) A green square tile cornice circles the room beneath the ceiling which is covered with yellow paper with a silver starburst pattern.

Unlike Lady Evyan's expansive room, the Baron's side of the house was divided into a bedroom and a library, each with a bay window seat with central 8/8 sash flanked by 4/4 sash. The bedroom (Photograph 50) is papered in a bright yellow foliate motif, and the ceiling is plain, not coved. French doors look out to the western (rear) yard. Pocket doors open to the smaller library (Photograph 51) which is fully paneled in a light pickled wood and which has a bay window and a single 8/8 window in the front. (Photograph 52) Shelves are covered with glass doors and the ceiling is painted a golden yellow. On the interior (north) wall of the library are two openings. One leads to the corridor that doubles back to the main hallway (Photograph 53); this corridor is relatively unornamented, closet doors have pickled surrounds and the walls and ceilings are papered with a gold and white foil starburst pattern paper. The service stairs open to this rear hallway in the Baron's suite. (Photograph 54) A second door opens to a small, pink bathroom (Photograph 55), with pink tiles, bands of burgundy tile at the floor and as a cornice, and a pink and burgundy diamond motif floor.

Grounds

The grounds surrounding the house are overgrown, but the bones of the gardens are still in evidence. The terrace at the rear (west) elevation of the house opens to an elevated rounded lawn supported by a stone retaining wall. (Photograph 8) (As noted previously, there is evidence that the remnants of the ovid railing stored in the basement of Golden Shadows once graced the top of the outside edge of this raised terrace.) In the center of the lawn is a metal fountain with frogs

that serve as water jets (Photographs 56 and 57). The inside of the metal fountain and the surrounding boulders are painted turquoise, evoking the interior of Golden Shadows.

Steps in the center of the rear of the raised terrace lead to the west side of the property; they are the same pink brick of the main house and are topped with pink concrete caps. (Photograph 58) A ring of pachysandra surrounds the raised terrace; and the property cascades down to a wooded area on the north and west sides. (Photograph 12) To the southwest of the house is the remnant of a pergola. Eight stone columns covered with now deteriorated pink concrete were capped by a lattice roof. Vestiges of landscaping on the south side of the pergola and on the elevated terrace indicate a once well-loved garden.

Abutting the south side of Golden Shadows, a narrow walking path provides access to exterior doors. On the outside of this path, a pachysandra-covered steep hill falls to an oval flat lawn surrounded by substantial trees and shrubs. (Photograph 5) Traversing this hillside is a path and narrow stone steps; similar paths and steps crisscross the various terraces and slopes immediately around the house. To the south of the depressed lawn is a steep hillside, just as a steep hillside embraces the east side of the house's entrance court.

Diverging to the north and south from the driveway as it sweeps up from Compo Road South, a bituminous pathway rings the Golden Shadows home site.

III. Tudor Revival House, Building and Grounds Description

Exterior

The house at 70 Compo Road was acquired by Evelyn and Walter Langer sometime after the 1951 death of Anna Hurlbutt. The Langers remodeled the interior of the structure to serve as a combined guest house and servants' quarters. The design similarity to Golden Shadows is evidenced in the bathroom and kitchen finishes as well as the quantity of pickled wood in the two parlors on the ground floor and the master and guest bedrooms and central hallway on the second floor.

The house is an asymmetrically massed Tudor Revival house in a cross gable plan, surfaced in white washed stucco with some half-timber decoration at the eaves and on projecting bays; the varied massing and details form a picturesque composition. Window surrounds are all simply executed; with flat trim butt molded at the lintels, and wooden sash. They are painted brown.

Although it is situated close to the public road, the property is elevated and the house is nestled into its surrounding wooded setting. The main entry is on the east façade (Photograph 1) which is articulated in a cross gable plan, with a projecting, east facing, two story gabled wing at the southern end; it encloses a porch on the ground floor and a bedroom at the second story. A two-

story gabled wing is oriented towards and extends to the north; the wing encompasses the living room and master bedrooms and is simply detailed with paired 10/10 windows on the ground floor; centered above these windows at the second story is a projecting half-timbered, gabled bay window (Photograph 2) with eight-light sash lighting the sides of the bay. The gable end is half-timbered; the bay is articulated by paired 12-light casement windows flanked by eight-light sidelights; the apron below the windows is also half-timbered as is the bottom of the bay. To its south is a single 6/6 window.

The main entry itself is reached through the projecting porch. (Photographs 3 and 4) The porch has been enclosed; it is supported by square, roughhewn posts and heavy arched brackets that support an overhanging eave. The porch, which extends across the front entry and the library, is not quite symmetrical and has entrances from the north and south side elevations. The northern section leads to the front door (Photograph 5) and a larger section to the south leads to the library. (Photograph 6) The northern entry has a flat arched opening (now enclosed as a transom). (Photograph 4) The southern entry is articulated as a roughhewn Tudor arch, now enclosed with paired doors flanked by full height, plain sidelights. (Photograph 7) The southern portion of the porch projects about a foot to the south and is demarcated by a roughhewn arch. The floor of the porch is brick; a herringbone pattern is found in the northern portion and a basket weave pattern in the southern portion; these are delineated by a band of alternating headers and stretchers.

The south elevation of the house is asymmetrically massed. (Photograph 8) A two-story shed roofed projecting wing extends from the porch gable. At the ground floor, paired 10/10 windows, with plain, butt molded surrounds, are flanked by the porch entry to the east and diamond paned casement sash to the west. At the second story, the western ground floor window and porch entry are topped by identical 10/10 windows that extend to the eave and these flank a smaller 6/6 (bathroom) window that also extends to the eave. Centered above the western second story window is a recessed gable flush with the main wall of the house; it is half-timbered and contains a single, central 4/4 window.

At the southwestern corner, the house steps back, forming paired, but asymmetrical, one-bay, two-and-one-half story shed wings set perpendicular to each other. The south facing step back at the western corner is articulated as a wide, one-bay shed roofed wing. At the ground floor are 18-light French Doors with four-light three/quarter sidelights and above is an expansive, now glass enclosed sleeping porch defined by roughhewn square posts and arched brackets. The half-gable end of the shed roof is half-timbered. (Also see Photograph 8)

At the ground floor of the west facing step back, (rear façade) the diamond paned windows of the south façade wrap around and extend fully across this bay. At the second story is a single 10/10 window and the half-gable end is half timbered. (Photograph 8)

The northern portion of the west (rear) elevation is articulated as a two bay, hip-roofed wing articulated at the ground floor by an arched entry that leads to the kitchen service porch and which is sheltered beneath a shallow projecting shed portico. (Photograph 9) To its south is a single 8/8 window. Above, at the second story are paired 8/8 windows. At the second floor on the south elevation of this projection is a single 8/8 window; all these extend to the eave.

The cross-gabled plan is obvious at the northern elevation where the main, recessed wing is dominated by a two and one-half story gable-roofed mid-section that is the tallest part of the house (and that houses the attic space). (Photographs 10 and 11) The gable end, oriented to the north, is surfaced with half-timbering that surrounds a simple 6/6 window flanked by smaller 6-light windows. The remainder of this façade is surfaced with plain stucco. Beneath this is a tall, narrow triple-height window that lights the main stairwell and which is articulated as 10/10/10 light sash. Beneath the stairwell window is a single 6/6 window at the ground floor; to the west (right) of these windows is a 9/9 window positioned between stories and which lights the service stairwell. The plane of that façade extends in a shorter, cross hip roofed wing to the west; (the wing that houses the kitchen and servant's rooms). The sash of this wing is asymmetrically placed; at the ground floor is a single window with 6/6 sash, to the west of which is a triple window with 6/6 sash and, west of these is an arched door to the rear entry at the corner. Above, at the second story, paired 6/6 windows are placed off-center to the west. A lower cross gabled wing projects northward at the eastern side of the house and is dominated by a massive, but plain chimney flanked by paired 6-light sash at the ground floor. In the corner formed by the ell, the western elevation of the projecting wing is characterized by a single 10/10 sash at the ground floor and paired 8/8 sash at the second story.

Note: The building below this house at 72 Compo Road South appears to have been constructed as a garage for this property. The main section, a one and one-half story gabled Tudor Revival building, has a gable oriented to the street. The gable end is half-timbered and the ground story reads as a garage opening that has been enclosed. It is all painted white. Expansions to the east consists of a narrow one story breezeway with an entry door flanked by paired 6/6 windows, to the south of which is a post-1940 two bay, one and one-half story gable roofed garage with two garage bays facing the street. Although the building has been substantially altered both in appearance and use, the original section maintains enough vestige of its original appearance to make its beginnings as a garage apparent.

Interior

Ground Floor

The entry door, located within and beneath a projecting gabled porch is a simple fifteen-light door flanked by narrow three-quarter height sidelights. It opens to a central, oblong hallway that provides access to the living room, parlor, dining room and hallway, main staircase access to the

rear staircase and kitchen. In contrast to the exterior wood, the interior wood of the primary rooms on the ground floor has been bleached and pickled. (Photograph 12) The first and second story hallways are surfaced with multi-color floral cabbage rose pattern wallpaper on a green ground.

To the (right) north is the living room entry, a simple, square opening with paired 18-light French doors, set off center at the left (west) corner of the room; the walls are paneled with blond pickled wood. (Photograph 13) The ceiling is slightly arched and coffered with smooth, rounded beams that terminate in arches with pendant finials extending down the side walls. (Photograph 14) The room is dominated by a large stone fireplace (at the north elevation opposite the entry wall) with a Tudor arched opening; a coved cornice with a rounded, central, pendant finial and a projecting central section extends across the front and sides of the mantel about a foot below the over mantle which is capped by a smaller cove molding. It is flanked by paired six-light casement windows. Paired 10/10 windows are found on the east side elevation, and a single 10/10 window on the west; they are simply detailed, with the wall paneling abutting the interior window casing. The choice of wall paneling and ceiling treatment, color scheme, and “crystal” light fixtures connects the theme of these quarters with Golden Shadows.

Further down the hall and to the left is the library. (Photograph 15) The library is an oblong room; the west wall has a glass fronted book case flanked by simple pilasters and an inglenook that projects at the southwest corner. The inglenook has two exterior walls (the south and west elevations), which have wooden diamond paned casement sash that extend to a paneled bench. (Photograph 16) The walls throughout the room are paneled two thirds of the way up the wall, with four inch paneling topped by a simple band of molding, above which is plaster. The windows and doors have plain, mitered surrounds. The ceiling is coffered with a grid of interlocking boxed beams and the interiors of the coffers are paneled. All of the woodwork in the room has been bleached and pickled. Paired 10/10 windows light the south elevation (Photograph 17) and at the east end of the room, opposite the wall with the inglenook, French doors open to the screened entry porch at the east. (Photograph 18)

Directly opposite the front entry is the entrance to the dining room; like that to the living room, it is articulated with a simple surround of mitered moldings with 18-light French Doors. (Photograph 19) This sunny room faces southwest; a triple 6/6 window faces south (Photograph 20); 18-light French doors with three quarter, four-light side lights (mimicking that of the main entry) open to the south. (Photograph 21) The walls are plastered. A thick but simple chair molding extends around the room; above the chair rail, molding is used to create simple panels, all painted as the wall. The baseboard, window and door surrounds, and chair rail are painted an “antiqued” olive green.

The kitchen is accessed by the butler’s pantry through either the dining room (Photograph 22) or the stair hall. With the exception of yellow tiled walls and turquoise paint on the wooden

cabinets, the butler's pantry, appears to be otherwise unchanged in the Langer's renovation. Wooden drawers topped by glass-door cabinets line the long narrow pantry. (Photographs 23 and 24) Baseboard and window trim is very plain with butt moldings at the window surrounds; a simple cove molding is found at the ceiling. The kitchen has also been tiled with four-inch square yellow tiles and metal cabinets, much like those installed in the Golden Shadows kitchen. (Photograph 25) A triple 6/6 window faces north, above the sink and a single 8/8 window lights an alcove on the west elevation. The kitchen trim is very simple; baseboard is turquoise tile and the doors are five panel horizontal doors. Windows and doors have butt molded surrounds and the tile extends to the tiled ceiling. (Photograph 26)

At the northwestern corner of the kitchen is an enclosed entry porch (Photograph 27). The original open arched doors were enclosed with modern screened/glassed fenestration, again probably during the Langer's renovations.

The staircases are parallel to each other on the north side of the house, between the living room and the pantry, and are separated by a corridor that leads to a powder room. (Photograph 28) The powder room has black tiles below a pink chair rail with bold wallpaper with an avian and foliate motif on a gold ground; fixtures are pink and the trim is painted gold. (Photograph 29) The main steps go up a half flight to a landing between the first and second story which is lit by a triple height window and a window seat (Photograph 30), then turn 180 degrees back and up a half-flight to the second story stair hall. *There is also a door from this hallway to the rear stair and servants corridor, which will be described after the family rooms.*

Second Floor

The second story stair hall (Photograph 31) is roughly oblong, but asymmetrical. It is papered with the same cabbage rose wallpaper begun at the first floor and all of the many doors and woodwork are pickled. Three doors, all on different walls, lead to a sleeping porch, secondary bedroom hallway and the master bedroom. These doors have six panels; two smaller ones at top and bottom, and longer middle panels. There is a closet at the east end, with paired doors that mimic the room doors but are capped with smaller transom doors. (Photograph 32) Flanking and perpendicular to the closets are entrances to the master bedroom (north) and hallway (south) to two bedrooms and a bath. The ceiling is painted a pale pink as is the cove molding at wall and ceiling joint.

The master bedroom is reached through a small hallway lined with closets. The room is dominated by a large stone fireplace (at the north elevation opposite the entry wall) with a Tudor arched opening; a coved cornice with a rounded, central, pendant finial and projecting central section extends across the front and sides of the mantel about a foot below the over mantle which is capped by a smaller cove molding. (Photograph 33) This fireplace is a replica of that in the living room with the addition of the over mantle. Paired 8/8 windows with projecting wooden

box cornices for draperies are found on the west elevation; to the east is a projecting, bay with central 12-light French windows flanked by stationary 8-light sash and with stationary 8-light sash on the sides. (Photograph 34) The walls are a pickled wood and the ceiling is covered with pink jacquard wallpaper. As in the rest of the house, the window and door surrounds are simple, mitered molding.

The master bath (Photograph 35) is salmon pink tile with burgundy accents of tile strips at the floor and ceiling and soap containers. The floor is a geometric pattern of salmon tiles laid in alternating squares, each with a small, burgundy central square. The bathroom's single window is a 6/6 sash with a simple surround and projecting cornice from which the blind is hung.

The hallway leading to the ancillary bedrooms and bath is also papered in the cabbage rose paper of the stair hall. (Photograph 36) The small hallway leads to a pink bedroom at the southeast corner of the house (Photographs 37 and 38); its walls are surfaced with silk soirée jacquard print wallpaper; the wall paper of the ceiling has been stripped and there is evidence of water damage. The trim is pickled in a grey tone and moldings are simple, flat mitered casings at windows and doors and with a small, ogee molding at the ceiling. Paired 8/8 windows are found at the front (eastern) façade; a single 6/6 window lights the side (southern) façade.

A hallway bath just to the west of this room is done in a striking shade of turquoise with black trim. (Photograph 39) The walls, woodwork and ceiling are all turquoise and the floor is a green, white and black checkerboard plaid pattern.

The rear guest bedroom, (Photograph 40) in the southwest corner is surfaced with a dark wood and has single 10/10 windows on each of the south and west walls. The ceiling is also paneled, but painted white. Blinds hide the window surrounds, but the closet door has the simple, mitered molding found elsewhere in the residence.

Off the west end of the second floor stair hall is another door opposite the paired closet that leads to a small hallway that leads to a sun porch (Photograph 41). The porch has imposing beams with arched brackets at the corners. The expansive spans of glass provide a sense of the outdoors.

Another door, off of the west end of the second floor hallway at the head of the landing, leads to the rear staircase and the servant's quarters, above the pantry and kitchen. These rooms are simpler and have been less modified. The door to (Photograph 42) lead to a small hallway with a closet; to the west is a corridor that consists of a closet on the south similar to that of the main hall, but in a natural polished wood (Photograph 32); opposite which is the bathroom tiled in yellow with burgundy accents (Photograph 33). The hallway terminates in two servant's rooms, entry doors of which are set at right angles (Photograph 34). They are identically finished: the doors are five paneled doors and windows are slightly smaller than in the front rooms, with 8/8 sash. Windows and doors have plain butt moldings with unornamented horizontal lintels and are

finished in a warm, natural stain. The walls are covered in paper with floral sprigs on a pale yellow ground. (Photographs 33, 35 and 36)

An unfinished but light filled attic is reached by the service stair well.

Grounds

The Tudor Revival house is situated in the far southeast corner of the Baron's South property and is reached from the same upsweeping driveway from Compo Road South that serves Golden Shadows. The front of the house, the east elevation, is isolated by the extreme hillside immediately outside the entrance porch. The rear of the house is not readily accessible due to rock outcrops and a steep slope; the south side of the house is relatively close to the fenced property line. Minimum former landscaping is apparent, and the site is heavily wooded.

There is no question that the 70 Compo Road South residence was subservient to Golden Shadows within the context of the Langer estate; it is smaller, at a lower elevation, and is approached via a diminished access lane off the main driveway. The original Tudor Revival residence was modified in the aesthetic of the Langers to be useful as one of many ancillary buildings on the estate, but was never adapted to make a public statement of association with the perfume empire.

IV. Property History and Statements of Significance

A. Property Background

Golden Shadows, the main residence, and the building of primary significance, is a Georgian Colonial Revival style residence that was built by Baron Walter Langer von Langendorff and his wife Lady Evelyn Diana Westall (known as "Miss Evyan"). They were the founders in 1959 of Evyan perfumes, in a style that sought to convey American glamour as well as royal privilege, and was a reflection of their projected image and aspirational branding. When built in 1959, Golden Shadows was old-fashioned and out of step with architectural trends which were moving toward modern styles such as the International style, but perfectly suited and represented its builders, Lady Evelyn and Baron Walter Langer von Lanendorff.

Remarkably, little information about the designer of the house or its construction can be obtained from contemporaneous sources. A thorough search of the Avery Index to Architectural Periodicals, the most comprehensive listing of journal and magazines in the architectural and planning field, determined that Golden Shadows was not written up in any of the architectural or style periodicals of the day. Plans are not on file in Westport Town Records. Local newspapers from 1959 and 1960 make no reference to the Langers or their new dwelling.

The parcel on which Golden Shadows stands appears to be one of the first of the many parcels the couple were to acquire in Westport, ultimately amassing about 60 acres. This study focuses on two of the six parcels the Town acquired from The Baron's estate: parcels denominated by the Town as First Parcel and Second Parcel First Piece,⁴ (Illustration 2) These two lots comprise 8.3 acres of property acquired by artist Angus P. MacDonall in 1916 from Mary P. C. Staples (V30, P 508), who with her husband lived in a house to the north, 20 Compo Road South, which was demolished in 2011.⁵ In 1920 MacDonall sold a small portion of the property (First Parcel, Second Piece) to Horace C. Hurlbutt (V35 P554); this is now 70 Compo Road South. These two distinct home lot sites are depicted on Illustration 2 (Map of Property of Angus MacDonall, Westport, CT, Map #179 Filed August 5, 1920, Westport Town Clerk).

Hurlbutt died in 1933 and his widow Anna L. Hurlbut acquired the 70 Compo Road South property through probate in March 1935 (V64 P339).

In 1941, MacDonall's widow, Catherine, sold the larger 7.17 acre portion (First Parcel, 68 Compo Road South) to Evelyn Langer. (V72 P454) In 1955, the Langers, through one of their corporate entities, Chemical Research and Manufacturing, Inc., also acquired 70 Compo Road South.

Angus MacDonall was a nationally-known and successful illustrator who was a member of Westport's artist colony and who, with his wife Catherine, built a house for their family soon after 1916, when they purchased the property.⁶ Dorothy and John Tarrant, quoted in a 1921 newspaper profile of MacDonall by Ruth Ogden, described the house thusly: "delightful half-timbered English cottage among the trees." She noted that he planned to build a big studio ell, but the artist's work room at the time was a small second floor bedroom.⁷ MacDonall died in 1927 at the age of 51. Catherine MacDonall last appeared in Westport City directories in 1939.⁸ Although it is sometimes rumored that the Langer's demolished the MacDonall house to build Golden Shadows on that site, historic maps indicate that a house at the site of Golden Shadows was built between 1931 and 1940 (after MacDonall's death). (Illustrations 3 and 4: 1931 and 1940 Sanborn Atlases, respectively). The 1931 Sanborn Atlas (Illustration 3) shows no house at

⁴ Property Survey prepared for the Town of Westport to Depict Former Parcel Lines at The Baron's South Property, February 2, 2004. Town Clerk Map 9617,

⁵ "Going Down: 20 Compo Road South." *WestportNow.com* Web. 3 March 2005, Web. 12 Dec. 2015, http://www.westportnow.com/index.php?v3/comments/going_down_20_compo_road_south/

⁶ "Westporters Hear Angus MacDonall's Death With Regret." *Westporter-Herald*, Westport, CT, December 20, 1927, p.1.

⁷ Dorothy Tarrant and John Tarrant. *A Community of Artists*. Westport-Weston: 1900-1985. Westport: CT. Westport-Weston Arts Council Inc., 1985, p. 29.

⁸ When Catherine MacDonall last appeared in Westport City directories in 1939, her address was listed as "off 77 Compo Road." Directories first place the Langers in Westport in 1946 at 77 Compo Road. The numbers appear to have changed, however, and when the Langer's moved into the newly constructed Golden Shadows, the 1959 Directory listed the Langer's as residing at 68 Compo Road.

the present location of Golden Shadows, but does show a two-story dwelling to the south. The lot lines subdividing the MacDonall/Hurlbutt property were not documented on the 1931 map and the house is located on land MacDonall had sold to Hurlbutt. Additionally, the house no longer appears on the 1940 Sanborn, but is nearly identical (missing only a porch to the south) to that which appears on the Golden Shadows site on the 1940 map, but it was referenced in the 1935 Hurlbutt probate deed. It is possible that MacDonall moved his house but the re-location was not documented on the 1931 map.⁹

B. Tudor Revival Statement of Significance

70 Compo Road South is an intact example of Tudor Revival residential architecture executed in a picturesque mode which has received some updating in terms of interior finishes but survives basically in its original condition.

The house is noteworthy for its relationship with Horace C. Staples and his wife Anna, longtime Westport residents and the donors of land for Staples High School; and also for its association with Evelyn and Walter Langer, the perfume magnates who assembled the property known as Baron's south and who built Golden Shadows.

C. The Langers and Their Perfume Dynasty

The Origins of the Company and the Scents

Walter Langer was a chemist, professionally called Dr. Langer. Evelyn Diane Westall was allegedly the goddaughter of George Bernard Shaw¹⁰ who combined her names to create the more exotic "Evyan." Miss Evyan is generally credited with encouraging her husband to create a perfume for the American woman.

The story of White Shoulders is symbolic of the almost mythical/storybook/fantastical story of the Lady Evyan and The Baron. Legend has it that the Duke of Marlborough toasted Evyan: "To the whitest shoulders I have ever seen," and a marketing dream was born.¹¹

It is said that Lady Evyan wanted to develop a perfume for American women that would rival French perfumes but it may simply have been a shrewd business move as they launched during

⁹ It is highly unusual for a Sanborn Atlas to be incorrect but there is another inconsistency related to Baron's South on the Sanborns for this area; curiously, a small, two-story, ell-shaped dwelling is shown at the northeastern corner of the "Second Parcel" (Golden Shadows Lot) on the 1923 and 1931 maps, but not on the 1940 map. Again, a very similar house appears on the "Third Parcel" in 1940, but it appears to be a much older house. It is possible that the house now denominated as 52 Compo Road South was mis-located on the 1923 and 1930 Sanborn Atlases, further confusing the historical record.

¹⁰ Craig Unger. "The Scent of Money: How the "Baron" who made \$125 Million from White Shoulders scent let it all deteriorate into a catfight will contest between two powerful women." *Vanity Fair*, January 1990, p. 90.

¹¹ Unger, *Vanity Fair*, p. 90.

the War when imports were limited and the market was a captive and patriotic audience, looking for American products. Evyan products were absolutely “made in the USA”; they were produced in Manhattan.¹²

Evyan Perfumes, Inc. itself was incorporated in 1946 by the Langers, but they got their initial start in 1943 in partnership with a company called Nanty, Inc. for: “the right to use the name ‘Hartnell,’ the dressmaker of the Queen of England, in connection with the sale of perfume in America for eight years.”¹³ Norman Hartnell¹⁴ was a British fashion designer who was internationally known for his 1938 “White Wardrobe” worn by the Queen during a royal tour to France when she was in mourning for the death of her mother. Further, in 1940, Hartnell was honored with a Royal Warrant as the Queen’s principal dressmaker¹⁵ and would have been well-known to American audiences as a designer to royalty.

When the Hartnell collaboration commenced, the Langers had three perfumes in their inventory: White Shoulders, Menace and Gay Diversion; the formulas had been developed by Langer but Westall had registered the trademarks.¹⁶ A vintage bottle of Hartnell White Shoulders (Illustration 5) has no reference to Evyan. White Shoulders was (and to an extent still is) described as a classic floral based on aldehydes, white flowers (gardenia, jasmine, tuberose, lily-of-the-valley, lilac, lily and orris) and complex final notes (amber, benzoin, musk, civet and oak moss).¹⁷ The perfume was established in 1943-1945. Early 1940s print advertisements by Hartnell for White Shoulders depict glamorous women in off-the-shoulder evening gowns interacting with handsome gentlemen, which would be the standard for the future Evyan brand. Hartnell’s square bottle with the glass stopper would also continue to be used by the Langers as they transformed the perfume into an Evyan icon. (Illustrations 6 and 7)

The first advertisement located using the name Evyan rather than Hartnell dates from 1946, though it is unclear when or how the Langers severed formal ties regarding the Hartnell license.

¹² The perfumes were manufactured in a “nondescript seven-story pink-brick building,” at 350 East 35th Street (near First Avenue) and 1979 Langer acquired a new site, on which he built another building. By 1979, Evyan had over 200,000 sq ft of manufacturing and office space in five buildings. The expansion included a store in another of their properties on 34th street. Alan, Oser, “Fragrance Producer’s Expansion.” *The New York Times*, May 9, 1979.

¹³ *Overham v Westall*: Appellate Division of the Supreme Court of New York, First Department, December 13, 1946.

¹⁴ Norman Hartnell, a British Fashion Designer was the official Dressmaker to the Queen in the 1930s, 40s and 50s, designing the wedding gowns of both Princess (now Queen) Elizabeth and Margaret, and also produced a series of collections including perfume, shoes, furs jewelry and ready-to-wear. www.normanhartnell.com/welcome/

In 1946, about the time the relationship between House Of Hartnell and the Langers was dissolving, Hartnell began marketing a perfume called “In Love.” <http://www.fragrantica.com/perfume/Norman-Hartnell/In-Love-29201.html>

¹⁵ Barbara Jones, “Hartnell’s Famous White Wardrobe.” *The Enchanted Manor*, August 7, 2014, web, Jan 5, 2016., <http://theenchantedmanor.com/tag/norman-hartnell/>

¹⁶ *Overham v Westall*: Appellate Division of the Supreme Court of New York, First Department, (271 App. Div. 492 (NY App Div. 1946), First Department, December 13, 1946.

(<http://www.fragrantica.com/perfume/Evyan/White-Shoulders-6797.html>)

¹⁷ “White Shoulders, Evyan for Women.” *Fragrantica.com*, web, January 5, 2016.

<http://www.fragrantica.com/perfume/Evyan/White-Shoulders-6797.html>

In 1946¹⁸ there was a legal dispute with Nanky, and that same year the Evyan name appeared in advertisements and Norman Hartnell launched his own perfume line.¹⁹ As can be seen on the accompanying Illustration 8, this early Evyan ad depicts a Ceil Chapman Couture gown, and an elaborate rose and gold glass bottle of perfume, perhaps to establish the Evyan brand as a name in its own right after breaking with Hartnell.

Evyan Perfumes incorporated in 1946. It was a closely held private business and while there is no way of knowing whether the Langer's were involved at all with the marketing of Hartnell products, from 1946 onwards it is clear they had established their own company and had a clear marketing vision. He was the scientist behind the scent, and she was the customer for whom he created the scents. She is known to have tested blends by dousing herself in a sample formula and riding in crowded department store elevators to observe the reactions of other passengers."²⁰

Evyan Perfumes, Inc. was dissolved in 1993,²¹ ten years after Langer died and the White Shoulders trademark was acquired by Elizabeth Arden. Elizabeth Arden manufactured the perfume at least through 2000.²² A version of White Shoulders is still marketed today, but the formula is different.²³

Creating and Curating the Evyan Image

Despite the American origin and manufacture of the scents, Evyan and The Baron portrayed a carefully orchestrated mix of Hollywood glamour coupled with a characteristically un-American image of European royalty. The perfumes were sold in beautiful etched glass bottles with glass stoppers, although beginning in the 1950s, sometimes gold screw tops were used for smaller, portable, bottles. Boxes were pink, ivory, turquoise or turquoise boxes with varied satin linings. All were designed to evoke an image of understated grandeur and elegance, attainable by the Evyan customer. (Illustrations 9 through 17)

¹⁸ Overhamm v Westall (np).

¹⁹ Hartnell had commenced his own line of perfume, "In Love" in 1946. "In Love Norman Hartnell for Women" *fragrantica.com*, web January 4, 2016, <http://www.fragrantica.com/perfume/Norman-Hartnell/In-Love-29201.html>

²⁰ Taylor, Angela. "The Perfumer's Art: Essence, Alcohol, Chemicals - and the Nose." *The New York Times*, December 26, 1973, p 50.

²¹ New York State Department of State, Division of Corporations Entity Information, web. December 5, 2015, https://appext20.dos.ny.gov/corp_public/CORPSEARCH.SELECT_ENTITY

²² Suzanne Kapner, "Company News; Unilever is selling Elizabeth Arden Division." *The New York Times*, November 1, 2000.

²³ "White Shoulders: An American Beauty" *The Vintage Perfume Vault, where the scent of yesterday's vogue lives*. June 18, 2010. Web, 1, December 12, 2015 <http://thevintageperfumevault.blogspot.com/2010/06/white-shoulders-true-american-beauty.html>

While the designs were varied, the palette of the packaging was consistent in the use of pale pink and gold evoking an understated elegance; it is said that Evelyn was the model for the woman that was often used on the labels (Illustration 9). White Shoulders was the company's most popular and successful perfume, but Evyan developed and marketed other perfumes including Golden Shadows, Great Lady, and The Baron, a cologne for men.

Illustration 10 is a package of three perfumes in the Evyan line, White Shoulders, Golden Shadows and Most Precious, in a gold foil foliate patterned box with a turquoise lining. Often a gold crown was woven into the packaging (See Illustrations 11 and 12). Illustration 13 shows a pink silk bag for a small bottle that one could carry in a purse. Evyan's "Enchanting Menace" perfume (Illustration 14) was a re-naming of "Menace" sold under the Hartnell name; the product name was softened with an alluring adjective and the bottle packaged in the pink, turquoise and gold palette that was the hallmark of the delicate and romantic Evyan brand. Golden Shadows was a tawny, golden colored blend launched in 1950 and sold in heart-shaped bottles (Illustration 15). This new scent was the inspiration for the name of the Langer's Westport house. Over time, the Golden Shadows perfume was distributed also in traditional glass bottles – sometimes with a crown-like cap and sometimes in a gold satin box (Illustrations 16 and 17).

Lady Evyan collected old lace and used delicate fabrics for the packaging,²⁴ and often lace was used as backgrounds in print ads. Illustrations 18, 19, and 20 are ads depicting the Evyan perfume bottles nestled in foliate patterned lace. A pale pink lace presentation pill box indicates that lace was used on packaging as well as in ads (Illustration 21).

The packaging was important, but the advertisements were a critical ploy to cultivate an audience who would feel compelled to purchase the perfumes in an attempt to acquire the cultured lifestyle portrayed in the ad copy. A host of beautiful women with off-the-shoulder evening gowns graced the White Shoulders print advertisements. Miss Evyan was apparently adept at marketing to her audience and commissioned paintings of beautiful women in off-the-shoulder gowns to be featured in magazine advertising (Illustrations 22, 23, 25 and 26). Illustration 22 depicts two women, one wearing a sash denoting royalty and the other in the Evyan signature turquoise. Often debonair men were posed to complete the picture.

Lady Evyan was described as "petite with Titian-red hair."²⁵ An artist named Pal Fried painted a portrait of Lady Evyan²⁶ (Illustration 24). In fact, many of the advertisements resemble Lady

²⁴ "White Shoulders." *Timelessperfumes.com*. web December 12, 2015

http://timelessperfumes.com/white_shoulders.htm

²⁵ "Miss Evyan Dies; Perfume Maker." *The New York Times*, August 31, 1968.

²⁶ "Dr. Walter Langer and his wife "Miss Evyan" Co-Founders of Evyan Perfumes Inc." Portrait by Alton S. Tobey: 54 x 42; oil on canvas, undated. <http://www.ebay.ca/itm/Original-Portrait-Painting-Of-Evyan-Perfume-Founders-By-Alton-S-Tobey-Signed-/121814375938?hash=item1c5cb3de02> *Ebay Seller Upstatetrasures14*, web,

Evyan. It is not difficult to imagine that the regal woman in black velvet (Illustration 25), the angelic woman in white (Illustration 26), and the white shouldered red-head contemplating silk moiré boxes of White Shoulders bath products (Illustration 27) were really idealized images of Lady Evelyn Diana Westall Langer. Also note the Evyan logo visible at the top of Illustration 27 and in detail in Illustration 28 - a feminine signature capped by a crown.

The Baron was devoted to his wife and called Evyan a “Great Lady”. It is not surprising that they created a Great Lady line in 1957. By this period, the extant ads indicate that the company had gone to black and white print ads and simplified the bottles, if not the packaging. A 1957 ad describes the box as packaged in “golden metallic boxes” (Illustration 29). The ads also tended to market both White Shadows and Great Lady (Illustrations 30 and 31). Great Lady was sold both in sleek metal presentation boxes (Illustration 32), and in more traditional golden yellow silk and lace presentation boxes (Illustration 33).

Early Great Lady advertisements were similar to White Shoulders ads (Illustration 34) but featured a portrait of an unspecified but grand woman in garb of the past (Illustration 35). Before her death Miss Evyan also commissioned reproductions of the inaugural gowns of the First Ladies for marketing the Great Lady perfume. “Civic-minded Miss Evyan of Evyan Perfumes, Inc. is responsible for creating this historically valuable collection of inaugural finery at a cost of \$100,000. Miss Evyan personally designed the 48-inch mannequins on which the scaled-down gowns are displayed. She also supervised the making of the collection’s 28 replica gowns.”²⁷ The gowns were based on the Smithsonian’s First Lady Gown Collection and are currently in the collection of the National First Ladies’ Library.²⁸ They were made by Ann Lowe, the woman who designed Jacqueline Bouvier Kennedy’s wedding gown.²⁹ (Illustration 36)

In the early 1960s, Evyan Perfumes launched a gentlemen’s cologne, titled, of course, The Baron. It was packaged in a silver bottle with a reddish pink box (Illustration 37). Advertisements mimicked those of the products for women. For example, the ads often depicted a suave gentleman in the foreground with a beautify Evyanesque woman ethereally floating above (Illustration 38). With “White Shoulders” and “Great Lady” named after Lady Evyan, and “Golden Shadows” named for their estate, the launch of “The Baron: for Gentlemen” completed Evyan Perfumes eponymous fragrance line: cementing the link between the people and the brand.

January 6, 2016. Note: the dealer states that he/she acquired this painting the court-ordered estate sale at Evyan House on Gramercy Park,

²⁷ “Christian’s invites you to see 100 years of Great Lady gowns: The Evyan dolls.” Advertisement, Owosso, *Argus Press*, July 28, 1976.

²⁸ “Miniature First Lady Gown Reproductions.” *National First Ladies’ Library* Web January 10, 2016. http://www.firstladies.org/album_gowns.aspx

²⁹ “Leading Black Designer Ann Lowe Dies at 82.” *Jet Magazine*, March 19, 1981. p. 58.

One of the most curious, grandiose, and pretentious Evyan advertisements dates from 1973 and was either a parody of Franz Xaver Winterhalter's 1853 portrait of The Empress Eugenie, (Illustration 39), or a misattribution of Winterhalter's 1855 painting, Florinda (Illustration 40). In the Empress Eugenie painting, the Empress is seated in a forest clearing, surrounded by her elegantly, but modestly dressed ladies in waiting. In the Evyan White Shoulders advertisement, (Illustration 41), a naked, white shouldered model, posed with her back to the viewer, is superimposed over the Empress and painted at a much larger scale than any of the other ladies, who are all mostly naked. The compositions of the two paintings were quite similar, but the placement and garb of the subjects was not and the White Shoulders ad copied the postures, hair, ornament and *dishabille* of the Florinda maids. The advertisement is completed by a debonair man dressed in a tuxedo looking on and the text reads: "Background: Ladies in waiting of Empress Eugenie - Winterhalter Painting from the Royal Collection Buckingham Palace, London." Winterhalter (1805 - 1873) was a German artist who enjoyed a successful career as a Court painter, but not a household name in America in the 1970s. A portrait with the title of a royal sovereign was more suited to the Evyan image than the name Florinda; the Winterhalter advertisement was a nod backwards toward the royal pretensions of their earliest advertisements and an indication that the truth was not foremost on the Langer's agenda. They were about the image.

In the mid-to late 1970s, Langer renovated the executive offices of Evyan in Manhattan and used Lady Jane Ashley, as his decorator. Ashley suggested that they commission an artist to create a mural of the Winterhalter advertisement to complement the many paintings in Dr. Langer's collection of "white shouldered" women.³⁰ Alton S. Tobey, a well-known portrait and mural artist was chosen and painted a 10 foot x 12 foot mural (Illustration 42). Tobey continued to work with Dr. Langer and painted several portraits both of Dr. Langer and the late Evyan, and of Gabrielle Langerwall, his second wife.³¹

³⁰ Alton S. Tobey: The Mural for Evyan Perfume." *The Live and Art of Alton S. Tobey: Master of Realism...and beyond!* Web, January 4, 2016. <http://www.altontobey.com/evyan.html>

³¹ Personal communication with David Tobey, son of the portrait artist, January 12 and 16, 2016. David Tobey, who well remembered his father's association with "The Baron," revealed that Alton Tobey continued to work with Dr. Langer and painted several portraits of Dr. Langer and the late Evyan, which were painted several years after Evelyn's death, and also of Gabrielle Langerall, his second wife. A portrait of Evelyn and Dr. Langer was meant to be placed in the mausoleum when Langer died; a special sealed chamber was made for its preservation. It is not known if this wish was executed. David Tobey also noted that Dr. Langer was a colorful and interesting character; and confirmed that Dr. Langer mourned his late wife, despite his re-marriage. The mural in which he was asked to reproduce the work of another artist was one of the more unusual commissions that his father, who painted numerous murals which ranged from local and national history to documentation of scientific and archaeological discoveries, had ever received. Alton Tobey is known to many for his more than 300 illustrations of the Golden Books History of the United States and for a 1968 portrait commissioned to honor John and Robert Kennedy after their assassinations, which was reproduced and nationally distributed. Tobey was honored to be asked to paint Albert Einstein from life.

Personal Relationship

The early history of the Langers is a bit of a conundrum. According to her obituary, Evelyn Langer (Miss Evyan), nee Evelyn Diane Westall, was born in 1916³² in England, but travel records indicate that she was born about 1903.³³ Similarly, Austrian born Baron Walter Langer von Langendorff's obituary indicates that he was in his seventies when he died in 1983, but travel records indicate that he was born in about 1899, so would have been in his mid-eighties. Additionally, Evelyn is listed in the 1940 US census as 39 years of age.³⁴ In 1932, Langer was unmarried and not a US Citizen;³⁵ by their January 1937 joint arrival they were married and US Citizens.³⁶ At that time, she was listed as 37 and he as aged 40. 1937 is the first arrival in the US that has been documented for Miss Evyan, and corresponds to her obituary which notes that she married Langer, the Viennese chemist in 1936.³⁷ They came to the US on their honeymoon and stayed, founding their Manhattan-based perfume company about 1940.³⁸ No proof of his being a true Baron or of her being British nobility exists. In the early 1940s they made Westport their second home, ultimately building Golden Shadows in 1959. In 1952, the couple arrived in New York on the Queen Elizabeth: Walter was listed as aged 51; Eveline D was listed as 37 (more in line with the birth date claimed in her obituary). It would appear that sometime between the 1940 Census and their 1952 voyage on the Queen Elizabeth, as the Langers were building their Evyan brand and image, Miss Evyan, shaved a decade off her age. Lady Evyan died in 1968. The Baron survived her by fifteen years, continuing to maintain his second residence in Westport and continuing to expand his land holdings, purchasing the Winslow

³² "Miss Evyan Dies; Perfume Maker." *The New York Times*, August 21, 1968 p 42.

³³ A series of New York Passenger Lists indicate that Evelyn was born in 1903 and that she was four years older than Baron Langer. Although a 1938 Passenger list documenting their arrival from Cherbourg and a 1939 Passenger list documenting their arrival from Bermuda, indicated that she became a naturalized citizen in 1929, and he in 1936, there is no record to show her arrival (as Evelyn Diane Westall) prior to her marriage. Mr. Langer's travels to New York can be documented as early as 1931 on the General Von Steuben from Germany (*Ancestry.Com NY Passenger lists 1820 - 1957, p 806*). Additionally, the most in-depth profile published about the Baron, a 1990 Vanity Fair article (Unger, Craig. "The Scent of Money: How the "Baron" who made \$125 Million from White Shoulders scent let it all deteriorate into a catfight between two powerful women." *Vanity Fair*, January 1990) indicates that he first came to the United States in the 1920s and they met at a Long Island Polo match, but Evelyn's previous travel to the United States cannot be verified.

³⁴ According to the 1940 US Census, Evelyn and Walter Langer were naturalized citizens residing at 116 East 68th Street, NY, NY; he was 40 and she was 39.

³⁵ List or Manifest of Alien Passenger for the United States: S.S. Morro Castile from Havana, Cuba, November 2, 1932, Langer, Walter aged 33, Male, Single Chemist. (*Ancestry.Com, NY Passenger lists 1820 - 1957*) p 68.

³⁶ List of United States Citizens (for the Immigration Authorities) S.S. Berengaria, sailing from Southampton, England, 13th January, 1937. Langer, Walter aged 42, Male Married; Langer Eveline, age 37, Married, Address in United States: 114 East 90th Street, NYC. They were on the list of US. Citizens: he having had been naturalized in the Supreme Court of NY in November of 1936, and she by marriage. (*Ancestry.com, NY Passenger lists 1820 - 1957*) p 106.

³⁷ This is corroborated by a 1932 ship's roster shown Walter Langer, aged 33, a chemist as single. Travelling from Germany, but born in Privoz, Czechoslovakia (*Ancestry.com*).

³⁸ Dr. Langer told a reporter that they met at a polo match in Long Island. (Unger, *Vanity Fair* p. 90)

Estate, just north of this property on the other side of Post Road East/Route 1 in 1970.³⁹ Ultimately most of his holdings were acquired by the Town; the Winslow Park Site⁴⁰ by eminent domain in 1987⁴¹ and the subject property in 1999. He married, Gabrielle Lagerwall, who is still alive, circa 1976.⁴²

The Langers consciously portrayed the stately, exclusive, and sophisticated images of glamour and ease in promoting their perfumes, and by all accounts had a close and loving relationship. In the 1950s, Lady Evyan suffered a stroke; their NY office building at 35th and First Avenue was modified with a penthouse apartment so she could work without commuting.⁴³ A chair escalator was installed in the service stair at Golden Shadows. After Lady Evyan died, the Baron sat by her coffin and talked to her.⁴⁴ He also left her office and bedroom just as they were when she was alive, telling a reporter: “Whenever I have a problem, I spend a few moments here...It’s as close to a visit with this remarkable lady as I can come.”⁴⁵

To commemorate her memory, he built a mausoleum at the Willowbrook Cemetery in Westport. Executed in pale pink granite, it is modeled after Golden Shadows; the columned portico and curved frieze are copies of the house’s entry (Illustration 43). The mausoleum doors are more elaborate, executed in bronze foliate motif with Golden Shadows written in the transom. (Illustration 44) Finally, an engraving in the stone wall expresses the couple’s own royal connections and/or image, with the Evyan crown logo atop the name “von Langendorff” (Illustration 45). Tobey’s portrait of the couple was commissioned to hang inside the mausoleum once the Baron died and was interred with Lady Evyan.⁴⁶

Although he re-married, the Baron never forgot Evyan. In fact, he and Lagerwall maintained separate homes and he purchased the Benjamin Sonnenberg New York City mansion on Gramercy Park in 1979, renaming the 37-room house Evyan House after his beloved late wife. While he staffed it, he never moved in.⁴⁷ Instead, The Baron used it as a space for his

³⁹ After initially offering to head a campaign to fund the Town’s purchase of the property, (Joyce, Losen, “Baron Asks Drive to Buy Sanitarium. Baron Offers First \$50,000 for New Town Hall Site” *Westport News*. October 10, 1968) twelve years later, Langer’s company, Evyan Perfumes purchased the property in 1970. (Caroline Battista. “Westport Weighs Fate of “Baron’s Property.” *The New York Times*, December 6, 1987)

⁴⁰ Batista

⁴¹ Representative Town Meeting Minutes, Baron South, October 20, 1998 (Vol 30 page 335)

⁴² Taylor, p. 50.

⁴³ Unger, *Vanity Fair* p. 91

⁴⁴ Taylor, p 50.

⁴⁵ Instead, his interior decorator, Jane Ashley, moved into Evyan house in 1981 and remained there till c1990 when the house was put on the market. (Unger, *New York Magazine* p 48)

⁴⁶ Personal communication January 12 and 16, 2015, with David S. Tobey, son of the artist.

⁴⁷ “The Fish-Sonnenberg House -- 19 Gramercy Park South.” *Daytonian in Manhattan: The stories behind the buildings, statues and other points of interest that make Manhattan fascinating*. December 12, 2015, Web, 25 September, 2010. <http://daytoninmanhattan.blogspot.com/2010/09/fish-sonnenberg-house-19-gramercy-park.html>

collections or in his words: “a suitable place to hang my things.”⁴⁸ These may have included: “paintings of women with the White Shoulders décolletage...hung in homage to Lady Evyan.”⁴⁹

After Langer’s death, Elizabeth Arden continued to market the perfume, ultimately under Perfumes International (a licensee of Elizabeth Arden from 1989 - 2000). Elizabeth Arden retained the pale pink packaging and gold cameo of Evyan, but eliminated the royal reference of the crown (and of course the name, Evyan). See Illustration 46 for a post-Langer advertisement. Elizabeth Arden reportedly re-formulated the blend. White Shoulders is now marketed by Idea Fragrances Company⁵⁰ and less than glamorously sold at Walmart. The essence of the classic packaging has been maintained, but is not nearly as sophisticated and stylish even as that promoted by Elizabeth Arden. Gone is the gold embossed cameo; it is replaced by plain black printing. The pale pink packaging remains (Illustration 47).

Evyan Perfumes was successful because Lady Evyan and The Baron made a strong impression on their audience; an impression that was maintained and lasted long after Miss Evyan’s death. In 1990, after the Company had been sold to Elizabeth Arden (a division of Chesebrough-Pond’s), a company executive said: “The older generation has never let go of it.....They have not advertised to any great extent in over twenty years and it still has enormous appeal. The brand has always stood for romance and there is this incredible, great love story behind it that happens to be true.”⁵¹ Lady Evyan and The Baron were the heart of their very popular scents, the iconic brand, and its essence.

D. Golden Shadows Statement of Significance

Walter Langer commissioned a portrait by Alton S. Toby, a well-known American portrait painter, of himself and Miss Evyan well after she had died. Apparently this portrait was to hang in the Mausoleum after Langer’s death.

⁴⁸ Saxon, Wolfgang, “Dr. Walter Langer, Founder of Evyan Perfume Concern.” *The New York Times*, September 18, 1983.

⁴⁹ Unger, *New York Magazine*, p. 48

⁵⁰ “Idea Fragrances Company (Evyan) White Shoulders - Fragrance review.” *Now Smell This*. December 12, 2015, Web, 24 August, 2011, <http://www.nstperfume.com/2011/08/24/idea-fragrances-company-evyan-white-shoulders-fragrance-review/>

⁵¹ Unger, *Vanity Fair*, p 90.



Portrait: Dr. Walter Langer and his wife “Miss Evyan”, Co -Founders of Evyan Perfumes Inc.
Portrait by Alton S. Tobey (undated)⁵²

The artist’s statement about his work as a portraitist in conjunction with the portrait illuminates the Langers. Of his portrait work in general, the artist Tobey wrote:

"In the realm of portraits, the following thoughts must be kept in the forefront of our minds. We are all absolutely unique. Every single person is unlike anyone else. Therefore in creating a portrait of someone -- whether painted, sculpted, drawn or photographed, we must look carefully to catch that particular unique quality. In fact, we can neglect nothing because everything we select or do sends a message to the observer -- the clothes, the pose, the type of light and shade, the position of the person, the background, the furniture, whether the color is bright or subdued, the manner of brush strokes; even the frame contributes the message as you perceive it."

-- Alton Tobey

The message Tobey sent via his brush strokes was of a couple most comfortable in a formal pose and formal setting that encapsulated the product, marketing, colors, lifestyle and image they wanted to project. She, a vibrant (and probably persuaded) red-head with white shoulders wearing a sophisticated, off-the-shoulder gown in the favored turquoise to accentuate her white shoulders, and holding white flowers, used in the White Shoulders formula. He was in formal

⁵² Posted by E-bay seller UpstateTreasurer14, <http://www.ebay.ca/itm/Original-Portrait-Painting-Of-Evyan-Perfume-Founders-By-Alton-S-Tobey-Signed-/121814375938?hash=item1c5cb3de02>. Identified by seller as “Found at Evyan House estate auction.”

business attire looking every bit the professional chemist, a monocle hanging from a chain. The subdued background reveals a well-appointed room with elegant, old-school, architecture and art; a suitable setting for a prosperous and well-dressed couple -- a final presentation, or public face of elegance, style, glamour and relative youth. The original frame was of elaborate gold filigree.

Evelyn and Walter Langer, aka Lady Evelyn and Baron Walter Langer Von Langendorff and Miss Evyan and Dr. Langer, were early and noteworthy entrepreneurs in the perfume industry in America, and abroad, during the mid-twentieth century. Their success not only made their company and products household names, still remembered thirty years after his death, but made them a significant fortune. Their success was in part due to the carefully curated image of majestic glamour that they promoted to their customers. Their brand was intertwined with their personas: according to one source for a Vanity Fair profile, Langer “had built the company around Evyan, and he was very reluctant to break the image of his marriage to her.”⁵³ Their home, Golden Shadows, is significant as the personal expression of their strong corporate identity.

The house, while not massive, was a baronial version of an American castle, executed in the formal Georgian Revival. It is imposing – approached by a sweeping drive and sited on a natural rise. The formally composed façade was designed to give the visitor the impression of grandeur. The palette of the house was the palette of Evyan. Pink was the dominant color for the brick, mortar, concrete and woodwork of the exterior. The image of grandeur was enhanced by the entry hall with its flowing formal stair, made for white shouldered women in evening gowns. The tawny gold of Golden Shadows Perfume graced the paneled walls and the favorite turquoise of Lady Evyan adorned the ceiling. The foil, foliate paper of the living room ceiling could have been taken directly from the perfume display boxes; so to could the pink silk walls of the dining room. The powder room was fit for English royalty, with imperial gold wall paper appliquéd with a blooming English garden.

The house was quite atypical of what was being built in America at the time. Nothing modern or contemporary about it save the metal cabinets (which conveniently could be painted pink and yellow, colors favored by the couple and used for perfume boxes), and the oh, so 1950s bath rooms with bold tile. Of course, their color choices of pink and turquoise and yellow for tiles were the Langer/Evyan palette.

Practicality was sacrificed for formal composition and a downstairs bath was fully exposed to the terrace. Similarly, Miss Evyan’s dressing room was also fully exposed to the front yard.

⁵³ Unger, Vanity Fair, p 91.

Upstairs, the décor continued to express the Evyan company palette; turquoise was the accent color for the glass shelves in the hall; Lady Evyan's boudoir was pink with a pink foliate foil paper on the ceiling and even a pink marble mantle; and the Baron's room was yellow. The house survives intact with no alterations to its mid-twentieth-century plan or materials.

The Langers were mysterious and private, perhaps maintaining the mystery required privacy. Little is known about their personal lives; evidence indicates that she understated her age by more than ten years and family histories are silent. Their personal spaces, their homes, were not photographed. For all the publicity they cultivated for their firm and products; they maintained a low personal profile.

Golden Shadows, an ample house, had really only two bedrooms - his and hers. Guests were accommodated elsewhere on the estate. Though it was in a rural and relaxed setting, Golden Shadows was a house for formal entertaining. It was a stage of sorts that was produced by and reflected the force of their personalities and carefully curated image. Even though the house has been stripped of all personal ephemera, the form, style and finishes all speak to the couple's passion for romance, elegance, majesty, and theater.

Sadly, the very force of their personalities and vision was such that the perfume company did not outlive Dr. Langer. Evyan Perfumes, Inc. was dissolved, their vast holdings in Manhattan were disbursed, but their home, Golden Shadows is intact, securely tied to their history and memory, and evocative of their grand and colorful style.

Golden Shadows is significant as a testimony to the culture and vision of entrepreneurship and image making in the golden days of advertising and to Evelyn and Walter Langer whose vision for their perfume company extended to and resulted in the creation of this remarkable and unique dwelling.

E. Boundary Justification

The Golden Shadows house lot (Second Parcel First Piece, Formerly Map 5318-1 Lot 100) was The Baron's home – the setting for the elegant iconic lifestyle portrayed in the Evyan Perfume advertisements. See Illustration 1 for the original boundaries of the house lot, currently listed as 68 Compo Road South, as delineated in 2004 on the Property Survey Prepared for the Town of Westport to Depict Former Parcel Lines at the Baron's South Property, Town of Westport. This home lot is the 7.17-acre parcel that is the bulk of the lot that was purchased by Angus MacDonall in 1920 (Illustration 2) and eventually conveyed to Evelyn Langer (April 19, 1941, Westport Land Records V72 P454).

Although The Baron acquired and consolidated numerous parcels into an enclave in downtown Westport, he maintained only the Golden Shadows house lot under personal ownership for 42

years while the remainder of the holdings was held by the Chemical Research and Manufacturing Inc. All of the various parcels were consolidated under Evyan Perfumes in 1987.

Servants and guests were housed in other buildings on other lots and chemical research was conducted in another building on another lot. The home lot supports Golden Shadows, designed and built as the private and personal domain of The Baron and Lady Evyan. But it was the entire house lot that served the Langers. Due to Evyan's handicap, she was only able to enjoy the property from two limited perspectives: (1) views from the various expansive windows/openings in the home and (2) from the numerous winding paths that were maintained throughout the property. As noted in the description of Golden Shadows and in the site photographs, the fenestration, two solariums, and Juliette balcony afforded the non-ambulatory resident uninterrupted and distinct views of a manicured lawn, woods, and a landscaped terrace. All aspects of the surroundings of Golden Shadows were pulled into the home by the carefully planned exposures.

According to Bill Gault (personal communication, 1/11/16), a long term resident of Compo Road South, many of the paths on the property were extant prior to The Baron's purchase but they were in relatively poor condition. It was the Baron that added Belgian block edging and loads of gravel to improve them and constantly maintain them. Due to the hilliness of the property, these paths were constantly washing out. Gault was working as a truck driver in the 1950s and delivered sand, cement, and brick to the house site during construction; he also delivered a number of loads of gravel as the paths were maintained over the years. Asphalt surfacing was added prior to The Baron's death.

Golden Shadows is encircled by the major circular path that traverses the various sections that envelope the house and fall within the original house lot. The house lot also supports the dramatic sweeping driveway that approaches the high point dominated by the pink mansion.

To maintain the historic context of Golden Shadows, the historic property designation boundaries should follow the house lot lines surveyed as Second Parcel First Piece (1920 – 2004). See Illustration 48.

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1940 US Census

Golden Shadows, 68 Compo Road South, Westport, Connecticut

Photograph List and Keys

Photograph Key 1 Exterior Photographs including Grounds

Photograph 1. Façade, east elevation, looking northwest

Photograph 2. Façade, main entry at east elevation, looking west

Photograph 3. Façade, east elevation, French door detail, looking southwest

Photograph 4. Façade, east elevation, Quoining detail, looking southwest

Photograph 5. South elevation, looking northeast from depressed lawn area

Photograph 6. South elevation, east corner entrance to basement level, looking northeast

Photograph 7. South elevation, Juliette balcony, looking northeast

Photograph 8. West, rear, elevation, looking southeast

Photograph 9. West, rear, elevation, looking northeast

Photograph 10. West, rear, elevation, looking from northern sunroom toward southern sunroom

Photograph 11. West, rear, elevation, looking east

Photograph 12. North, side, elevation, looking southwest

Grounds (Note arrows not placed to scale)

Photograph 56. Fountain, rear yard, looking southeast

Photograph 57. Fountain, rear yard, detail

Photograph 58. Garden steps at west end of raised terrace, rear yard, looking northwest

56/57

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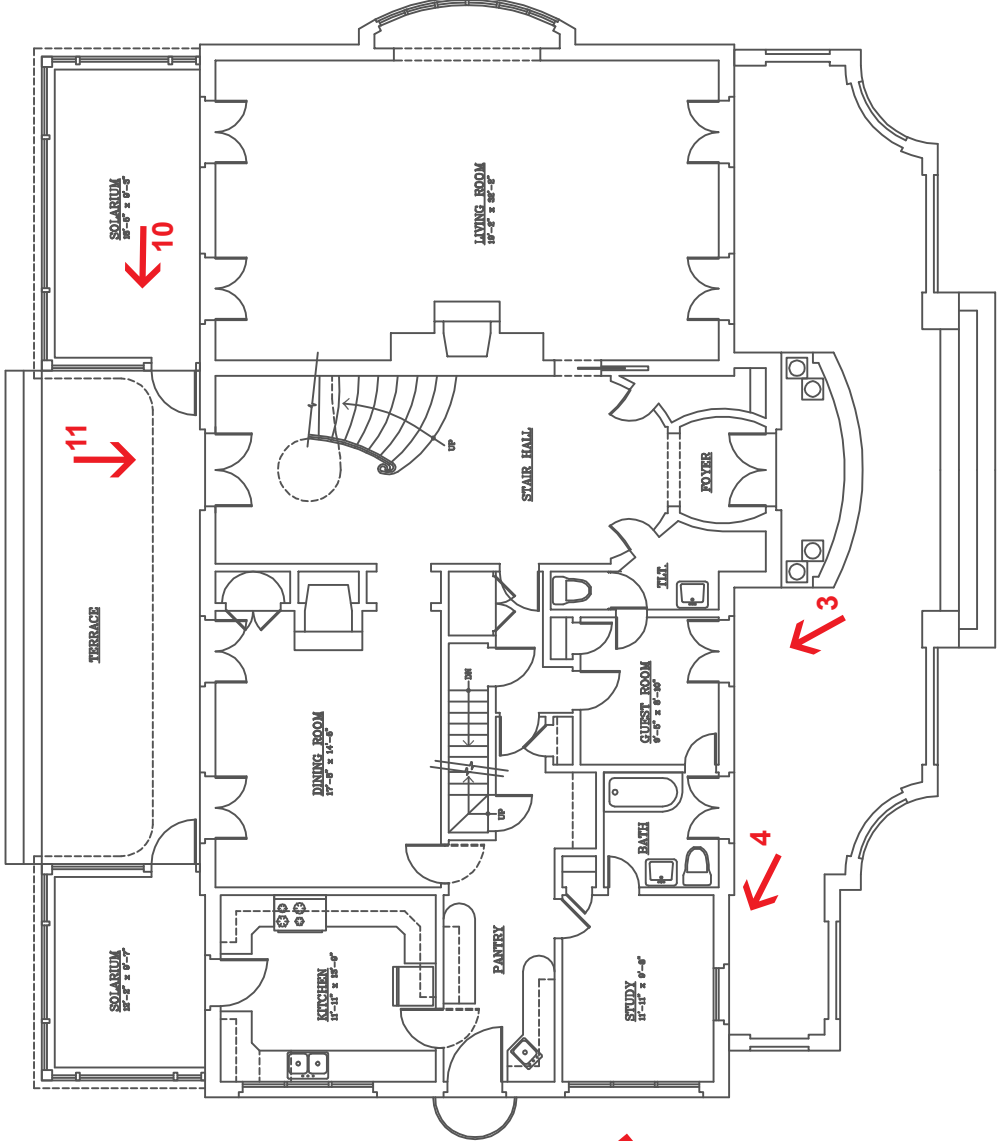
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12

FIRST FLOOR PLAN
SCALE: 1/4"=1'-0"



TOWN OF WESTPORT
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION

CONTRACT NO.

DATE
11/14/2008

EXISTING CONDITIONS
OF THE

BARONS MANSION
28 COLLEGE ROAD SOUTH
WESTPORT, CT 06890

FIRST FLOOR
PLAN

JOB NO: 08COMPO
FILE NO: 08COMPO-001
SCALE: 1/4"=1'-0"
1 2 3 4 5 6 7 8 9 10 11 12

CALLER NAME: DATE: DRW. NO.



Photograph Key 2 Interior Photographs First Floor

Photograph 13. Main Staircase in Foyer, looking west

Photograph 14. Main Staircase in Foyer, stair detail, looking northeast

Photograph 15. Adamesque arched window at stairwell second floor, looking west

Photograph 16. Niche in stairwell, south of arched window, looking southwest

Photograph 17. Fanlight entry, looking east from Foyer

Photograph 18. Powder Room off foyer, looking east

Photograph 19. Powder Room off foyer, looking west

Photograph 20. Living Room, bow window, looking northwest

Photograph 21. Living Room, French doors and transom detail, looking west

Photograph 22. Living Room, mantle, looking southeast

Photograph 23. Living room ceiling detail, looking northeast

Photograph 24. Living room ceiling detail, looking southwest

Photograph 25. View from foyer into dining room, looking southwest

Photograph 26. Detail of entrance to dining room from foyer, looking southwest

Photograph 27. Dining room, detail of French door and china cupboard, looking northwest

Photograph 28. Dining room, detail of wallpaper on walls and coved ceiling, looking north

Photograph 29. Dining room, north wall with pink marble mantle, looking north toward foyer

Photograph 30. First Floor service hall, looking north toward foyer

Photograph 31. Service stair to second story, looking west

Photograph 32. Butler's pantry, looking south

Photograph 33. Kitchen, looking southeast

Photograph 34. Kitchen looking west

Photograph 35. Study off butler's pantry, looking south

Photograph 36. Bathroom between study and spare room, looking south

Photograph 37. Bathroom between study and spare room, looking northeast

Photograph 38. Spare room off service hall, looking northwest

TOWN OF WESTPORT
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION

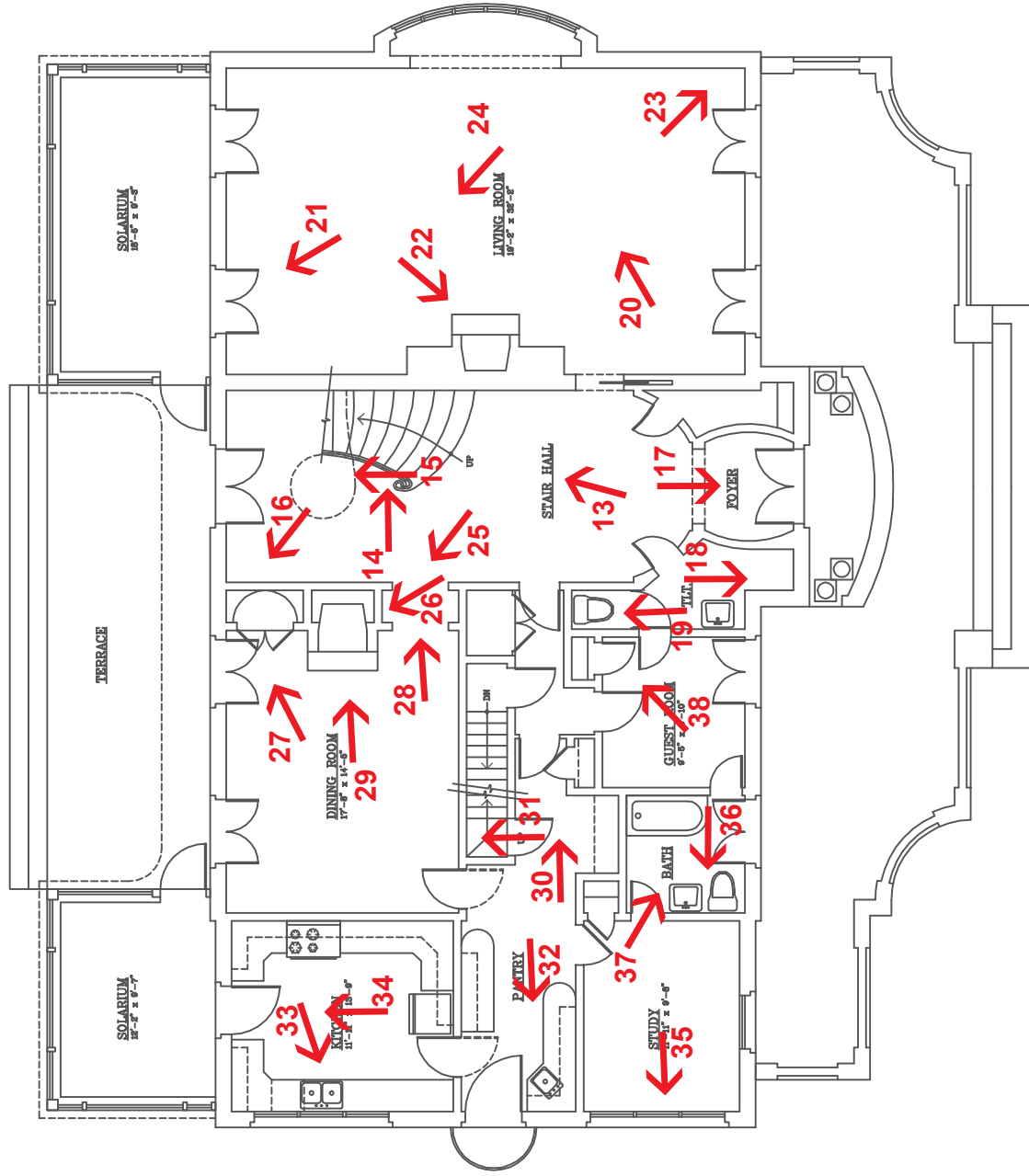
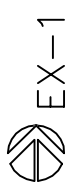
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REVISIONS AND REVISIONS DATE
1. EXIST. CONDITIONS 11/16/2001
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EXISTING CONDITIONS
OF THE
BARONS MANSION
68 COMPO ROAD SOUTH
WESTPORT, CT 06880

FIRST FLOOR
PLAN

JOB NO: 68COMPO
FILE NO: 68COMPO-EX1
SCALE: 1/4"=1'-0"
1" = 5'-0" FEET
CALLED MONTE DWG. NO.



FIRST FLOOR PLAN
SCALE: 1/4"=1'-0"

Photograph Key 3 Interior Photographs Second Floor

Photograph 39. Second Floor hallway, closet wall, looking northeast

Photograph 40. Lady Evelyn's Master Bath, looking south

Photograph 41. Lady Evelyn's Dressing Room, looking southeast

Photograph 42. Lady Evelyn's Bedroom looking north

Photograph 43. Lady Evelyn's Bedroom, fireplace, looking south

Photograph 44. Lady Evelyn's Bedroom, ceiling detail, looking northeast

Photograph 45. Lady Evelyn's Bedroom, looking west

Photograph 46. The Baron's Bedroom, looking northwest

Photograph 47. The Baron's Closet, looking east

Photograph 48. The Baron's Bathroom, looking northwest

Photograph 49. The Baron's Bathroom, looking west

Photograph 50. The Baron's Bedroom, looking southwest

Photograph 51. The Baron's Bedroom, looking southeast into library

Photograph 52. The Baron's Library, looking southeast

Photograph 53. The Baron's library, looking northwest

Photograph 54. Second floor service stair, looking south

Photograph 55. Second floor front bathroom, looking north

TOWN OF WESTPORT
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION

COMPLIANCE

REVISE AND RETWEAKS DATE
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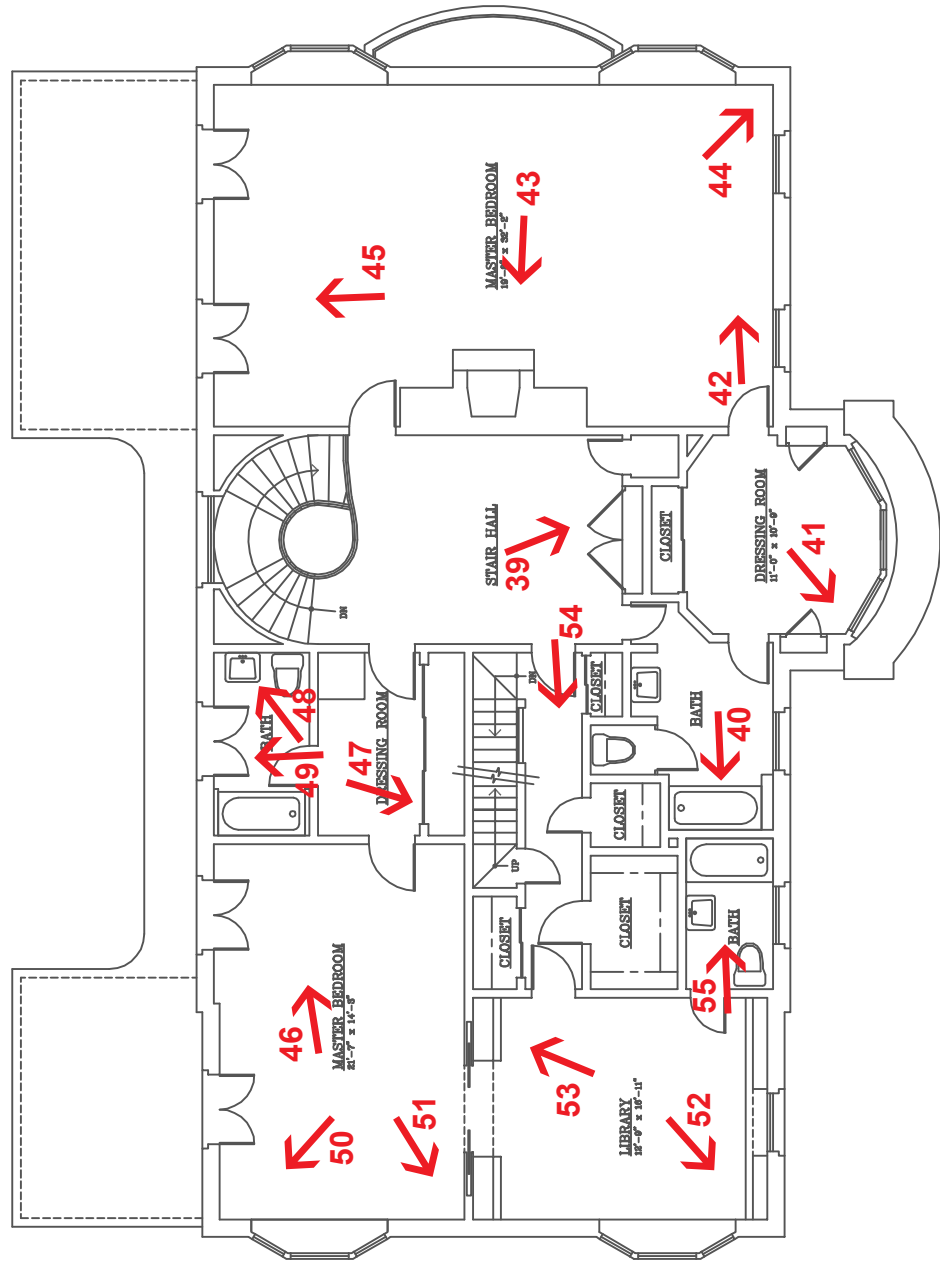
EXISTING CONDITIONS
OF THIS

BARONS MANSION
68 COMPO ROAD SOUTH
WESTPORT, CT 06860

SECOND
FLOOR PLAN

JOB NO: 06COMPO
PLAN NO: 06COMPO-FEL
SCALE: 1/4"=1'-0"
1 2 3 4 5 6 7 8 9 10 11 12

CALLED PROJECT EPL. NO.



SECOND FLOOR PLAN
SCALE: 1/4"=1'-0"

Golden Shadows, 68 Compo Road South, Westport, Connecticut

Exterior Photographs



Photograph 1. Façade, east elevation, looking northwest



Photograph 2. Façade, main entry at east elevation, looking west



Photograph 3. Façade, east elevation, French door detail, looking southwest



Photograph 4. Façade, east elevation, Quoining detail, looking southwest



Photograph 5. South elevation, looking northeast from depressed lawn area



Photograph 6. South elevation, east corner entrance to basement level, looking northeast



Photograph 7. South elevation, Juliette balcony, looking northeast



Photograph 8. West, rear, elevation, looking southeast



Photograph 9. West, rear, elevation, looking northeast



Photograph 10. West, rear, elevation, looking from northern sunroom toward southern sunroom



Photograph 11. West, rear, elevation, looking east



Photograph 12. North, side, elevation, looking southwest

Golden Shadows, 68 Compo Road South, Westport, Connecticut

Interior Photographs, First Floor



Photograph 13. Main Staircase in Foyer, looking west



Photograph 14. Main Staircase in Foyer, stair detail, looking northeast



Photograph 15. Adamesque arched window at stairwell second floor, looking west



Photograph 16. Niche in stairwell, south of arched window, looking southwest



Photograph 17. Fanlight entry, looking east from Foyer



Photograph 18. Powder Room off foyer,
looking east



Photograph 19. Powder Room off foyer,
looking west



Photograph 20. Living Room, bow window, looking northwest



Photograph 21. Living Room, French doors and transom detail, looking west



Photograph 22. Living Room, mantle, looking southeast



Photograph 23. Living room ceiling detail, looking northeast



Photograph 24. Living room ceiling detail, looking southwest



Photograph 25. View from foyer into dining room, looking southwest



Photograph 26. Detail of entrance to dining room from foyer, looking southwest



Photograph 27. Dining room, detail of French door and china cupboard, looking northwest



Photograph 28. Dining room, detail of wallpaper on walls and coved ceiling, looking north



Photograph 29. Dining room, north wall with pink marble mantle, looking north toward foyer



Photograph 30. First Floor service hall, looking north toward foyer



Photograph 31. Service stair to second story, looking west



Photograph 32. Butler's pantry, looking south



Photograph 33. Kitchen, looking southeast



Photograph 34. Kitchen looking west



Photograph 35. Study off butler's pantry, looking south



Photograph 36. Bathroom between study and spare room, looking south



Photograph 37. Bathroom between study and spare room, looking northeast



Photograph 38. Spare room off service hall, looking northwest

Golden Shadows Interior Photographs Second Floor and Grounds



Photograph 39. Second Floor hallway, closet wall, looking northeast



Photograph 40. Lady Evelyn's Master Bath, looking south



Photograph 41. Lady Evelyn's Dressing Room, looking southeast



Photograph 42. Lady Evelyn's Bedroom looking north



Photograph 43. Lady Evelyn's Bedroom, fireplace, looking south



Photograph 44. Lady Evelyn's Bedroom, ceiling detail, looking northeast



Photograph 45. Lady Evelyn's Bedroom, looking west



Photograph 46. The Baron's Bedroom, looking northwest



Photograph 47. The Baron's Closet, looking east



Photograph 48. The Baron's Bathroom, looking northwest



Photograph 49. The Baron's Bathroom, looking west



Photograph 50. The Baron's Bedroom, looking southwest



Photograph 51. The Baron's Bedroom, looking southeast into library



Photograph 52. The Baron's Library, looking southeast



Photograph 53. The Baron's library, looking northwest



Photograph 54. Second floor service stair, looking south



Photograph 55. Second floor front bathroom, looking north

Golden Shadows Grounds



Photograph 56. Fountain, rear yard, looking southeast



Photograph 57. Fountain, rear yard, detail



Photograph 58. Garden steps at west end of raised terrace, rear yard, looking northwest

Tudor Revival, 70 Compo Road South, Westport, Connecticut

Photograph List and Keys

Photograph Key 1: Exterior Photographs

Photograph 1. Façade, east elevation looking south

Photograph 2. Façade, east elevation, looking up and north

Photograph 3. Façade, east elevation, looking south west at entry porch

Photograph 4. Façade, east elevation, looking south at entry porch

Photograph 5. Façade, east elevation, looking west from porch to front door

Photograph 6. Facade, east elevation, porch interior, looking north

Photograph 7. South elevation, entry porch, looking northwest

Photograph 8. West (rear) and south (side) elevations, looking northeast

Photograph 9. West (rear) and south (side) elevations, looking northeast

Photograph 10. North elevation, looking south

Photograph 11. North elevation, kitchen entrance, looking southwest

TOWN OF WESTPORT
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION

CONSULTANTS

REVISIONS AND REVISIONS	DATE
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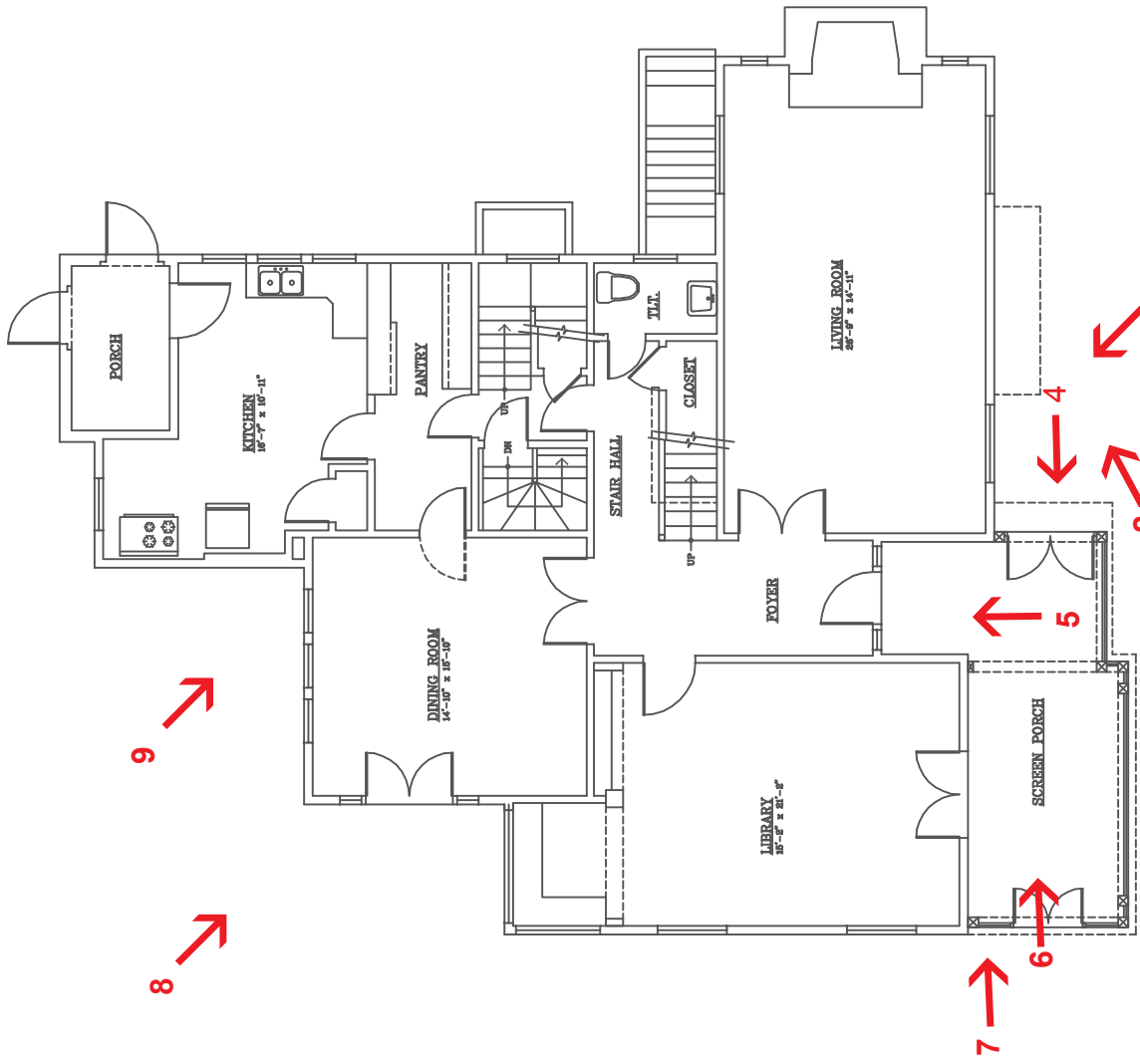
EXISTING CONDITIONS
OF THE:

BARONS GUEST HOUSE
70 COMPO ROAD SOUTH
WESTPORT, CT 06880

FIRST FLOOR
PLAN

JOB NO: 70COMPO
DATE: 11/25/01
SCALE: 1/4"=1'-0"
6-1 2-3 4 5 6 7 8 9 10 11

CALLED NUMBER DWG. NO.



FIRST FLOOR PLAN
SCALE: 1/4"=1'-0"

Photo Key 2: First Floor Photographs

Photograph 12. Front Door, looking west

Photograph 13. Living Room, looking north from entry

Photograph 14. Living Room, looking up at ceiling at northeast corner

Photograph 15. Library, entry and bookcase, looking northeast

Photograph 16. Library, view of inglenook, looking west

Photograph 17. Library, looking south

Photograph 18. Library, looking southeast

Photograph 19. Dining room, looking northeast to entry and main stair hall

Photograph 20. Dining room, looking west

Photograph 21. Dining room, looking southeast

Photograph 22. Dining room, looking northeast to stair hall and butler's pantry.

Photograph 23. Butler's Pantry, looking north from dining room

Photograph 24. Butler's Pantry, looking south towards dining room

Photograph 25. Kitchen, looking north

Photograph 26. Kitchen looking southwest

Photograph 27. Rear entry at kitchen, looking northwest

Photograph 28. Hallway between main stair case and service wing, looking north towards powder room

Photograph 29. Powder room, looking north

TOWN OF WESTPORT
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION

CONSULTANTS

REVISED AND REVISIONS DATE
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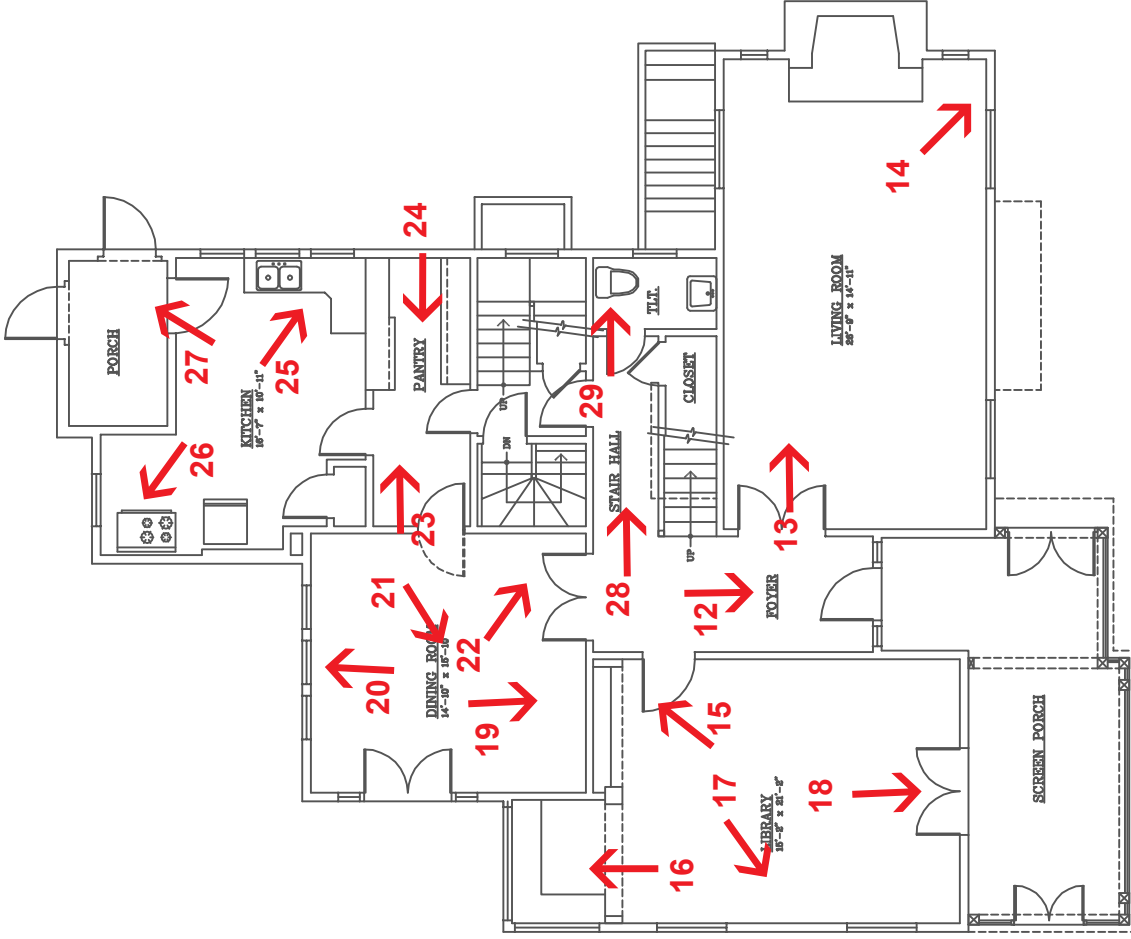
EXISTING CONDITIONS
OF THE:

BARONS GUEST HOUSE
70 COMPO ROAD SOUTH
WESTPORT, CT 06880

FIRST FLOOR
PLAN

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FILE NO: 70COMPO-EH1
SCALE: 1/4"=1'-0"
6 1/2" x 11" PAPER

CALLED NORTH DWG. NO.



FIRST FLOOR PLAN

SCALE: 1/4"=1'-0"

Photograph Key 3: Second Floor Photographs

Photograph 30. Main Stair Case Landing window, looking north from second floor landing

Photograph 31. Second Floor Main Hallway, looking south

Photograph 32. Second Floor Main Hallway closet, looking east

Photograph 33. Master Bedroom, looking northeast

Photograph 34. Master Bedroom looking east

Photograph 35. Master Bathroom looking south

Photograph 36. Second Floor Main Hallway, looking southeast to ancillary bedroom and bath corridor

Photograph 37. Front Guest Bedroom, looking southeast

Photograph 38. Front Guest Bedroom, looking north towards closet

Photograph 39. Guest Bathroom looking south

Photograph 40. Rear Guest Room, looking southwest

Photograph 41. Sleeping porch looking southwest

Photograph 42. Service stairwell, looking down and north from second floor landing

Photograph 43. Service wing closet, looking south

Photograph 44. Service wing bathroom, looking north

Photograph 45. Service wing, entrance to servant's rooms, looking northwest

Photograph 46. Northern servant's room looking east

Photograph 47. Northern servant's room looking west

Photograph 48. Southern servant's room looking west

TOWN OF WESTPORT
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION

CONSULTANTS

REVISIONS AND REVISIONS	DATE
1. EXIST. CONDITIONS	11/29/2001
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EXISTING CONDITIONS
OF THE:

BARONS GUEST HOUSE
70 COMPO ROAD SOUTH
WESTPORT, CT 06880

SECOND
FLOOR PLAN

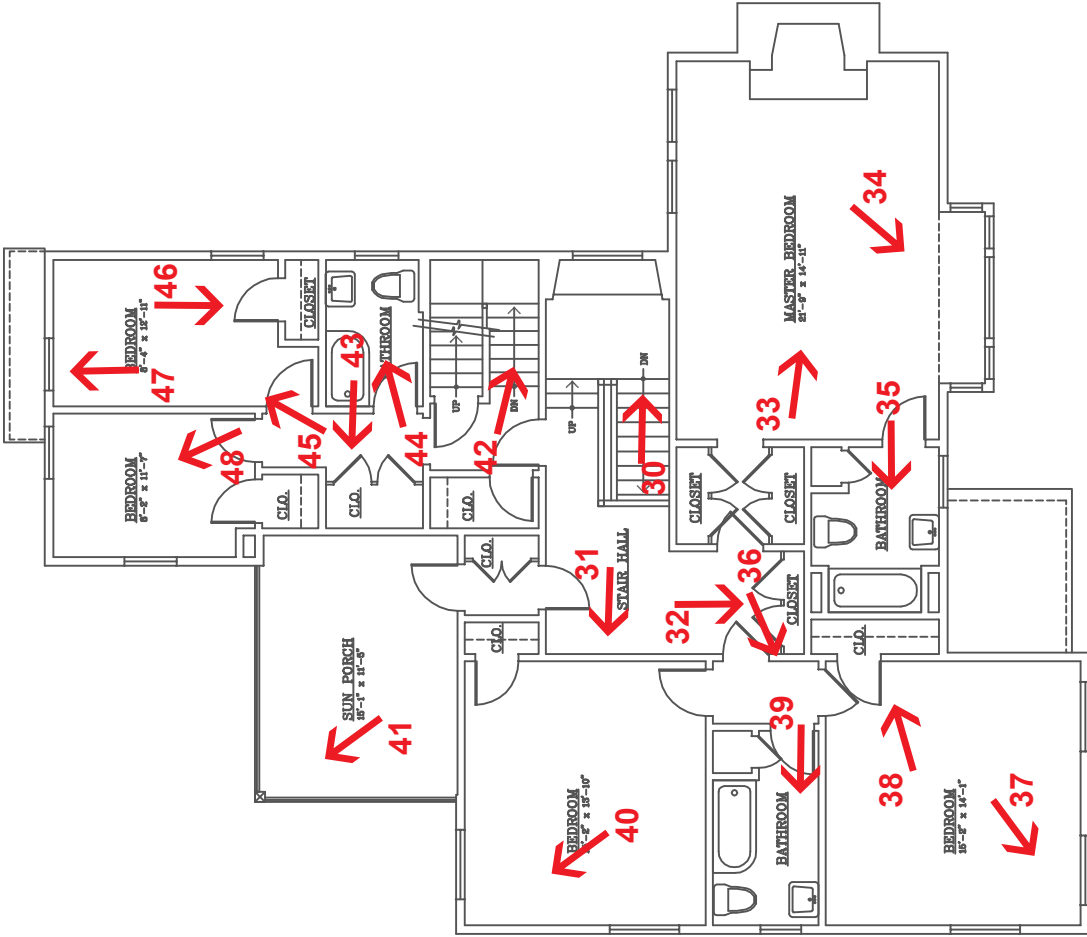
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DRAWING NO: 70COMPO-EX1
SCALE: 1/4"=1'-0"
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CALLED BY: DATE: DWG. NO.



EX-2

Photograph Key 3, Second Floor

Tudor Revival, 70 Compo Road South, Westport, CT



SECOND FLOOR PLAN

SCALE: 1/4"=1'-0"

Tudor Revival, 70 Compo Road South, Westport, Connecticut

Exterior Photographs



Photograph 1. Façade, east elevation looking south



Photograph 2. Façade, east elevation, looking up and north



Photograph 3. Façade, east elevation, looking south west at entry porch



Photograph 4. Façade, east elevation, looking south at entry porch



Photograph 5. Façade, east elevation, looking west from porch to front door



Photograph 6. Facade, east elevation, porch interior, looking north



Photograph 7. South elevation, entry porch, looking northwest



Photograph 8. West (rear) and south (side) elevations, looking northeast



Photograph 9. West (rear) and south (side) elevations, looking northeast



Photograph 10. North elevation, looking south



Photograph 11. North elevation, kitchen entrance, looking southwest

Tudor Revival, 70 Compo Road South, Westport, Connecticut

Interior Photographs, First Floor



Photograph 12. Front Door, looking west



Photograph 13. Living Room, looking north from entry



Photograph 14. Living Room, looking up at ceiling at northeast corner



Photograph 15. Library, entry and bookcase, looking northeast



Photograph 16. Library, view of inglenook, looking west



Photograph 17. Library, looking south



Photograph 18. Library, looking southeast



Photograph 19. Dining room, looking northeast to entry and main stair hall



Photograph 20. Dining room, looking west



Photograph 21. Dining room, looking southeast



Photograph 22. Dining room, looking northeast to stair hall and butler's pantry



Photograph 23. Butler's Pantry, looking north from dining room



Photograph 24. Butler's Pantry, looking south towards dining room



Photograph 25. Kitchen, looking north



Photograph 26. Kitchen looking southwest



Photograph 27. Rear entry at kitchen, looking northwest



Photograph 28. Hallway between main stair case and service wing, looking north towards powder room



Photograph 29. Powder room, looking north

Tudor Revival, 70 Compo Road South, Westport, Connecticut

Interior Photographs, Second Floor



Photograph 30. Main Stair Case window, looking north from second floor landing



Photograph 31. Second Floor Main Hallway, looking south



Photograph 32. Second Floor Main Hallway closet, looking east



Photograph 33. Master Bedroom, looking northeast



Photograph 34. Master Bedroom looking east



Photograph 35. Master Bathroom looking south



Photograph 36. Second Floor Main Hallway, looking southeast to ancillary bedroom and bath corridor



Photograph 37. Front Guest Bedroom, looking southeast



Photograph 38. Front Guest Bedroom,
looking north towards closet



Photograph 39. Guest Bathroom looking
south



Photograph 40. Rear Guest Room, looking southwest



Photograph 41. Sleeping porch looking southwest



Photograph 42. Service stairwell, looking down and north from second floor landing



Photograph 43. Service wing closet, looking south



Photograph 44. Service wing bathroom, looking north



Photograph 45. Service wing, entrance to servant's rooms, looking northwest



Photograph 46. Northern servant's room looking east



Photograph 47. Northern servant's room looking west



Photograph 48. Southern servant's room looking west

Illustration List

Illustration 1 Property Survey, Baron's South, Westport, Ct

Illustration 2 Map of Property of Angus MacDonall, Westport, CT July 1920, Filed August 5, 1920 Map 179

Illustration 3 1931 Sanborn Atlas Map Westport, Plate 5

Illustration 4 1940 Sanborn Atlas Map Westport, Plate 16

Illustration 5 Hartnell White Shoulders Bottle

Etsy Seller: My Vintage Trinkets

<https://www.etsy.com/listing/252023759/vintage-antique-rare-hartnell-white>

Illustration 6 1940s ad,

PaperDhamma Etsy Seller: https://www.etsy.com/listing/205053928/original-ad-for-white-shoulders-perfume?show_panel=true

Illustration 7 Harper's Bazaar, March 1944

http://sighswhispers.blogspot.com/2013_02_01_archive.html

Illustration 8 1946 Evyan(Perfumes), Ceil Chapman (Couture) from 1946 periodical

Source: HP Prints

http://hprints.com/Evyan_Perfumes_1946_White_Shoulders_Ceil_Chapman_Evening_Gown-20189.html

Illustration 9

http://www.auntjudysattic.com/product_detail_DP168.htm

Olde Made.com

Illustration 10 Three Perfumes Most Precious, White Shoulders and Golden Shadows (in the heart-shaped bottle)

http://www.auntjudysattic.com/product_detail_DP235.htm

Olde Made.com

Illustration 11 Etsy Seller Odonia

<https://www.etsy.com/listing/207047017/2-vintage-evyan-white-shoulders-pure>

Illustration 12 Unknown Etsy seller

Illustration 13 Unknown Etsy seller

Illustration 14 Evyan, Enchanting Menace Perfume

<http://www.ebay.ca/itm/Evyan-Enchanting-Menace-1-4oz-Perfume-mini-Rare-Vintage-/221930547303?hash=item33ac176867>

Illustration 15 Vintage Golden Shadows by Evian, heart shaped perfume bottle

Aunt Judy's Attic via pinterest <https://www.pinterest.com/pin/461267186805032323/>

Illustration 16 Golden Shadows bottle, Circa 1951 ad,

<http://evyanperfumes.blogspot.com/2014/11/golden-shadows-by-evyan-c1950.html>

Illustration 17 Golden Shadows perfume glass topped bottle in gold presentation box
<http://www.ebay.com/itm/Vintage-Evyan-Golden-Shadows-1-2-Oz-Perfume-In-Lace-Covered-Box-Outer-Box-/221102408757>

Illustration 18 Circa 1953 print ad showing bottles with glass stoppers
<http://www.ebay.com/itm/1953-Vintage-Evyan-White-Shoulders-Most-Precious-Golden-Shadows-PERFUME-Ad-/220977604539>
E-bay ad: Vogue, C1953

Illustration 19 White Shoulders Presentation Box, Show Magazine November 1963
<http://www.thenonblonde.com/2014/04/evyan-white-shoulders-vintage-perfume.html#.VqDfvVK2pgs>

Illustration 20 Circa 1957 Print Ad for White Shoulders, Most Precious and Great Lady Evyan perfumes.
Blogspot.com <http://evyanperfumes.blogspot.com/>

Illustration 21 Pink and lace Evyan Perfumes box
Etsy seller: In2vintagejewelry2
<https://www.etsy.com/listing/237663288/vintage-boudoir-decoperfumeevyan-white?ref=market>

Illustration 22 Vintage 1947 Ad Essence of Desire, White Shoulders perfume by Evyan
<http://www.ebay.com/itm/1947-Vintage-White-Shoulders-Perfume-by-Evyan-Pretty-Woman-Evening-Gown-Ad-/221058067563>

Illustration 23 From PaperDhamma, Etsy Seller
Text reads: WHITE SHOULDERS PERFUME, Etched bottles encased in lace and satin bandboxes
<https://www.etsy.com/listing/220408029/vogue-magazine-ad-for-white-shoulders>

Illustration 24 Artist Fried Pal (1893-1976), pastel painting of Evelyn Diane Westall from the Estate of Baron Walter Langer Von Langendorff, Founder of Evyan Perfume Co., Eyan House, Gramercy Park, NYC
E-bay Seller Upstatetreasures14
https://www.google.com/search?q=fried+pal+Evyan+portrait&biw=1226&bih=843&tbm=isch&imgil=Kr4pPbR6EXenjM%253A%253B1j6-0dLUAD-7BM%253Bhttp%25253A%25252F%25252Fwww.ebay.com%25252Fitm%25252FPal-Fried-Pastel-Painting-From-White-Shoulders-Founder-Walter-Langers-Collection-%25252F121776168942&source=iu&pf=m&fir=Kr4pPbR6EXenjM%253A%252C1j6-0dLUAD-7BM%252C_&ved=0ahUKEwizube4hrvKAhVH4SYKHT1_D1sQyjcINw&ei=buKgVrPKC8fCmwG5_r3YBQ#imgrc=Kr4pPbR6EXenjM%3A

Illustration 25 Vintage Evyan White Shoulders Ad
http://www.vinmag.com/online/prodshow/AP185___White_Shoulders___Vintage_Perfume_Advert___30x40cm_Art_Print___/AP185-white-shoulders-vintage-perfume-advert.html

Illustration 26 1940s Evyan White Shoulders Perfume Ad
Unknown Ebay seller via pinterest
<https://www.pinterest.com/pin/132504414006802106/>

Illustration 27 Vintage Ad Browser
<http://www.vintageadbrowser.com/beauty-and-hygiene-ads-1960s/2>

Illustration 28 Evyan Signature Logo with Crown

Illustration 29 Esquire, January 1957, Great Lady Ad

E bay seller: <http://www.ebay.com/itm/1957-vintage-AD-WHITE-SHOULDERS-and-GREAT-LADY-Perfumes-by-Evyan-052115-/252253889862?hash=item3abb80e546:g:IPYAAOSwl8NVXmeo>

Illustration 30 Great Lady Perfume Advertisement, 1962

<http://www.ebay.com/itm/Evyan-Great-Lady-Perfume-Advertisement-1962-/360622399414?hash=item53f6c51fb6:m:mB9xXMHE3Y-ZXoH4ZKA7PCQ>

Illustration 31 Circa 1964 Ad depicting both White Shadows and Great Lady

Etsy Seller Sandmarg: <https://www.etsy.com/uk/listing/122229894/evyan-1964-most-cherished-names-white>

Illustration 32 Evyan's Great Lady Perfume in Metal Presentation Case, Ebay seller Twinklinglaura:

<http://www.ebay.com/itm/EVYANs-GREAT-LADY-PERFUME-IN-METAL-PRESENTATION-CASE-RARE-/361402823957?hash=item5425497515:g:R3AAAOSw0HVWEt03>

Illustration 33 Golden Yellow and Lace Hatbox Presentation Box

Ebay seller: <http://www.ebay.com/itm/Evyan-Great-Lady-1-2-oz-Perfume-mini-Rare-Vintage-/221930555549?hash=item33ac17889d:m:mNeHVjKhUr-t1e-EEhVacng>

Illustration 34 1950s print ad for White Shoulders

Ebay seller Autographedcards

<http://www.ebay.ie/itm/Evyan-White-Shoulders-Perfume-Ad-1950s-Original-Ad-/220337881941?hash=item334d294355>

Illustration 35 1950s print ad for Great Lady

Ebay seller Autographedcards

<http://www.ebay.com/itm/Evyan-Great-Lady-Perfume-Ad-1950s-Original-Vintage-Ad-/370138443370>

Illustration 36 Designer Ann Low with two of

Evyans First Lady minatures. Jet

Magazine, March 19, 1981 p 58.

Illustration 37 The Baron for Gentleman Cologne Bottle with pinkish red box.

<http://www.ebay.com/itm/Vintage-Evyan-The-Baron-for-Gentleman-Cologne-1-2-fl-oz-4-79-ml-Men-Splash-/181981424875>

Illustration 38 The Baron for Gentlemen 1972 Ad

Caption: The Baron Splash for Gentlemen - to be well groomed from top to toe.

Ebay Seller nostalgiagirl1988 <http://www.ebay.ca/itm/1972-AD-The-Baron-for-Gentlemen-Evyan-Perfumes-Woman-Art-Original-Advertisement-/161877363534>

Illustration 39 The Empress Eugenie, 1855, Franz Xaver Winterhalter

Image from:

https://en.wikipedia.org/wiki/Franz_Xaver_Winterhalter#/media/File:Winterhalter_Franz_Xavier_The_Empress_Eugenie_Surrounded_by_her_Ladies_in_Waiting.jpg

Illustration 40 Florinda, 1853, Franz Xaver Winterhalter

Image: Metropolitan Museum of Art

<http://www.metmuseum.org/toah/works-of-art/01.21/>

Illustration 41 1973 White Shoulders Advertisement based on Winterhalter portrait of Florinda but described as artist's "The Empress Eugenie surrounded by her ladies in waiting"
E-bay seller jcagney. <http://www.ebay.com/itm/1973-VINTAGE-AD-FOR-WHITE-SHOULDERS-PERFUME-LADIES-IN-WAITING-TO-EMPRESS-EUGENIE-/161738363368>

Illustration 42 Alton S. Tobey mural at Evyan Headquarters
Image from Artists website
<http://www.altontobey.com/evyan.html>

Illustration 43 Golden Shadows Mausoleum, Westport, CT

Illustration 44 Golden Shadows Mausoleum Doors

Illustration 45 Golden Shadows Mausoleum, Evyan logo above Baronial name

Illustration 46 White Shoulders Eau de Cologne, by Elizabeth Arden
http://www.fragrancenet.com/perfume/evyan/white-shoulders/eau-de-parfum?gclid=CjwKEAiAoIK1BRcRiMqphvnlw1wSJAAOebPMuzcU4SKHcWThvwN5I-jQdEHrdZVQHQ7pGRdokoUQkxOCzO_w_wcB&mv_pc=gawus_pla_c_g&utm_campaign=g&utm_medium=cpc&utm_source=google#123858

Illustration 47 White Shoulders Eau de Cologne by Parfums International, sold at Walmart
<http://www.walmart.com/search/?query=white+s+oulders+perfumr>

Illustration 48 Proposed Historic Property Designation Boundary (Town of Westport, 2004)

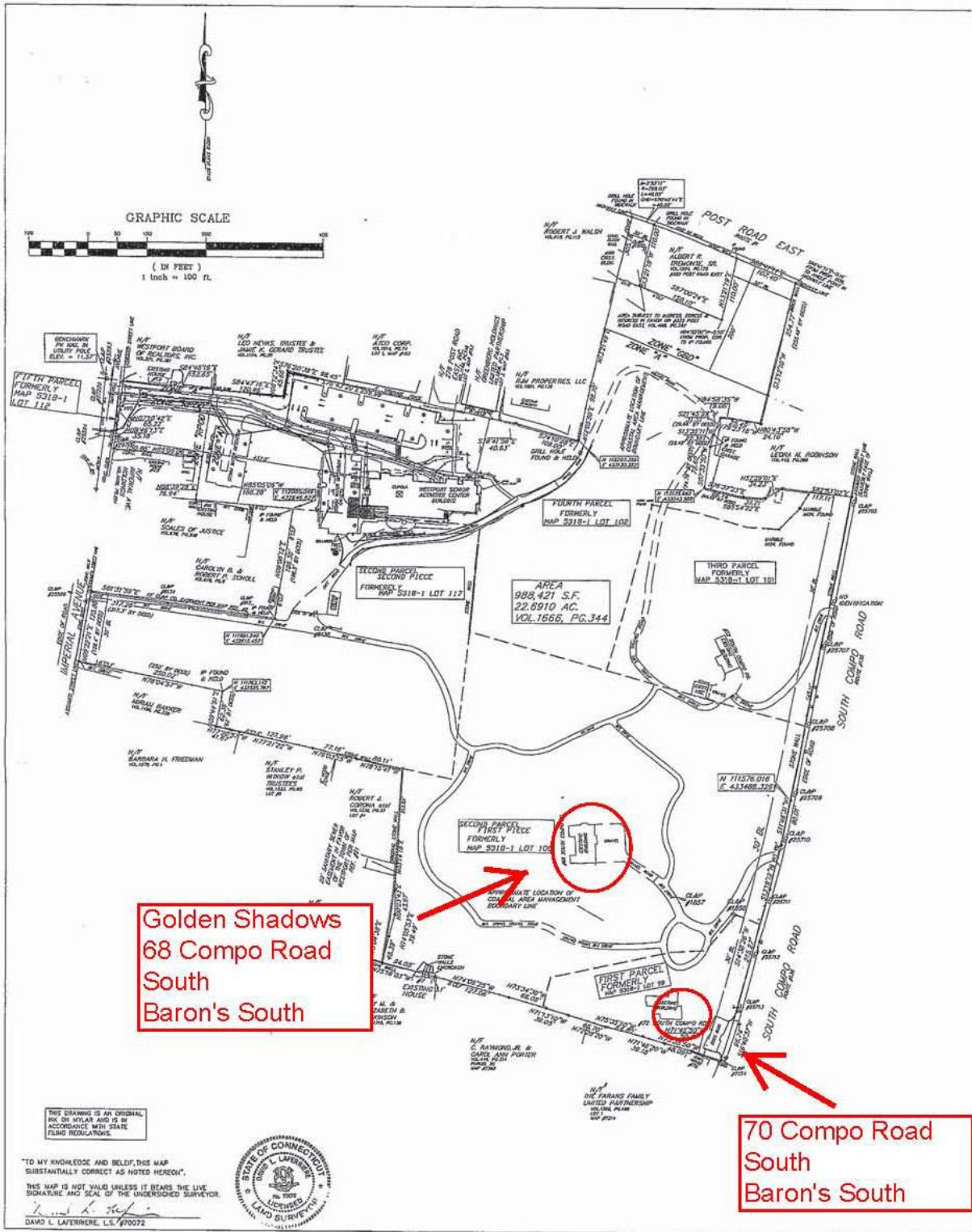


Illustration 1: Town Property Survey, Baron's South, Westport, CT

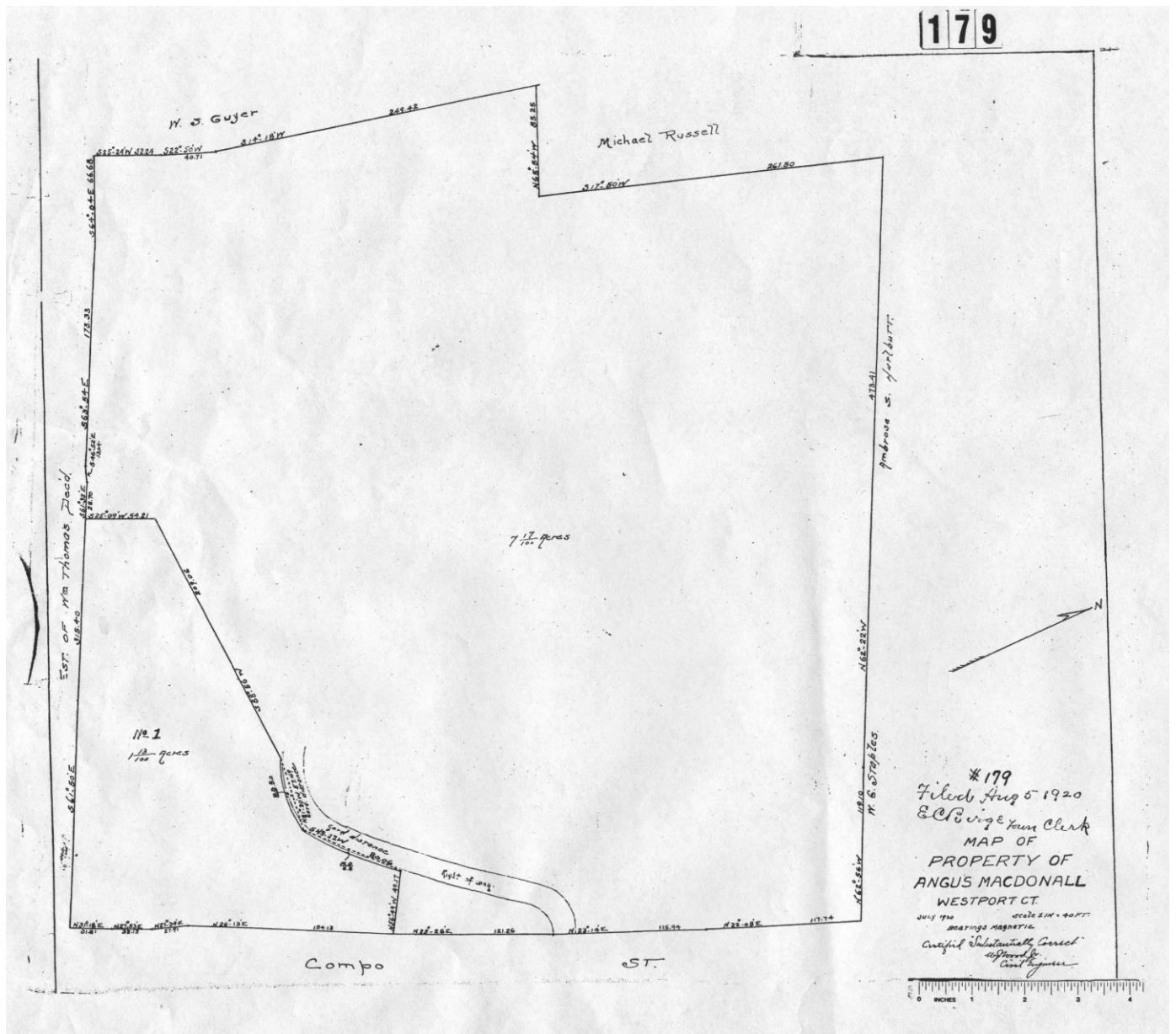


Illustration 2: Map 179, Map of Property of Angus MacDonall, Westport, CT, July 1920, (Filed /5/20).

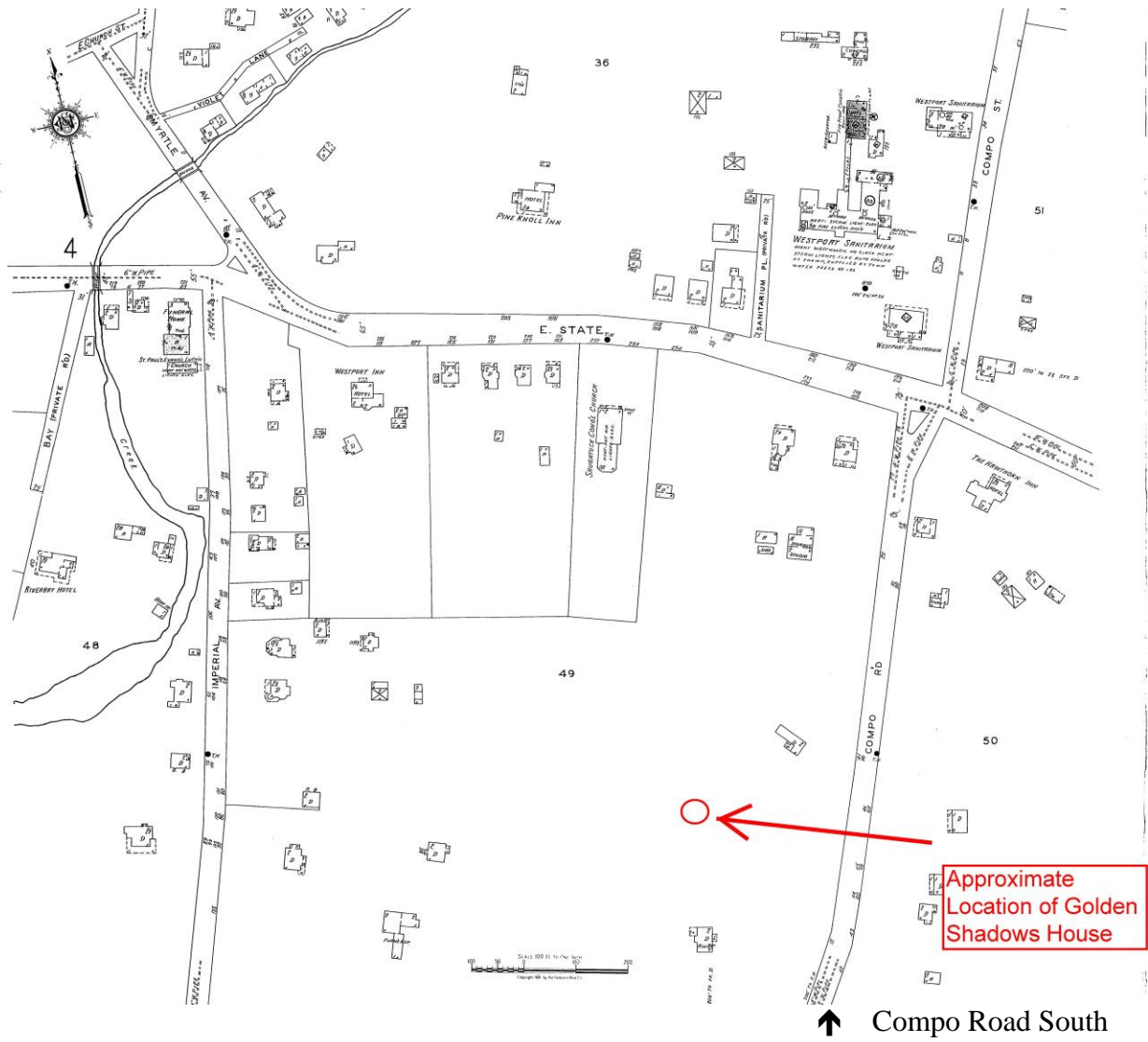


Illustration 3: Golden Shadows, Baron's South Property, Westport, CT
1931 Sanborn Atlas, Plate 5

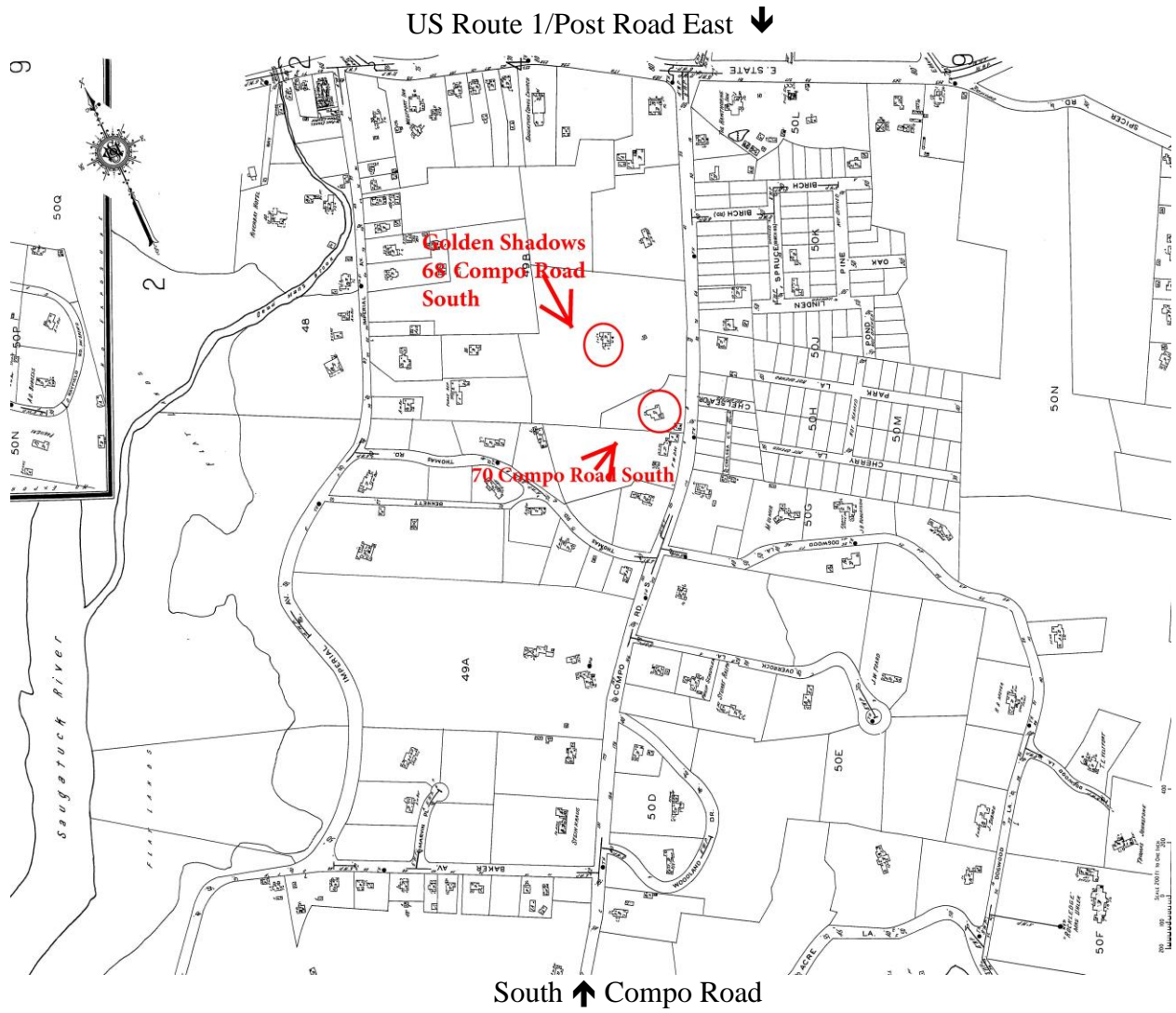


Illustration 4: Golden Shadows, Baron's South Property, Westport, CT
1940 Sanborn Atlas, Plate 16



Illustration 5

Hartnell White Shoulders Bottle

Etsy Seller: My Vintage Trinkets

<https://www.etsy.com/listing/252023759/vintage-antique-rare-hartnell-white>



Illustration 6

1940s ad, PaperDhamma Etsy Seller: https://www.etsy.com/listing/205053928/original-ad-for-white-shoulders-perfume?show_panel=true



Illustration 7

Harper's Bazaar, March 1944

http://sighswhispers.blogspot.com/2013_02_01_archive.html



Illustration 8

1946 Evyan(Perfumes), Ceil Chapman (Couture) from 1946 periodical

Source: HP Prints

http://hprints.com/Evyan_Perfumes_1946_White_Shoulders_Ceil_Chapman_Evening_Gown-20189.html



Illustration 9

http://www.auntjudysattic.com/product_detail_DP168.htm

Olde Made.com



Illustration 10

Three Perfumes: Most Precious, White Shoulders and Golden Shadows (in the heart-shaped bottle)

http://www.auntjudysattic.com/product_detail_DP235.htm

Olde Made.com



Illustration 11

Etsy Seller Odon

<https://www.etsy.com/listing/207047017/2-vintage-eyan-white-shoulders-pure>



Illustration 12

Unknown Etsy Seller



Illustration13
White Shoulders with pink silk bag.
Unknown E-bay Seller



Illustration 14
Evyan, Enchanting Menace Pefume
<http://www.ebay.ca/itm/Evyan-Enchanting-Menace-1-4oz-Perfume-mini-Rare-Vintage-/221930547303?hash=item33ac176867>



Illustration 15

Vintage Golden Shadows by Evian, heart shaped perfume bottle

Aunt Judy's Attic via pinterest <https://www.pinterest.com/pin/461267186805032323/>



*Golden Shadows – The Most Precious of all Perfumes
– of Enchantment and Delight*

Illustration 16

Golden Shadows bottle. Circa 1951 Ad, <http://evyanperfumes.blogspot.com/2014/11/golden-shadows-by-evyan-c1950.html>



Illustration 17

Golden Shadows perfume glass topped bottle in gold presentation box

<http://www.ebay.com/itm/Vintage-Evyan-Golden-Shadows-1-2-Oz-Perfume-In-Lace-Covered-Box-Outer-Box-/221102408757>



Illustration 18

Circa 1953 Print ad showing bottles with glass stoppers

<http://www.ebay.com/itm/1953-Vintage-Evyan-White-Shoulders-Most-Precious-Golden-Shadows-PERFUME-Ad-/220977604539>

E-bay ad: Vogue, C1953



Illustration 19

White Shoulders Presentation Box, Show Magazine November 1963

<http://www.thenonblonde.com/2014/04/evyan-white-shoulders-vintage-perfume.html#.VqDfvVK2pgs>

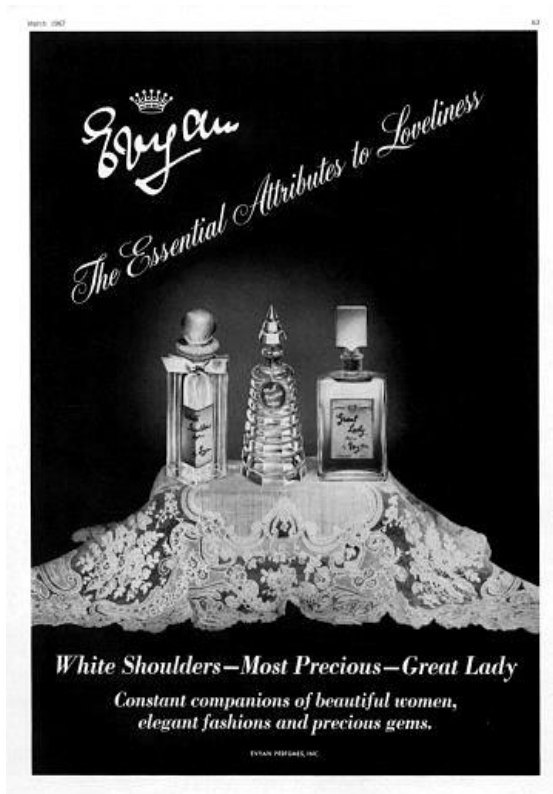


Illustration 20

Circa 1957 Print Ad for White Shoulders, Most Precious and Great Lady

Evyan perfumes. Blogspot.com <http://evyanperfumes.blogspot.com/>



Illustration 21

Pink and lace Evyan Perfumes box

Esty seller: In2vintagejewelry2

<https://www.etsy.com/listing/237663288/vintage-boudoir-decoperfumeevyan-white?ref=market>



Illustration 22

Vintage 1947 Ad Essence of Desire, White Shoulders perfume by Evyan

<http://www.ebay.com/itm/1947-Vintage-White-Shoulders-Perfume-by-Evyan-Pretty-Woman-Evening-Gown-Ad-/221058067563>

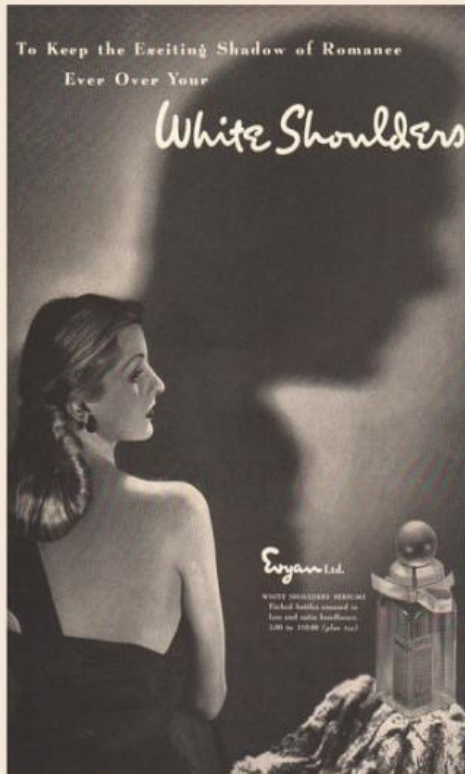


Illustration 23

From PaperDhamma, Etsy Seller

Text reads: WHITE SHOULDERS PERFUME Etched bottles encased in lace and satin bandboxes
<https://www.etsy.com/listing/220408029/vogue-magazine-ad-for-white-shoulders>



Illustration 24

Artist Fried Pal (1893-1976), pastel painting of Evelyn Diane Westall from the Estate of Baron Walter Langer Von Langendorff, Founder of Evyan Perfume Co., Eyan House, Gramercy Park, NYC

E-bay Seller Upstatetreasures14

https://www.google.com/search?q=fried+pal+Evyan+portrait&biw=1226&bih=843&tbm=isch&imgil=Kr4pPbR6EXenjM%253A%253B1j6-0dLUAD-7BM%253Bhttp%25253A%25252F%25252Fwww.ebay.com%25252Fitm%25252FPal-Fried-Pastel-Painting-From-White-Shoulders-Founder-Walter-Langers-Collection-%25252F121776168942&source=iu&pf=m&fir=Kr4pPbR6EXenjM%253A%252C1j6-0dLUAD-7BM%252C&ved=0ahUKEwizube4hrvKAhVH4SYKHTI_D1sQyicINw&ei=buKgVrPKC8fCmwG5_r3YBO#imgrc=Kr4pPbR6EXenjM%3A

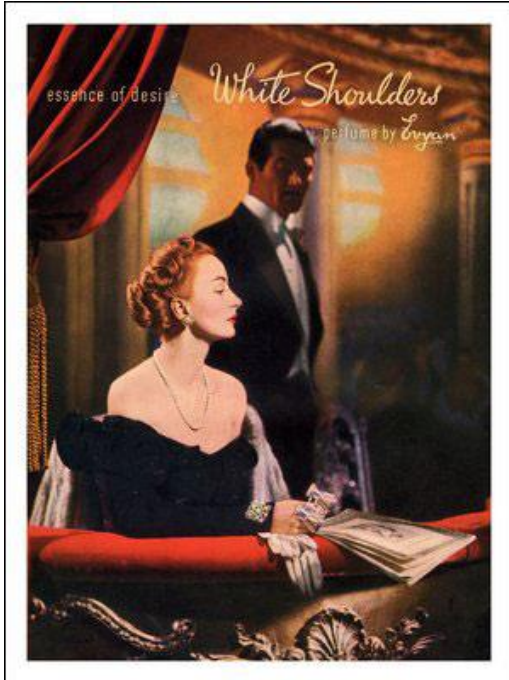


Illustration 25

Vintage Evyan White Shoulders Ad

http://www.vinmag.com/online/prodshow/API85_White_Shoulders_Vintage_Perfume_Advert_30x40cm_Art_Print_/API85-white-shoulders-vintage-perfume-advert.html



Illustration 26

1940s Evyan White Shoulders Perfume Ad

Unknown Ebay seller via pinterest

<https://www.pinterest.com/pin/132504414006802106/>



Illustration 27

Vintage Ad Browser

<http://www.vintageadbrowser.com/beauty-and-hygiene-ads-1960s/2>



Illustration 28

Evyan Signature Logo with Crown



Illustration 29

Esquire, January 1957, Great Lady Ad

E bay seller: <http://www.ebay.com/itm/1957-vintage-AD-WHITE-SHOULDERS-and-GREAT-LADY-Perfumes-by-Evyan-052115-/252253889862?hash=item3abb80e546:g:IPYAAOSwl8NVXmeo>



Illustration 30

Great Lady Perfume Advertisement, 1962

<http://www.ebay.com/itm/Evyan-Great-Lady-Perfume-Advertisement-1962-/360622399414?hash=item53f6c51fb6:m:mB9xXMHE3Y-ZXoH4ZKA7PCQ>



Illustration 31

Circa 1964 Ad depicting both White Shadows and Great Lady

Etsy Seller Sandmarg: <https://www.etsy.com/uk/listing/122229894/evyan-1964-most-cherished-names-white>



Illustration 32

Evyan's Great Lady Perfume in Metal Presentation Case, Ebay seller Twinklinglaura:

<http://www.ebay.com/itm/EVYANs-GREAT-LADY-PERFUME-IN-METAL-PRESENTATION-CASE-RARE-/361402823957?hash=item5425497515:g:R3AAAOSw0HVWEt03>



Illustration 33

Golden Yellow and Lace Hatbox Presentation Box

Ebay seller: <http://www.ebay.com/itm/Evyan-Great-Lady-1-2-oz-Perfume-mini-Rare-Vintage-/22193055549?hash=item33ac17889d:m:mNeHVjKhUr-t1e-EEhVacng>



Illustration 34

Illustration 35

Illustration 34: 1950s print ad for White Shoulders

<http://www.ebay.ie/itm/Evyan-White-Shoulders-Perfume-Ad-1950s-Original-Ad-/220337881941?hash=item334d294355>

Illustration 35: 1950s print ad for Great Lady

E-bay seller, <http://www.ebay.com/itm/Evyan-Great-Lady-Perfume-Ad-1950s-Original-Vintage-Ad-/370138443370>



Illustration 36
Designer Ann Low with two of Evyans First Lady minatures.
Jet Magazine, March 19, 1981 p 58.



Illustration 37
The Baron for Gentleman Cologne Bottle with pinkish red box.
<http://www.ebay.com/itm/Vintage-Evyan-The-Baron-for-Gentleman-Cologne-1-2-fl-oz-4-79-ml-Men-Splash-/181981424875>



Illustration 38

The Baron for Gentlemen 1972 Ad

Caption: The Baron Splash for Gentlemen - to be well groomed from top to toe.

Ebay Seller nostalgigirl1988 <http://www.ebay.ca/itm/1972-AD-The-Baron-for-Gentlemen-Evyan-Perfumes-Woman-Art-Original-Advertisement-/161877363534>



Illustration 39

The Empress Eugenie, 1855, Franz Xaver Winterhalter

Image from:

https://en.wikipedia.org/wiki/Franz_Xaver_Winterhalter#/media/File:Winterhalter_Franz_Xavier_The_Empress_Eugenie_Surrounded_by_her_Ladies_in_Waiting.jpg



Illustration 40
Florinda, 1853, Franz Xaver Winterhalter
Image: Metropolitan Museum of Art
<http://www.metmuseum.org/toah/works-of-art/01.21/>



Illustration 41
1973 White Shoulders Advertisement based on Winterhalter portrait of Florinda but described as artist's
"the Empress Eugenie surrounded by her ladies in waiting"
E-bay seller jcagney. <http://www.ebay.com/itm/1973-VINTAGE-AD-FOR-WHITE-SHOULDERS-PERFUME-LADIES-IN-WAITING-TO-EMPRESS-EUGENIE-/161738363368>



Illustration 42
Alton S. Tobey mural at Evyan Headquarters
Image from Artists website
<http://www.altontobey.com/evyan.html>



Illustration 43
Golden Shadows Mausoleum, Westport, CT



Illustration 44
Golden Shadows Mausoleum Doors



Illustration 45
Golden Shadows Mausoleum, Evyan logo above Baronial name

Post-Evyan Packaging for White Shoulders



Illustration 46

White Shoulders Eau de Cologne, by Elizabeth Arden

http://www.fragrancenet.com/perfume/evyan/white-shoulders/eau-de-parfum?gclid=CjwKEAiAoIK1BRcRiMqphvnlw1wSJAAOebPMuzcU4SKHcWThvwN5I-jQdEHrdZVQHQ7pGRdokoUQkxocZOWwcb&mvpc=gawusplacg&utm_campaign=g&utm_medium=cpc&utm_source=google#123858



Illustration 47

White Shoulders Eau de Cologne by Parfums International, sold at Walmart

<http://www.walmart.com/search/?query=white+s+houlders+perfumr>

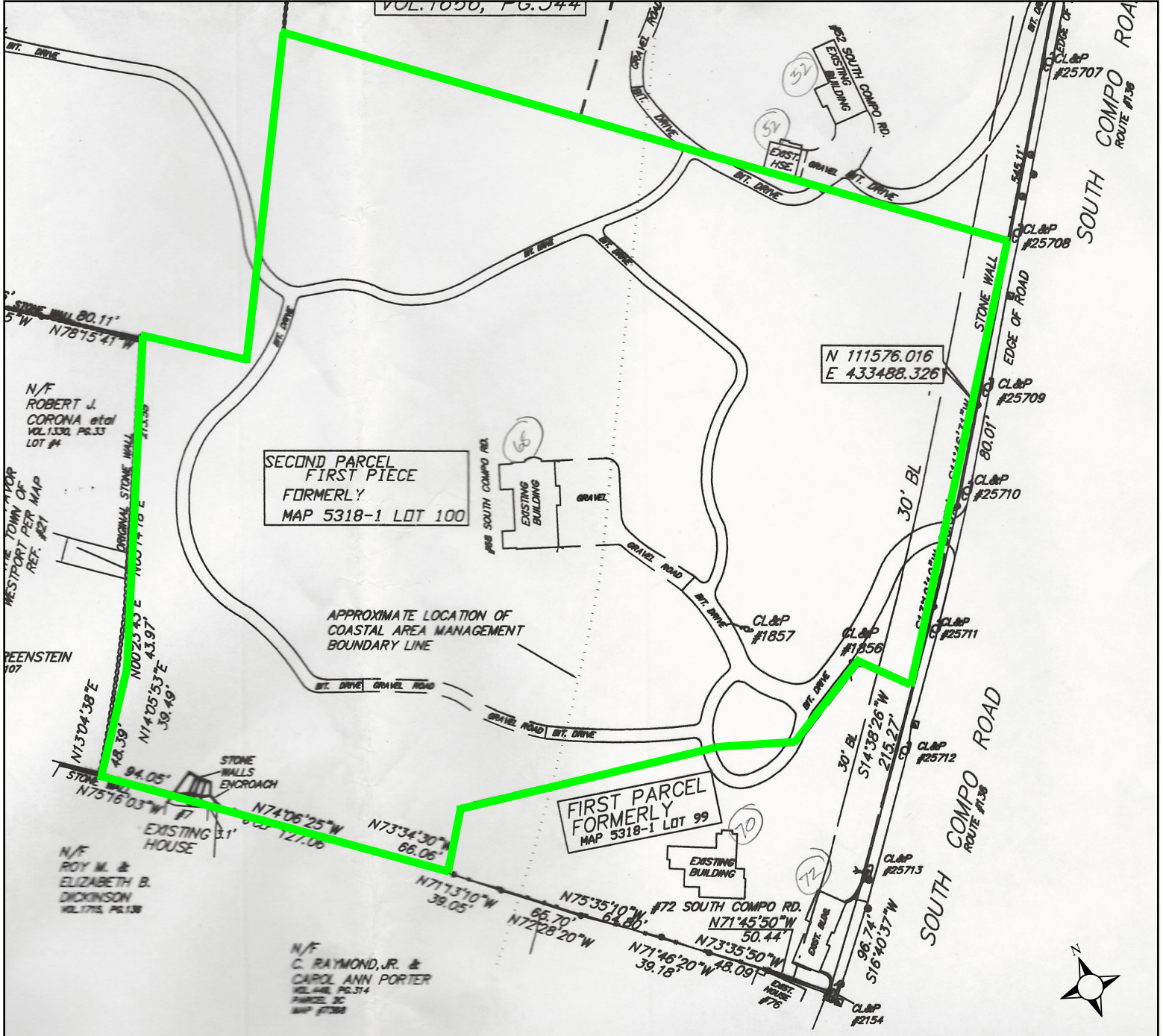


Illustration 48
 Golden Shadows, 68 Compo Road South, Westport, CT
 Proposed Historic Property Designation Boundary (Town of Westport, 2004)



HISTORIC RESOURCES INVENTORY - BUILDING AND STRUCTURES

Please send completed form to: Stacey Vairo, National Register and State Register Coordinator,
Connecticut Commission on Culture & Tourism, One Constitution Plaza, 2nd Floor, Hartford, CT 06103

*** Note:** Please attach any additional or expanded information on a separate sheet.

GENERAL INFORMATION

Building Name (Common) _____
 Building Name (Historic) _____
 Street Address or Location _____
 Town/City _____ Village _____ County _____
 Owner(s) _____ Public Private

PROPERTY INFORMATION

Present Use: _____
 Historic Use: _____

Accessibility to public: Exterior visible from public road? Yes No
 Interior accessible? Yes No If yes, explain _____
 Style of building _____ Date of Construction _____

Material(s) (Indicate use or location when appropriate):

Clapboard Asbestos Siding Brick Wood Shingle Asphalt Siding
 Fieldstone Board & Batten Stucco Cobblestone Aluminum Siding
 Concrete (Type _____) Cut Stone (Type _____) Other _____

Structural System

Wood Frame Post & Beam Balloon Load bearing masonry Structural iron or steel
 Other _____

Roof (Type)

Gable Flat Mansard Monitor Sawtooth
 Gambrel Shed Hip Round Other _____

(Material)

Wood Shingle Roll Asphalt Tin Slate Asphalt Shingle
 Built up Tile Other _____

Number of Stories: _____ **Approximate Dimensions** _____

Structural Condition: Excellent Good Fair Deteriorated

Exterior Condition: Excellent Good Fair Deteriorated

Location Integrity: On original site Moved When? _____

Alterations? Yes No If yes, explain: _____

FOR OFFICE USE: Town # _____ Site # _____ UTM _____

District: S NR If NR, Specify: Actual Potential

PROPERTY INFORMATION (CONT'D)

Related outbuildings or landscape features:

- Barn Shed Garage Carriage House Shop Garden
- Other landscape features or buildings: _____

Surrounding Environment:

- Open land Woodland Residential Commercial Industrial Rural
- High building density Scattered buildings visible from site

- Interrelationship of building and surroundings:

- Other notable features of building or site (*Interior and/or Exterior*)

Architect _____ Builder _____

- Historical or Architectural importance:

- Sources:

Photographer _____ Date _____

View _____ Negative on File _____

Name _____ Date _____

Organization _____

Address _____

- Subsequent field evaluations:

Threats to the building or site:

- None known Highways Vandalism Developers Renewal Private
- Deterioration Zoning Other _____ Explanation _____

STATE OF CONNECTICUT

COMMISSION ON CULTURE & TOURISM

STATE HISTORIC PRESERVATION OFFICE

One Constitution Plaza, Second Floor, Hartford, CT 06103

HISTORIC RESOURCE INVENTORY FORM

For Buildings and Structures

CONTINUATION SHEET

Item Number: _____ Date: 1/31/16

68 Compo Road South, Westport, CT

Interrelationship of building and surroundings

The 7.17-acre property is accessed via large stone pillars on the west side of Compo Rd. South; a winding drive leads up the hill to Golden Shadows, which is nestled within mature woods and dense undergrowth. The house faces east onto a gravel courtyard; a formal terrace and former garden are to the west of the house. Maintained trails traverse the uneven grounds and connect the house with neighboring properties.

Other notable features of building or site (Interior and/or Exterior):

Golden Shadows is a formally composed, two-story, hip-roofed, six-bay, roughly symmetrical and roughly central-entry, Georgian Colonial Revival-style residence. The brick walls are executed brick in Flemish bond with brick quoins and the brick itself and mortar and much of the concrete trim are characterized by a pink hue and, with the exception of the paired entry doors and an arched basement door, all of the wooden trim is painted a pale pink. The hipped roof is surfaced with slate shingles and has two large, corbelled brick chimneys at the ridge.

The main section of the house is articulated in a five bay, central entry-form with brick quoining defining the corners. (A slightly recessed, single bay wing is found to the south, disturbing the symmetry of the house.) The prominent entry is located in a slightly projecting two story bay and recessed beneath a bow window at the second floor with triple 8/8 windows and a prominent concrete sill. The bow window is supported by concrete Doric columns and flanges out to the sides and turns back where it is supported by two more Doric columns; the bow is capped by a simple, dentilled cornice that, in turn, is capped by a copper roof. The entry itself consists of a flat arched concrete surround and paired rustic wooden doors that sit beneath a delicate, Adamesque fanlight with a blind sunburst motive in the upper corners.

At the ground floor, paired full-height fenestration with French doors symmetrically flanks the entry. Each is articulated as 10-light doors beneath an eight-light transom, capped by a concrete jack arched lintel with a prominent, projecting keystone. A terrace surrounded by low brick piers flanking turned concrete balustrades all capped by a concrete railing extends across the entire façade. The terrace and balustrade are asymmetrically massed and the terrace is reached by four wide steps situated in front of the entry. The steps are flanked by brick piers topped with concrete caps and flanked by thick, turned concrete balustrades,

The property pitches down, towards the west, so the south (side) elevation is three stories, with the basement level being above ground. The main section of the house is approximately two bays deep. Like the façade, the rear, west elevation is articulated as a six bay, slightly off-centered composition. A terrace with three steps to the lawn and sans any balustrade is flanked by asymmetrically sized glass enclosed

STATE OF CONNECTICUT

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One Constitution Plaza, Second Floor, Hartford, CT 06103

HISTORIC RESOURCE INVENTORY FORM

For Buildings and Structures

CONTINUATION SHEET

Item Number: _____ Date: 1/31/16

68 Compo Road South, Westport, CT

porches that flank the entry and dining room bays. The terrace is long and narrow, surfaced in a herringbone brick pattern; two brick steps that extend across the width of the terrace are capped in pink-tinted concrete.

The ground floor of the northern façade is dominated by a single, central semicircular, one-story bay window with an iron balustrade. Paired second-story bay windows, echoing those of the southern façade, with double-hung sash are located in the east and west bays of the north elevation.

The grounds surrounding the house are overgrown, but the bones of the gardens are still in evidence. The terrace at the rear (west) elevation of the house opens to an elevated rounded lawn supported by a stone retaining wall. In the center of the lawn is a metal fountain with frogs that serve as water jets. Steps in the center of the rear of the raised terrace lead to the west side of the property; they are the same pink brick of the main house and are topped with pink concrete caps. To the southwest of the house is the remnant of a pergola. Eight stone columns covered with now deteriorated pink concrete were capped by a lattice roof. Abutting the south side of Golden Shadows, a narrow walking path provides access to exterior doors. On the outside of this path, a pachysandra-covered steep hill falls to an oval flat lawn surrounded by substantial trees and shrubs. To the south of the depressed lawn is a steep hillside, just as a steep hillside embraces the east side of the house's entrance court.

Diverging to the north and south from the driveway as it sweeps up from Compo Road South, a bituminous pathway rings the Golden Shadows home site.

Historical or Architectural Importance:

Golden Shadows was built by Evelyn and Walter Langer, aka Lady Evelyn and Baron Walter Langer Von Langendorff, as well as Miss Eryan and Dr. Langer. They were early and noteworthy entrepreneurs in the perfume industry in America, and abroad, during the mid-twentieth century. Their success not only made their company and products household names, still remembered thirty years after his death, but made them a significant fortune. (White Shoulders was the most famous perfume sold by the company.) Their success was in part due to the carefully curated image of majestic glamour that they promoted to their customers. Their brand was intertwined with their personas. Their home, Golden Shadows, is significant as the personal expression of their strong corporate identity.

The house, while not massive, was a baronial version of an American castle, executed in the formal Georgian Revival. It is imposing – approached by a sweeping drive and sited on a natural rise. The formally composed façade was designed to give the visitor the impression of grandeur. The palette of the house was the palette

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of Evyan Perfumes. Pink was the dominant color for the brick, mortar, concrete and woodwork of the exterior. The image of grandeur was enhanced by the interior treatments. Of course, their color choices of pink and turquoise and yellow for tiles were the Langer/Evyan palette. Practicality was sacrificed for formal composition. The house survives intact with no alterations to its mid-twentieth-century plan or materials.

Golden Shadows was a house for formal entertaining. It was a stage of sorts that was produced by and reflected the force of their personalities and carefully curated image. Even though the house has been stripped of all personal ephemera, the form, style and finishes all speak to the couple's passion for romance, elegance, majesty, and theater. Sadly, the very force of their personalities and vision was such that the perfume company did not outlive Dr. Langer, but their home, Golden Shadows is intact, securely tied to their history and memory, and evocative of their grand and colorful style.

Golden Shadows is significant as a testimony to the culture and vision of entrepreneurship and image making in the golden days of advertising and to Evelyn and Walter Langer whose vision for their perfume company extended to and resulted in the creation of this remarkable and unique dwelling.

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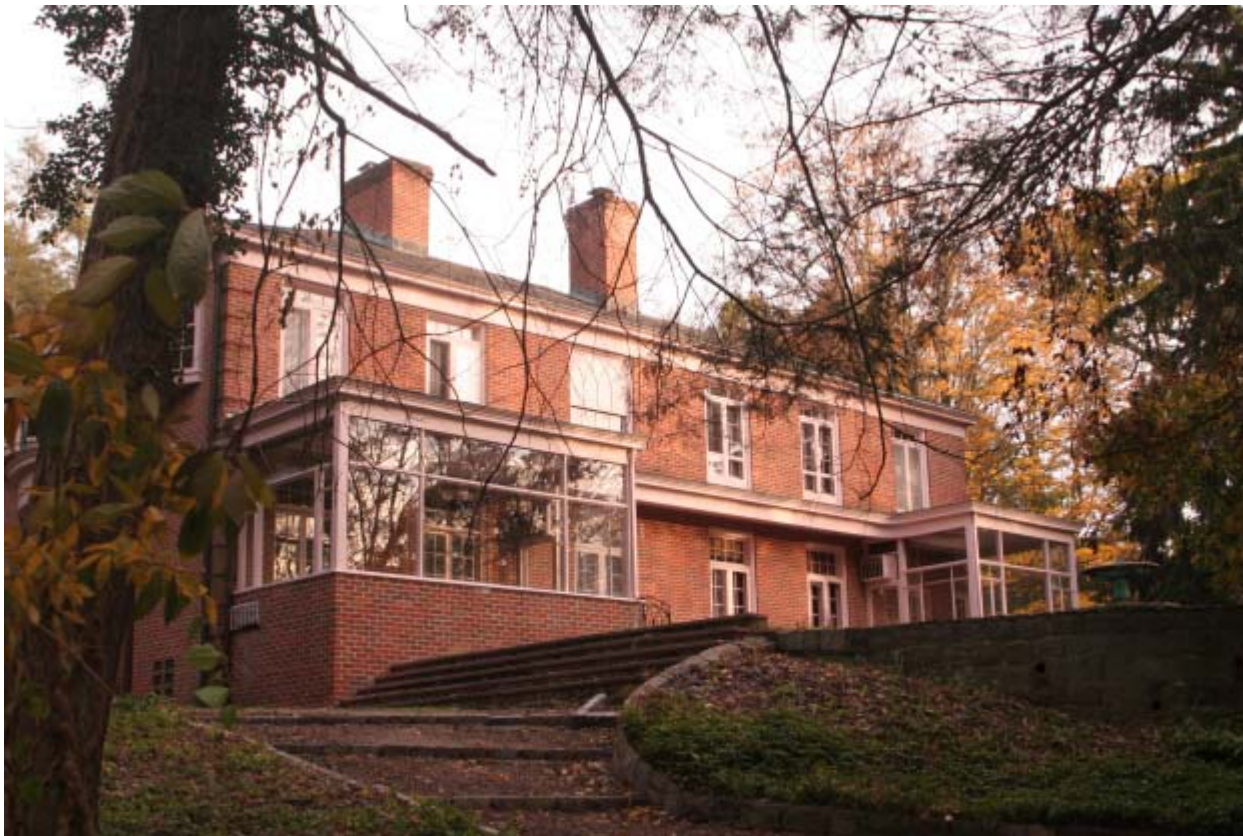
Golden Shadows, East and South elevations, view: southeast to northwest.



Golden Shadows, entrance/east façade, view: east to west



Golden Shadows, north and east façade, view: northeast to southwest



Golden Shadows, west (rear) elevation, view: northwest to southeast