

# 102 JUNGLE ROAD (Concha Marina)



**Designation Re**

**17 NOVEMBER , 1989**



**LANDMARK PRESERVATION COMMISSION  
Palm Beach, Florida**

DESIGNATION REPORT: CONCHA MARINA - 102 Jungle Road

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Report prepared August 1989 by Eric Egan, Student Intern, Brown University and edited by Timothy M. Frank, AICP, Planner/Projects Coordinator, Town of Palm Beach, and James Edward Sved, assoc. AIA, Preservation Consultant.

I. General Information

Location: 102 Jungle Road, Palm Beach, Florida

Date of Construction: 1921

Architects: Addison Mizner, Marion Simms Wyeth, Maurice Fatio,  
Byron Simonson, John Volk

Present Owner: Mr. Herbert S. Pheeney

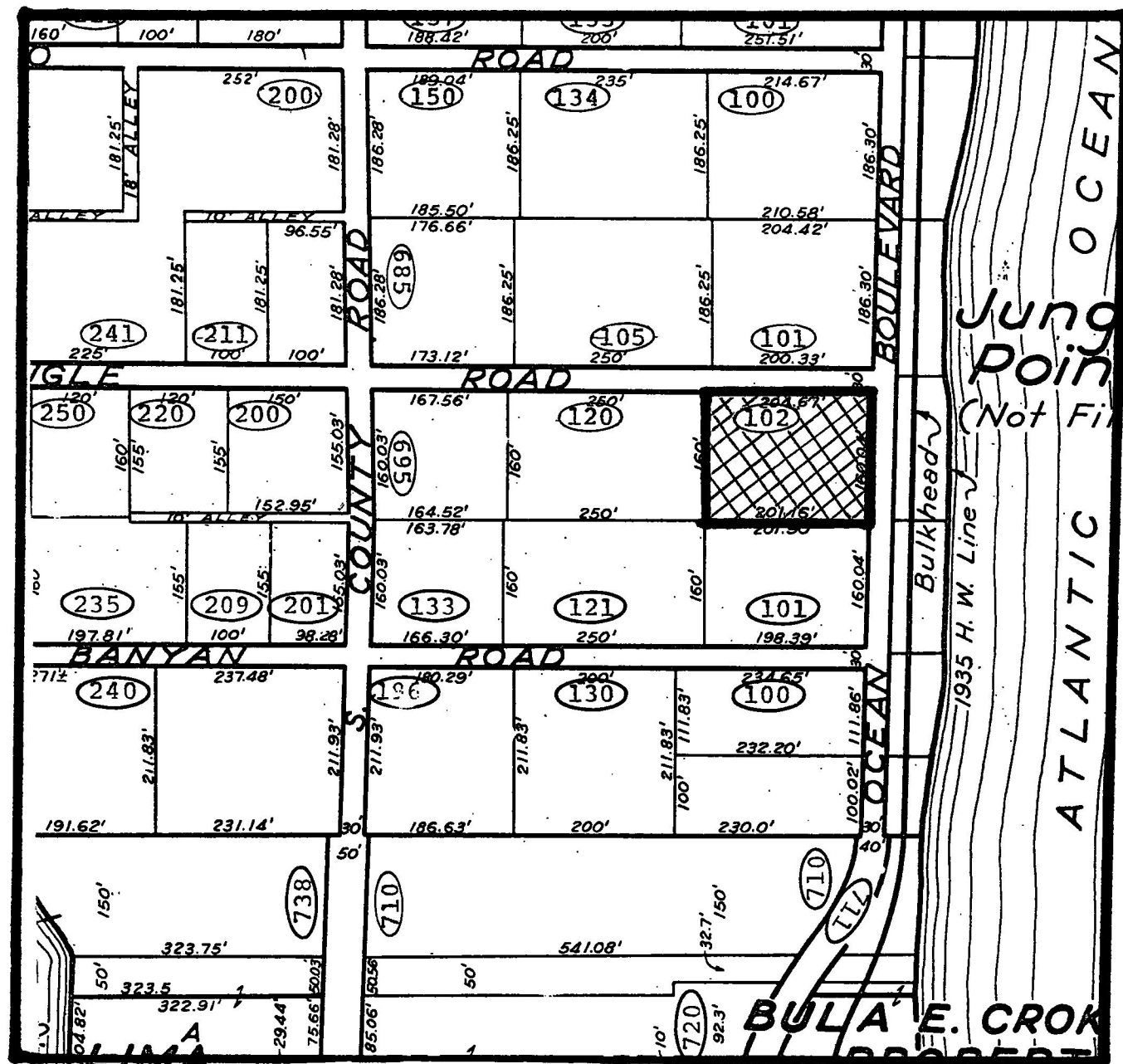
Present Use: Residential

Present Zoning: R-A Estate Residential

Legal Description: 26-43-43, ELY 220 FT OF S 160.04 FT  
OF N 927.5 FT OF S 1/2 OF GOV LT 2 W OF OCEAN BLVD.

Palm Beach County Tax Folio Number: 50-43-43-26-00-002-0110

Classification in the "Historic Building Survey of Palm Beach":  
"This much-altered house has been worked on by the 3 most important  
Palm Beach offices. Elaborate ironwork and dark woodwork use the  
plain stucco walls as a foil." Grade B



# LOCATION MAP .. 102 JUNGLE RD.



## 102 JUNGLE ROAD

### III. Architectural Information

Concha Marina was designed by Addison Mizner in 1921 as his own house. It was a rather modest design consisting of a two story section along Jungle Road and a one story section along the ocean. After living there for one season, Mizner sold the house to George and Elizabeth Dodge Sloane.

In 1927, the Sloanes hired Marion Sims Wyeth to add a library at the south end of the living room, a pavilion, and a two bedroom guest wing that ran east from the library. These additions transformed the house from an "L" shaped to a "U" shaped plan.

Wyeth was re-commissioned in 1929 to expand the kitchen and service areas of the house. Two years later, in 1931, Wyeth came back again to remodel the east facade of the house, to change the position of the fireplace in the living room, to add cast stone balconies and french doors to the living room windows and replace the stairs to the patio from the living with a bay window.

The house underwent a major change in feeling in 1932 when Maurice Fatio, of the firm Treanor & Fatio, added the pool pavilion and tennis pavilion to the south side of the property. At this time, the original wall and fountain dividing the property on the east-west axis was demolished. What had been a large house now had the breadth and appearance of a mansion. There was a slight discrepancy between appearance and reality, however, although the Fatio pavilions added surface space and created nice outdoor areas, they did not add that much additional square footage, nor did they change the scale of the pre-existing rooms, which were still massed on the north side of the lot.

In 1935, Fatio expanded the dining room and master bedroom above it east toward the ocean. In the dining room, he installed a large, dark stained bay window. Above, Fatio raised the existing quarry key string course to form the sill for the two shuttered windows which replaced Mizner's arched second floor

colonnade.

In 1938, Henry Harding replaced the grille windows on the south side of the pavilion with two bay windows. In 1953, Wyeth returned to install a bay window to replace the door to the patio.

Byron Simonson, a former draftsman at Treanor and Fatio, added a large two story studio and servant's quarters to the west side of the courtyard. At this time, the garage was also changed from two car to four car, with additional guest rooms above.

The windows on the ocean facade were replaced with aluminum awning and fixed plate glass by John Volk in 1973.

Although it can be argued that 102 Jungle Road has been so altered over the course of its life that Addison Mizner's modest oceanfront house is unrecognizable, the importance of this house lies in the coming together in one house of the works of the three most important architectural firms in Palm Beach, Mizner, Wyeth and King, Treanor and Fatio. Each attempted to leave their mark on the house. It is not the definitive work of any one of the firms, but rather a good representation of the idiosyncratic architectural styles intrinsic to the individual designers. When Wyeth expanded Concha Marina, he mixed his own style with Mizner's. When Fatio came in, his style enhanced the pre-existing Wyeth/Mizner composition. The result is a house that is neither Mizner nor Wyeth nor Fatio but unique blend of the three.

Concha Marina is in a state of visible disrepair today. There were several unsympathetic windows added to the facade (by Volk) as well as an awning to cover the porch on the east side of the pool pavilion. Nevertheless, this house, with its buildings stretching across the lawn, remains a very impressive estate. The number of houses with large expanses of oceanfront are rapidly diminishing. With some sensitive rehabilitation, Concha Marina could once again be a Palm Beach showplace.

Despite the large number of architects to work on this estate, Mizner's original program of giving his houses the appearance of a modest structure added to through time, has not been

sacrificed.

#### IV. Historical Information

Concha Marina was built in 1921 by Addison Mizner who sold it to George Sloane one year later. In the years that the Sloanes owned the house, it was modified by Marion Sims Wyeth and Maurice Fatio. Mrs. Dodge Sloane was quite active socially in 1938 brought Helen Keller to Palm Beach to appear at a benefit for the blind.

The McMahons from British Columbia have been the only other owners of the house. Mr. McMahon was in oil and pipelines and was the owner of Majestic Prince, the 1969 Kentucky Derby Winner.

#### V. Statement of Significance and Criteria for Designation

##### Statement of Significance

Concha Marina is located between Jungle Road and Banyan Road with its property stretching out along South Ocean Boulevard. The house is a prominent estate residence with many similar surrounding residences.

The Mediterranean Revival house was designed by Addison Mizner with significant alterations by both Marion Sims Wyeth and Maurice Fatio. It is therefore a unique house that reflects the architectural influence of the three most important architectural firms of Palm Beach's development. This house is worthy of the protection and special consideration it would be afforded if designated a Town Landmark.

#### VI. Criteria for Designation

Section 16-38 (a) of the Town of Palm Beach Landmarks Preservation Ordinance #2-84 outlines the criteria for designation of a landmark or landmark site and suggests that at least one criterion must be met to justify the designation. Listed below are criteria which relate to this property and justification for designation.

(a) "Exemplifies or reflects the broad cultural, political, economic or social history of the nation, state, county, or town."

Concha Marina reflects the cultural, economic and social history of Palm Beach. The house was designed by the three most important Palm Beach architects of the 1920's and 1930's and represents their individual architectural styles, as well as the grandeur and opulence that was Palm Beach of that period. Concha Marina further represents the social history of Palm Beach by virtue of its owner, Mrs. Isabel Dodge Sloane.

(c) "Embodies distinguishing characteristics of an architectural type or is a specimen inherently valuable for the study of a period, style, method of construction or use of indigenous materials or craftsmanship."

Concha Marina is a unique architectural "laboratory" in Palm Beach. Since the house was designed by Addison Mizner and then modified by both Marion Sims Wyeth and Maurice Fatio, it is one of the only houses in Palm Beach where one can see the interaction of these primary Palm Beach architects.

While both Wyeth and Fatio attempted to redefine Concha Marina in their own architectural vision, the pre-existing work remains visible. Thus, when Wyeth adds the library and later modifies the architectural detailing on the facade, Addison Mizner's original house and plan can still be understood. The same is true when Fatio extends and puts a new facade on the dining room/master bedroom wing: he maintains the string course that Mizner had used originally but Fatio modifies it to fit his trademark image of the string course located at the sill level.

(d) "Is representative of notable works of one or more master builders, designers or architects whose individual ability has been recognized to have influenced their age."

PLEASE SEE BIOGRAPHIES OF MIZNER, WYETH AND FATIO, AS ATTACHED.

Concha Marina was built by Addison Mizner for himself in 1921. Marion Sims Wyeth added onto the house, restructuring it to satisfy his own design criteria. Maurice Fatio later added the

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pool and tennis pavilions, transforming the house into an estate, and returned again several years later to add extensions to the kitchen, dining room and master bedroom, adding his signature to the appearance of the facade.

### MARION SIMS WYETH BIOGRAPHY

Designer of more than 100 Palm Beach homes since 1919, Marion Sims Wyeth established himself as one of Palm Beach's foremost architects, where he lived most of his life.

He designed the Clubhouse of Seminole Golf Club, alterations to the Bath and Tennis Club, the rectory of Bethesda-by-the-Sea and most of the homes on Golf Road, Middle Road and Via Del Lago. He also designed the Governor's mansion in Tallahassee, his favorite work, and the first wing of Good Samaritan Hospital.

A 1910 graduate of Princeton, almost all of Wyeth's work was done in a classical vein, usually in Spanish and Italian motifs. He is credited along with Addison Mizner, Maurice Fatio, Howard Major and John Volk with advancing the "Palm Beach Style".

In the early 1920s, he, Mizner, Major, Fatio and Volk were appointed to an art commission in charge of reviewing all plans and what, in effect, was the Town's first Zoning Commission.

William Johnson joined him in 1925 and Fred King later came along to form the well-known firm of Wyeth, King and Johnson, in 1944. They operated offices in Palm Beach and New York. Wyeth supervised the construction of Mar-a-Lago and also assisted Joseph Urban with parts of the designing, most notably the ballroom.

Wyeth served in the U.S. Army in World War I and was part of an architect-engineers corps in World War II, designing bridges, barracks and command offices.

In 1941, he built the home where he lived on Woodbridge Road, a simple home, which he built in response to criticisms that he only designed grand estates.

He described his style as follows: "My own style is quiet, subdued and rational ... climate is important here ... I try to make the outside part of the house."

Marion Sims Wyeth died in February of 1982.

### Maurice Fatio Biography

Maurice Fatio was one of the Palm Beach's top architects in the 20's, 30's, and early 40's. Treanor & Fatio was one of the largest architectural firms in Palm Beach and Fatio's distinctive designs can be seen throughout the island.

Fatio was born in 1897 in Geneva, Switzerland. He studied architecture under Karl Moser at the Zurich Polytechnical. After graduation in 1920, Fatio came to America and apprenticed with Harrie T. Lindeberg, a prominent New York architect of Norman and English style country houses.

In 1921, Fatio formed a partnership with William A. Treanor, another architect in Lindeberg's firm. They quickly achieved a great deal of success, constructing numerous houses, primarily Colonial, on Long Island as well as buildings in Manhattan, including Beekman Tower on the East River.

Fatio's association with Florida can be traced to his time with Lindeberg, when he received the commission for eight small houses in New Smyrna, Florida. In October, 1923, Treanor and Fatio were asked to be the architects for the Olympia Beach development, now Jupiter Island. The following year Fatio opened an office in Palm Beach.

Fatio's many commissions for houses and commercial buildings in Palm Beach were based on his reputation in New York as well as his charm, good looks, and European manner. During his career in Florida, Fatio designed in many diverse styles. Mediterranean Revival, more specifically, Italianate houses incorporating tower blocks, were designed for William McAneeny (195 Via Del Mar), the Coopers (801 South County Road), Mortimer Schiff (920 South Ocean Boulevard), and Daniel McCarthy (550 South Ocean Boulevard). More horizontal, symmetrical and formal Florentine houses were designed for Otto Kahn (690 North County Road) and Joseph Widener (1500 South Ocean Boulevard). In the mid-30's, Fatio began designing in the Georgian and British Colonial styles. Large commissions for Albert Worswick (1860 South Ocean Boulevard, E.F. Hutton (1768 South Ocean Boulevard), and Wolcott Blair (1960 South Ocean Boulevard) with their simple materials and uncluttered lines reflected the sober economic

climate and set the pace for the smaller Colonial and Regency commissions that followed them.

During this time, Fatio also worked in the modern style, producing such modern masterpieces as "The Reef" built for Mrs. Barclay Douglas (Jo Hartford). Other modern houses were designed for Messmore Kendall, aviation pioneer Grover Loening, and Prince and Princess Zalstem-Zalessky (Evangeline Johnson Merrill).

World War II brought a halt to construction in Palm Beach. Although Fatio was already beginning to suffer from cancer, in June, 1943, he entered the Office of Strategic Services. He died of cancer later that same year, on December 2, 1943.



### ADDISON MIZNER BIOGRAPHY

Addison Cairns Mizner laid the provocative cornerstone of a beautiful city, and if ever Palm Beach should lose its reputation as one of America's most architecturally charming communities, his memory then will die. Mizner brought to Palm Beach not merely a neo-Spanish style of building, but an intensely prosaic, yet meaningful and organic architecture.

But because Addison Mizner was a flamboyant ham actor on the glittering stage that was boom-time Palm Beach, with its huge cast of fabled characters, his real architectural contribution has been overlooked.

Today, Mizner's reputation is highly anecdotal. One hears of Mizner, the man who forgot to put a staircase in a house he designed for the Rasmussens ... who walked his pet anteater on Worth Avenue and New York's Fifth Avenue ... who was a descendant of Sir Joshua Reynolds ... who (in his own words) "looted cathedrals, churches, and palaces and brought a shipload or two of everything from stone doorways to fine laces from both Central American and Europe" with which to decorate his mansions ... who saved the life of Jose Maria Reina Barrios, then President of Guatemala, and in doing so, inspired novelist Richard Harding Davis to write Soldiers of Fortune ... who was knighted by Hawaii's Queen Liliuokalani ... and whose intimate friends included Mrs. Robert Louis Stevenson, Stanford White, Jerome Kern, and Irving Berlin, who once considered doing a Broadway musical about Mizner.

However, architect Mizner saved Palm Beach from the then rampant blight of the "shingle style" which would have been fetishistic and unnatural in so tropical a setting. For this he is sometimes not recognized!

Mizner, who was born in Benicia, California, was to travel the world seeing its architecture before he set foot on the island of Palm Beach in 1916. Paris Singer, the dilettante son of sewing machine mogul Isaac Singer and husband of dancer Isadora Duncan, was in Palm Beach too that year. It was he who persuaded his old friend Mizner to vacation there. One wonders if Singer had ulterior motives. Singer wanted to develop Palm

Beach, and he knew he needed a fellow like Mizner to help him. Mizner, as Singer knew, had a way with the New York socialites and possibly could convince them that Palm Beach just might be the ideal spot for him to design them a home or two. Mizner's adventurous spirit plus a fat retainer which Singer paid him (six thousand dollars yearly) induced Mizner to help him build "boom time" in Palm Beach.