

## ABOUT THE ARCHITECTS

### Maurice Fatio 1897-1943

Maurice Fatio was born in Geneva, Switzerland, and studied architecture under Karl Moser at the Zürich Polytechnica. In 1921, Fatio formed a partnership with William A. Treanor. 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 pedigree. In Florida, Fatio worked in many diverse styles, including Mediterranean Revival, Georgian Revival, and British Colonial. The Reef, his Art-Deco home in Palm Beach, earned a gold medal in 1937 at the Paris Exposition.

### Harvey and Clarke

#### Henry Harvey 1889 - 1987 & Louis Clarke 1887 - 1973

Harvey and Clarke was one of the most successful commercial architectural firms in Palm Beach County during the 1920s. The twenty man firm designed most of the large downtown buildings in West Palm Beach, including the Sea Board Railroad Station. Commercial buildings in Palm Beach are the Murray Building, Palm Way Building, Old Daily News Building, Town Hall and Fire Station, and Palm Beach Stores, Inc., all located in Town Hall Square. There were only four Palm Beach residential buildings designed by the firm. When the building boom of the 20s ended, Harvey and Clarke was dispersed and the partnership dissolved in 1927.

### Howard Major 1882-1974

Born in New York City, Major was educated in architecture at Pratt Institute and the New York atelier of Henry Hornbostel of the Society of Beaux-Arts Architects. After practicing for years in New York and along the East Coast, he came to Palm Beach in 1925. Even though he executed several Spanish style designs for some of his clients, a 1934 newspaper article titled "New Era for Palm Beach" gave Major credit as a pioneer in popularizing British Colonial designs. Major Alley, a set of six apartments on Peruvian Avenue, was once the architect's home and is an excellent example of his work in the British Colonial style.

### Addison Mizner 1872-1933

Addison Cairns Mizner, born in Benicia, California, traveled the world (Central American, Spain, Alaska, Hawaii, Australia, China) seeing its architecture before arriving in Palm Beach. Mizner apprenticed in the San Francisco office of architect Willis Polk (1893-1896) and practiced architecture in New York City and Long Island from 1906 to 1917. Paris Singer invited Addison Mizner to Palm Beach in 1918. Completion of the Everglades Club the following year marked the beginning of Mizner's influence with the prominent winter residents of Palm Beach. His success in adapting the Mediterranean Revival style to resort life brought a new era to South Florida.

### John L. Volk 1901-1984

After working with the New York architectural firms of Friedlander and Knowles, and Watkins and Volk, John L. Volk came to Key West in 1925 to design several office buildings. The economic dislocations caused by a hurricane in 1926, along with the collapse of land values, led to his relocation to Palm Beach. In Palm Beach, he formed a partnership from 1928 to 1935 with Gustav A. Maass. In 1935, he started his own firm. His early work was frequently in the Mediterranean Revival style, while later he helped popularize the British Colonial, Georgian, and Bermuda styles.

### Marion Sims Wyeth 1889-1982

Marion Sims Wyeth was born in New York City, the son of a prominent surgeon and political activist. He graduated from Princeton in 1910, spent four years in Paris at the Ecole des Beaux-Arts, and one year in Rome as secretary to the American Ambassador. When he arrived in Palm Beach in 1919, his first large commission was Good Samaritan Hospital in West Palm Beach, the first hospital in the county. The residences he designed in Palm Beach show a strong blend of Italian influences, especially in their courtyards and gardens. Later in his career, he designed homes in a Southern Colonial style. Wyeth's houses can be found on almost every street in Palm Beach.



## PALM BEACH HISTORY

### *Palm Beach: An Architectural Legacy by Polly Ann Earl*

Palm Beach started its life as a wilderness, an exotic island. While the rest of the country raced in the mid-nineteenth century to build canals, construct railroads, develop trade and even fought a Civil War, as late as 1869 the Palm Beach area had only one building, a lighthouse. By the 1870s, a handful of settlers had constructed what can only charitably be called frontier housing, which was often modeled after Native American traditions in its use of palm thatching for roofs. These roofs did deter the rain, but according to early settlers they also attracted scores of indigenous inhabitants: cockroaches; flies; lizards; spiders; and so on. Settlement began along the lakefront, on the west or interior side of the island. The oceanfront was hostile turf frequented by bears poaching turtle eggs and human scavengers poaching goods from shipwrecked vessels. In fact, to shelter shipwrecked sailors the U.S. government erected a series of Houses of Refuge along the oceanfront where emergency food and shelter were available. Palm Beach in the 1870s was without roads, rails, stores, doctors, teachers, churches, or commerce.

By the 1880s, all that began to change. E.N. Dimick, who was also known as "Cap," expanded his homestead on Lake Worth to a small seasonal hotel. Sportsmen and boaters began to frequent the island. The first school was built in 1886. It also hosted religious services on Sundays. The barefoot mailman began his journeys, unique in the annals of the U.S. postal service, from the Palm Beach area to Miami. The journey took three days; travelers could walk in the company of the mailman for a \$5 fee.

In the 1890s, the spirit of American entrepreneurship in the person of Henry Morrison Flagler, Standard Oil baron and railroad builder extraordinaire, transformed Palm Beach from a sleepy sportsman's paradise to a world renowned American resort. In the process of extending his Florida East Coast railway from St. Augustine to, ultimately, the Florida Keys, Flagler built a resort hotel at each new railway terminus. According to oral tradition in the late 1880s, an itinerant photographer showed Flagler pictures of a Palm Beach home then known as McCormick's cottage. McCormick's cottage was built in 1886 by R. R. McCormick, a retired Denver entrepreneur with a taste for the pristine hunting and fishing available in the Palm Beach area around Lake Worth.

The cottage was acknowledged by the local community to be the finest house on the lake with notable marble floors, stained glass, and a mahogany staircase, as well as a third story tower that provided views in every direction. In 1893, Flagler purchased the centrally located lake-to-ocean McCormick property, which later became known as *Sea Gull Cottage (1)*, and began construction of the Hotel Royal Poinciana, the first of his magnificent resort hotels in Palm Beach.

Flagler's enormous Hotel Royal Poinciana, promoted as the largest wooden structure in the world, was constructed around Sea Gull Cottage. The hotel featured thirteen miles of corridors and seated 1,640 in the main dining room. It provided a focal point for social life and resort amusements offering shops, golf, tennis, boat parades, and walking and bicycling along the Lake Trail, the main artery of transportation in turn-of-the-century Palm Beach. Construction of the Hotel Royal Poinciana was quickly followed by the oceanfront Palm Beach Inn in 1896. The two hotels were connected by landscaped paths and serviced by a mule named Molly who drew the door-to-door trolley. The third incarnation of the Palm Beach Inn, an Italianate design by Schultze and Weaver, is known today as *The Breakers Hotel (2)*. In 1902, Flagler commissioned Carrere and Hastings to design *Whitehall (3)*, his own Beaux Arts home constructed on the lakefront.

With the success of Flagler's hotels, Palm Beach became a world famous destination. By the Roaring Twenties, America's economic prosperity coupled with the vibrant Florida land boom had changed Palm Beach into a major resort with a hotel-based economy. The hotel boom provided a catalyst for entrepreneurs to create a residential infrastructure. In the teens, subdivisions were laid out and interior streets began to be dotted with speculative houses, often in the then popular Bungalow style or in the Mission-influenced Spanish style. Hotels and residential rooming houses proliferated. In an era before transatlantic flights to Europe, Palm Beach, which was accessible by rail and by car, became a desired vacation, not just for the elite, but for American's upwardly mobile middle class.

The prosperity of the hotel era established the definition of Palm Beach as a town of unparalleled shopping, cultural attractions, and outdoor amusements. It also marked the creation of a built environment without parallel in its architectural presentation. The depression and war years marked a hiatus in development, but in the last half of the century Palm Beach extended its development through its residential heritage rather than its hotels.



4  
THE CHESTERFIELD  
363 Coconut Row

Builder: E.F. Munden  
Style: Mediterranean Revival  
Date: 1926 | Landmarked: 1991

Originally named the Lido Venice, the charming Mediterranean Revival hotel was designed as a European bed and breakfast where guests could enjoy a fully inclusive Palm Beach season in an intimate setting. The architectural authenticity of the hotel was not lost during Florida's boom and bust growth periods. The most historically significant restoration was completed by John Volk in 1937 under the ownership of inventor Atwater Kent.



8  
THE COLONY HOTEL  
155 Hammon Avenue

Architect: Byron Simonson  
Style: Regency  
Date: 1947

The hotel opened in 1947 and is considered to be the last grand resort built on the island. The 90-room boutique hotel has hosted numerous elite guests including the Duke and Duchess of Windsor, Frank Sinatra, John Lennon, and Presidents Ford, Clinton, H.W. Bush, and Bush. The Royal Room was one of the United States' top cabaret supper clubs.



12  
EPISCOPAL CHURCH OF  
BETHESDA-BY-THE-SEA  
141 South County Road

Architect: Hiss and Weeks  
Style: Gothic Revival  
Date: 1925 | Landmarked: 1979

The cast-stone church is the third reincarnation of Bethesda-by-the-Sea in Palm Beach. In 1922, James Townsend Russell envisioned a Gothic church surrounded by palm trees and flowers inspired by the León Cathedral in Spain. Cluett Memorial Garden, located behind the church, was designed by Walter Thomas and reflects an Italian influence.



16  
ST. EDWARD ROMAN  
CATHOLIC CHURCH  
144 North County Road

Architect: Mortimer M. Metcalf  
Style: Spanish Colonial Baroque  
Date: 1927 | Landmarked: 1990

St. Edward Roman Catholic Church was built on land donated by Colonel E.R. Bradley as the first Catholic Church in Palm Beach. Many of the church's architectural details were crafted by Mizner Industries in West Palm Beach. It is distinguished by its cast-stone Baroque entranceway and bell tower. The Parish house is connected to the church by a cloistered walkway.



5  
THE BRAZILIAN COURT  
301 Australian Avenue

Architects: Rosario Candela; Maurice Fatio  
Style: Mediterranean Revival  
Date: 1925 | Landmarked: 1994

In 1924, the site for the Brazilian Court consisted of a few pre-existing bungalows. Rosario Candela was commissioned in 1925 to design the Brazilian Court. He designed a two-story complex of 116 apartments centered on a courtyard in the Mediterranean Revival style. In 1936, the architectural firm of Treanor and Fatio designed the south wing, adding a 49-room addition and penthouse suites on the third floor, extending the complex from Brazilian Avenue to Australian Avenue.



9  
TOWN HALL SQUARE  
HISTORIC DISTRICT  
South County Road  
Royal Palm Way to Worth Avenue

Architects: Maurice Fatio; Harvey and Clarke;  
Addison Mizner; John Volk  
Styles: Mediterranean Revival; Moderne; Tudor  
Date: 1920s | Landmarked: 1990

The Town Hall Square Historic District is the center of local government. Visually, the area remains much as it did in the 1940s and 1950s. One, two, and three story shops of varied architectural styles create a visually complex urban environment. Town Hall and Memorial Fountain center the district. Amongst the supporting structures framing Town Hall, are the Old Daily News Building at 204 Brazilian Avenue and the Buckley Building at 365 South County Road.



13  
UNITED STATES  
POST OFFICE  
95 North County Road

Architect: Louis Simon  
Style: Mediterranean Revival  
Date: 1937 | Landmarked: 2009

In 1929, the U.S. Government granted \$80,000 to the Town for a new Post Office in exchange for the donation of land. By 1931, the Florida East Coast Railroad removed the tracks from Main Street and renamed it Royal Poinciana Way. The Company proposed the east end of the street as the new site for the Post Office. The original plans for the Post Office were completed by Mizner, however due to his untimely death, a scaled down version was completed by Louis Simon, the supervising architect for the Treasury Department. The privately-owned Post Office interiors contain murals by Charles Rosen that depict the early history of Palm Beach.



17  
BRADLEY PARK  
100 Bradley Place

Architect: Unknown  
Date: 1946 | Landmarked: 1989

Bradley Park is four and a half acres of land on the north side of Royal Poinciana Way. The site originally held the world famous Beach Club run by Colonel E.R. Bradley which provided gambling opportunities for hotel guests starting in the 1900s. Upon his death in 1946, Bradley willed the land to the Town of Palm Beach to be used as a park. The historic tea house was once a part of Bradley's private residence, and the Artemis Fountain has marked the northernmost entrance to the Town since December 1938.



6  
EVERGLADES CLUB  
356 Worth Avenue

Architect: Addison Mizner  
Style: Mediterranean Revival  
Date: 1918 | Landmarked: 1980

As Mizner's first building in Palm Beach, the Everglades Club established the Mediterranean Revival style as the standard for the finest homes and clubs of Palm Beach. The building was conceived as a convalescent home for officers during World War I but ultimately became a private club. The Everglades Club features Venetian Gothic windows, Moorish latticed wooden balconies, and a cupola derived from the Spanish missions of the American Southwest.



10  
THE FIRST  
NATIONAL BANK BUILDING  
255 South County Road

Architect: Marion Sims Wyeth  
Style: Mediterranean Revival; Neoclassical Revival  
Date: 1925 | Landmarked: 1991

Originally featuring a Moorish façade designed by Marion Sims Wyeth, the First National Bank Building, a series of six buildings, evolved over time through alterations and additions by two contemporary architects. Maurice Fatio was the second architect to work on the building in 1927. John Volk designed the Neoclassical addition on the north side of the bank in 1937 and in 1955 replaced Wyeth's Moorish façade with another Neoclassical temple front.



14  
PALM BEACH  
SYNAGOGUE  
120 North County Road

Architect: Bruce Kitchell  
Style: Romanesque Revival  
Date: 1927 | Landmarked: 1993

The Palm Beach Synagogue is a series of three buildings united to create a flowing interior space for the synagogue. The buildings were built in 1929 as separate commercial spaces by architect Bruce Kitchell in a Romanesque Revival style with Italian and Mediterranean influences. The goal was to unify the interior space while respecting the unique historic exterior and its relationship with the streetscape.



18  
ROYAL POINCIANA PLAZA  
340 Royal Poinciana Way

Architect: John Volk  
Style: Regency  
Date: 1958 | Landmarked: 2008

In 1958, John S. Phipps commissioned John Volk to create a shopping venue where the northern section of the Hotel Royal Poinciana was once located. The plaza could be designed in any architectural style, but it must endure for fifty years. Volk was inspired by the Regency style and designed an open-plan shopping plaza for commercial and retail establishments that is anchored on the west end by the Royal Poinciana Playhouse.



7  
WORTH AVENUE VIAS  
Via Mizner and Via Parigi

Architect: Addison Mizner  
Style: Mediterranean Revival  
Date: 1925 | Landmarked: 1983

The two original Worth Avenue vias, Via Mizner and Via Parigi, were created as a shopping complex in the 1920s and built in the style of a Mediterranean village, complete with intriguing pedestrian vias, lushly planted courtyards and a colonnade of covered arches on Worth Avenue. Apartments occupy the upper floors of the complex with Mizner's personal residence, Villa Mizner, located in the tower which dominates the north side of Worth Avenue.



11  
PHIPPS PLAZA  
HISTORIC DISTRICT  
South County Road  
between Seaview Avenue & Royal Palm Way

Architects: Maurice Fatio; Howard Major; Addison Mizner; Belford Shoumate; John Volk; Marion Sims Wyeth  
Style: Mediterranean Revival  
Date: 1924 | Landmarked: 1982

Phipps Plaza began as a development venture of the Phipps Family. In 1924, Addison Mizner was commissioned to design a series of shops and apartments on South County Road, known as The Plaza Building. The Plaza Building, where shops like Brooks Brothers and Bonwit Teller were located, became the anchor for Phipps Plaza. Uniquely built around an elliptical-shaped green space, rather than the usual linear or grid system, Phipps Plaza is an early example of urban design incorporating mixed-use of commercial and residential establishments. From its earliest days, Phipps Plaza has been the locale for architects, designers, and artisans, and is even today.



15  
PARAMOUNT THEATRE  
139 North County Road

Architect: Joseph Urban  
Style: Moorish and Spanish Colonial Revival  
Date: 1927 | Landmarked: 1982

The Paramount Theatre was designed by Joseph Urban, known for his work at Mar-a-Lago and the Bath and Tennis Club in Palm Beach. He began his career as a theatre designer whose work included the Ziegfeld Theatre in New York. The theatre's interior was once awash in greens, blues, and silver-toned silk murals and served as a popular location for movie premiers. At the height of its popularity, box seats went for \$1000 a season. Slated for demolition in 1980, the building was saved through an adaptive reuse project that converted much of the theatre into office space.



19  
SOCIETY OF THE FOUR ARTS  
Four Arts Plaza

Architects: Maurice Fatio;  
Frederic King; Addison Mizner  
Style: Mediterranean Revival  
Date: 1929; 1939 | Landmarked: 1979; 1995

Organized in 1936, the Society of the Four Arts commissioned Maurice Fatio to design a gallery space that same year. The O'Keeffe Gallery, designed by Mizner in 1929, was purchased by the organization in 1947. Originally known as the Embassy Club, the structure was modified to accommodate galleries and an auditorium. Fatio's building later became the King Library. The King Library's loggia has murals illustrating the "four arts" of drama, visual arts, music and literature. The nearby demonstration gardens were designed by the Garden Club of Palm Beach in 1938. The Dixon Education building is the newest addition to the Campus and once served as a school originally constructed in the 1920s by William Manly King.