

**Dallas Landmark Commission  
Landmark Nomination Form**

**1. Name**

**historic:** Stanley and Mary (Billie) Marcus House  
**and/or common:**  
**date:** March 2009

**2. Location:**

**address:** 10 Nonesuch Road, Dallas, TX 75214  
**location/neighborhood:**

**block:** A/2979 **lot:** Lot 4 **land survey:** Stanley Marcus Addition  
**tract size:** 2.9875 acres

**3. Current Zoning**

**current zoning:**

**4. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> park
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input checked="" type="checkbox"/> residence
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> religious
<input type="checkbox"/> site	<b>Public</b>	<b>Accessibility</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> scientific
<input type="checkbox"/> object	<b>Acquisition</b>	<input checked="" type="checkbox"/> yes:restricted	<input type="checkbox"/> government	<input type="checkbox"/> transportation
	<input type="checkbox"/> in progress	<input type="checkbox"/> yes:unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> other, specify
	<input type="checkbox"/> being considered	<input type="checkbox"/> no	<input type="checkbox"/> military	_____

**5. Ownership**

**Current Owner:** Mark and Patty Lovvorn  
**Contact:** Mr. Mark Lovvorn  
 10 Nonesuch Road  
 Dallas, TX 75214

**Phone:** 972. 677 1010

**6. Form Preparation**

**Date:** March 10, 2009  
**Name & Title:** Katherine Seale, Executive Director, and Daron Tapscott, Architect, Krista Rogers, Intern.  
**Organization:** , Preservation Dallas

**Contact:**

**Phone:**

**7. Representation on Existing Surveys**

Alexander Survey (citywide) local state national National Register  
H.P.L. Survey (CBD) A B C D Recorded TX Historic Ldmk  
Oak Cliff TX Archaeological Ldmk  
Victorian Survey  
Dallas Historic Resources Survey, Phase \_\_\_ high \_\_\_ medium \_\_\_ low

For Office Use Only

Date Rec'd: \_\_\_\_\_ Survey Verified: Y N by: \_\_\_\_\_ Field Check by: \_\_\_\_\_ Petitions Needed: Y N  
Nomination: Archaeological Site Structure(s) Structure & Site District

**8. Historic Ownership**

original owner: Stanley Marcus  
significant later owner(s):

**9. Construction Dates**

original: 1938  
alterations/additions: Circa 1950 and 1970

**10. Architect**

original construction: Roscoe P. DeWitt (DeWitt and Washburn Architects)  
alterations/additions: Unknown

**11. Site Features**

natural:  
urban design:

**12. Physical Description**

Condition, check one: \_\_\_\_\_ excellent \_\_\_\_\_ deteriorated \_\_\_\_\_ unaltered Check one:  
X good \_\_\_\_\_ ruins X altered X original site  
\_\_\_\_\_ Fair \_\_\_\_\_ unexposed \_\_\_\_\_ moved(date \_\_\_\_\_)

Describe present and original (if known) physical appearance. Include style(s) of architecture, current condition and relationship to surrounding fabric (structures, objects, etc). Elaborate on pertinent materials used and style(s) of architectural detailing, embellishments and site details.

**Site:**

The Stanley Marcus house is located in the Lakewood neighborhood of Dallas. Originally located on a tract of 6.5 acres. The site has been reduced to the present 3 acres. The site with few natural trees was heavily planted with trees creating view corridors particularly on the south side where the site boundary is a natural creek. The drive is located on the north side of

the structure and is removed from the street. The site was planned for the house to be invisible from the street.

### **Building Exterior (Original)**

It may be the first “modern style” family house in Dallas. Designed by Roscoe DeWitt of DeWitt and Washburn Architects. DeWitt and Washburn had designed a contemporary show house for the 1936 Texas Centennial. The Marcus house is a two-story brick veneer structure with redwood siding. The flat decks, screened porches, and horizontal banded steel windows reinforce the horizontal expression of the house.

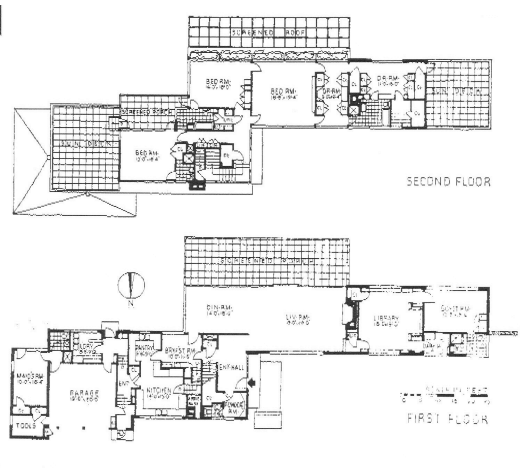
Free form in plan, the original house consisted of two shifted rectangular blocks. The overlapping joint was the point of entry, on the north side. On the ground level the public spaces were in the southern rectangle and the service spaces including the garage were in the northern rectangle.

The body of the house is predominately brick veneer. Originally, the brick was an red-orange color, common to the Dallas area. Beveled Redwood siding is used at the second level. It was used at the cantilevered balcony above the entry, adjacent to the horizontal second level windows. The brick stops at the second floor windowsills, and on second level walls that occur above occupied space.

The roofs are flat and have deep overhangs on the west and south sides of the house. The east and north are terminated at the wall line. Two different overhang conditions were an acknowledgement of the solar orientation of the blocks. The flat roof and deep overhangs reinforce the horizontal lines of the house.

The north elevation (entry side) is brick veneer with second floor horizontal band window. The ground floor windows are punch openings. A second level terrace was expressed on the right side. It is contained with an open horizontal steel railing. The center entry is formed by a shift in the floor plan. The façade at the Entry is modest and wood beveled siding is used to emphasize the offset in the floor plan at the second level. The garage was express at the far left side of the north elevation.

The south elevation faces a large expanse of lawn with a view corridor to the creek. The ground level formal room was expressed in floor to ceiling glass walls divided into five expressed structural bays. These bays were subdivided into three equally spaced window units. The window units are divided into three un-equal vertical panels. The second floor bedrooms are expressed in continuous equally spaced horizontal band operable units opening onto an open balcony. The balcony is fully covered with a cantilevered extension of the primary roof. The central blocks were flanked by one-story extensions at each side.



### **Building Exterior (Current)**

Mr. Marcus added to his residence several times. The screened south-facing porch was enclosed to enlarge the Living/Dining Rooms. During the 1950's, also on the South side, a Theater Room was added. It maintained the brick and steel casement vocabulary of the primary blocks. The height of this addition is less than the original one-story wings. It generally follows the slope of the site. There are internal steps at the entry to this room. The windows, while steel, have a different pattern. They have a two lite fixed unit over four lite operable casements. The Garage was enclosed with a new structure added to north side.

On the far west side of the public block a new library wing was added. The original one-story flanking wing of the south block was expanded by approximately 26 feet. The height matched the original one-story wing. This allowed for his constantly expanding library and collections. The expanded library wing has a single punched window in the north face.

The additions each made by Stanley Marcus continue the vocabulary of the original house. It appears that the Roscoe DeWitt continued to be the Architect for these additions. The real design was based on the notes exchanged by Stanley Marcus and the Interior Designer in New York. The additions reflected his changing needs and increasing affluence.

The brick veneer and siding have been painted by the current Owners, Mark and Patty Lovvorn. A major renovation is now planned. This will remove the added garage and remove it from the primary form of the house.

### ***13. Historical Significance***

*Statement of historical and cultural significance. Include: cultural influences, special events and important personages, influences on neighborhood, on the city, etc.*

Built in 1938, the Marcus House may have been the first “Modern style” family house in Dallas. A self-proclaimed “confirmed modernist”, the house was designed to reflect Stanley Marcus’ interest in modern architecture. His nation-wide quest to find a suitable architect included interviews with the Swiss architect William Lescaze as well as Richard Neutra of Los Angeles.<sup>1</sup> Ultimately, it was after meeting Frank Lloyd Wright that Mr. Marcus contracted with Wright to design his family home.

Mr. and Mrs. Marcus hired the local architect Roscoe DeWitt of DeWitt and Washburn Architects to assist Frank Lloyd Wright as his Dallas agent. Over the course of months however, Mr. Marcus grew increasingly frustrated with Wright’s design and over-run budget, which had ballooned from the agreed upon \$25,000 to a growing \$140,000.<sup>2</sup> Eventually, Marcus fired Wright and turned the design over to Roscoe DeWitt.

Influenced by what American modern architects Richard Neutra and Rudolph Schindler were doing in Los Angeles, Dewitt provided a modern International Style design and modified it for its local environment through materials and the design. The exterior was limited to a palette of brick, redwood siding and steel windows.

The address of 10 Nonesuch Road was the home of the Dallas native Stanley Marcus, president of the family business Neiman-Marcus. The importance of the Stanley Marcus house includes the long professional career of Mr. Marcus, the architectural decision to build a modern house in Dallas, and the Marcus family’s influence in the arts and social development of the city in the twentieth century.

In *Minding the Store*, Stanley Marcus wrote about the goal of making the Neiman-Marcus name synonymous with fashion. In addition to that, the name also gained the meaning of keeping money – derived from agriculture, oil, and electronics – in Dallas rather than sent up to New York. Neiman-Marcus was the first regional store to advertise in national fashion magazines such as “Vogue” and “Harper’s Bazaar”.<sup>3</sup> Although Stanley Marcus began merchandizing only one department in 1927, along with staging the first of the traditional weekly fashion shows. Working his way up, he became the president in 1950.

The site for the house was a gift to the recently married Mary Cantrell and Stanley Marcus.<sup>4</sup> It was given to them by Stanley’s father, Herbert Marcus. It was six-and-one-half acres immediately across from [Herbert’s] house. They had an initial construction budget of \$25,000. The city directory shows the Herbert Marcus house on the corner of Pearson and Westlake. In an interview, L.B. Houston remembered that only three families had houses

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1 Stanley Marcus, *Minding the Store*, p. 91.

2 Ibid. p. 93.

3 Ibid. p. 73.

4 Ibid. p. 91.

between Abrams Road and White Rock Lake (Saxon, 125).<sup>5</sup> Among those were Herbert Marcus and Stanley Marcus.

Stanley, from his studies at Amherst and Harvard, had become a convert to contemporary architecture. He “was an extremely sophisticated architectural client”.<sup>6</sup> With a site provided, Mary and Stanley Marcus selected Frank Lloyd Wright. *The Dallas Morning News* arts editor, John Rosenfield arranged the introduction.

The design process with Wright began with his trip to Dallas, during an unusually warm January in 1936. Erroneously believing the typical city climate always held near 70 degrees year-round, Wright designed a house with only outdoor sleeping terraces. Closet space was kept to a strict minimum, which also displeased Wright’s client. The correspondence between Wright and Marcus began cordially but ended with Wright’s termination when he exceeded the agreed budget of \$40,000. The estimated cost of the house had reached somewhere between \$90,000 to \$150,000.<sup>7</sup>

The new Marcus house was published first in the magazine “Architectural Forum,” and later in the book “The Modern House in America.” The authors’ stated purpose was to explore “modern” architecture, not as a fad, but as a representation of social and economic values; to highlight houses “which exemplify the purposes and spirit, as well as the techniques, of modern architecture”.<sup>8</sup> The Marcus house was the only house from Texas included by the editors.

Roscoe DeWitt had a major influence on the architecture of Dallas. In 1956 he was selected as the architect for the expansion of the Federal Capitol. Locally he is responsible for Woodrow Wilson High School (DeWitt and Lemmon, 1928), Museum of Fine Arts, Fair Park (1936), Cedar Springs Place (DeWitt and Washborn 1937), St. Paul Hospital (1960), and Presbyterian Hospital.

The decision to build a “contemporary” home was a political statement. Modern architecture was a new introduction to Dallas. The Marcus house preceded the only truly contemporary architecture at the 1936 Centennial Exposition, the Lescaze design Magnolia Theater. Howard Meyer began the Tiffert Israel Synagogue in 1936. Within the Lakewood neighborhood the romantic revival styles of Tudor, Italianate, and Spanish dominated. The Marcus house was a unique and singular statement. It reflected Marcus’ interest in art and architecture. Stanley Marcus would commission Edward Larrabee Barnes, Eero Saarinen (Roche and Dinkerloo), and Phillip Johnson to execute designs for Nieman-Marcus.<sup>9</sup>

The political life of Stanley Marcus continued to reflect an alternate Dallas. In 1963 he delivered the introduction for Adlai Stevenson. This was the infamous trip where the former

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5 Gerald D. Saxon, Reminiscences, page 125.

6 Larry Paul Fuller, The American Institute of Architects – Guide to Dallas Architecture with Regional Highlight, pp. 54, 83, & 95.

7 Marcus, op. cit., p. 93.

8 Ford & Ford, The Modern House in America, p.

9 Fuller, op. cit., p. 94.

candidate for the presidency was spat upon and struck on the head by a religious protestor outside of the Memorial Auditorium.<sup>10</sup> In the 1960 election the store lost many charge accounts because of Marcus' very visible support of John F. Kennedy. As a result of his support, he was appointed to the National Cultural Center Board and to Jacqueline Kennedy's "Committee for the Acquisition of Painting for the White House." Following the assassination, on New Years Day 1964, Marcus published a full page ad "What's Right with Dallas."<sup>11</sup> This was contrary to the editorials that proclaimed Dallas as the city of hate.

The home became an extension for the store and the dignitaries that were associated with the store including Fortnight. The formal dinners at the house would include guest from royalty Grace Kelly and the Prince of Monaco, Princess Alexandra of Great Britain and her uncle Lord Mountbatten, Prince Albert and Princess Paola of Belgium, the Queen of Thailand; fashion designers Pierre Balmain, Christian Dior, Estee Lauder, Elsa Schaparelli, Jerry Lewis, Eleanor Roosevelt, Norman Norrell, Bill Blass, Emilio Pucci, Roberts DeCamerino, Valentino, Mark Bohan, Yves St. Laurent, Manuel Ungaro, Givenchy, Salvatore Ferragamo, Lucien Lelong, Bjorn Wiinblad, Judith Leiber, Armi Ratiand Tai Missoni; politicians included Lyndon B. Johnson (Senator, Vice President, and President), Bruno Kreisky (PM Austria), Ambassador Henri Bonet (France), and Vice-President Nelson Rockefeller. Rockefeller wanted to compare their similar art collections.<sup>12</sup>

The modern design, unique to 1930's Dallas, reflects the progressive attitude of Stanley Marcus in art and politics. The house designed by Roscoe DeWitt remains a stark contrast to the houses of Lakewood and remains an elegant contemporary home despite its additions in the 1950s and 1970s making the 9,000 square-foot home closer to 10,000 square feet.

The present owners, Mark and Patty Lovvorn, bought the house from Stanley Marcus in 1994 – who died later in 2002 at the age of 96.<sup>13</sup> The Lovvorns listed the house as a Recorded Texas Historic Landmark in 2002.

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<sup>10</sup> Marcus, op. cit., p. 250.

<sup>11</sup> Ibid., p. 257.

<sup>12</sup> Mark Lovvorn, Application Form Official Texas Historical Marker, Letter of Stanley Marcus, March 3, 1994.

<sup>13</sup> Eric Pace, "Stanley Marcus, the Retailer from Dallas, is Dead at 96" New York Times Jan. 23, 2002.

## ***14. Bibliography***

Stanley Marcus, "Minding the Store," University of North Texas Press, 1974, 1997 ed.

Gerald D. Saxon, "Reminiscences," Dallas Public Library, 1983.

James and Katherine Marrow Ford , "The Modern House in America," Architectural Book Publishing Co., 1940.

Larry Paul Fuller, ed. "The American Institute of Architects – Guide to Dallas Architecture with Regional Highlights," McGraw-Hill, 1999.

Eric Pace, New York Times, "Stanley Marcus, the Retailer from Dallas, Is Dead at 96," January 23, 2002.

Dallas Morning News, "Dallas Architects Get Capitol Job," March, 22, 1956.

1999 Application Form Official Texas Historical Marker, Mark Lovvorn. (Includes "A Story of One Nonesuch Road" Stanley Marcus letter of March 3, 1994.



**15. Attachments**

*District or Site Map* \_\_\_\_\_ *Additional descriptive material*  
*Site Plan* \_\_\_\_\_ *Footnotes*  
*\_x\_ Photos (historic & current)* \_\_\_\_\_ *\_x\_ Other: 1937 Plans*

**16. Inventory of Structures-Historic District Only (Page \_\_\_ of \_\_\_)**

*Please complete this form for each structure in a proposed historic district*

**a. Location and Name**

**b. Development History**

Original owner: \_\_\_\_\_

Architect/builder: \_\_\_\_\_

Construction/alteration dates: \_\_\_\_\_

**c. Architectural Significance**

Dominant style: \_\_\_\_\_

Condition: \_\_\_\_\_

Alterations: \_\_\_\_\_

**d. Category**

*Contributing* \_\_\_\_\_  
*excellent example of an*  
*architectural style that is*  
*typical of or integral to the*  
*district; retaining essential*  
*integrity of design*

*Compatible* \_\_\_\_\_  
*supportive of the district in age,*  
*style and massing but is not*  
*representative of the significant*  
*style, period and detailing, or*  
*area of significance typical of*  
*the district*

*Non-contributing* \_\_\_\_\_  
*intrusive; detracts form the*  
*character of the district*

## 7. Designation Criteria

**History, heritage and culture:** Represents the historical development, ethnic heritage or cultural characteristics of the city, state, or country.

**Historic event:** Location of or association with the site of a significant historic event.

**Significant persons:** Identification with a person or persons who significantly contributed to the culture and development of the city, state, or country.

**Architecture:** Embodiment of distinguishing characteristics of an architectural style, landscape design, method of construction, exceptional craftsmanship, architectural innovation, or contains details which represent folk or ethnic art.

**Architect or master builder:** Represents the work of an architect, designer or master builder whose individual work has influenced the development of the city, state or country.

**Unique visual feature:** Unique location of singular physical characteristics representing an established and familiar visual feature of a neighborhood, community or the city that is a source of pride or cultural significance.

**Archeological:** Archeological or paleontological value in that it has produced or can be expected to produce data affecting theories of historic or prehistoric interest.

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**National and state recognition:** Eligible of or designated as a National Historic Landmark, Recorded Texas Historic Landmark, State Archeological Landmark, American Civil Engineering Landmark, or eligible for inclusion in the National Register of Historic Places.

**Historic education:** Represents as era of architectural, social, or economic history that allows an understanding of how the place or area was used by past generations.

**Historic context:** Relationship to

***Recommendation***

***The Designation Task Force requests the Landmark Commission to deem this nominated landmark meritorious of designation as outlined in Chapter 51 and Chapter 51A, Dallas Development Code.***

***Further, the Designation Task Force endorses the Preservation Criteria, policy recommendations and landmark boundary as presented by the Department of Sustainable Development and Construction.***

***Date:***

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***Chair  
Designation Committee***

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***Historic Preservation Planner***