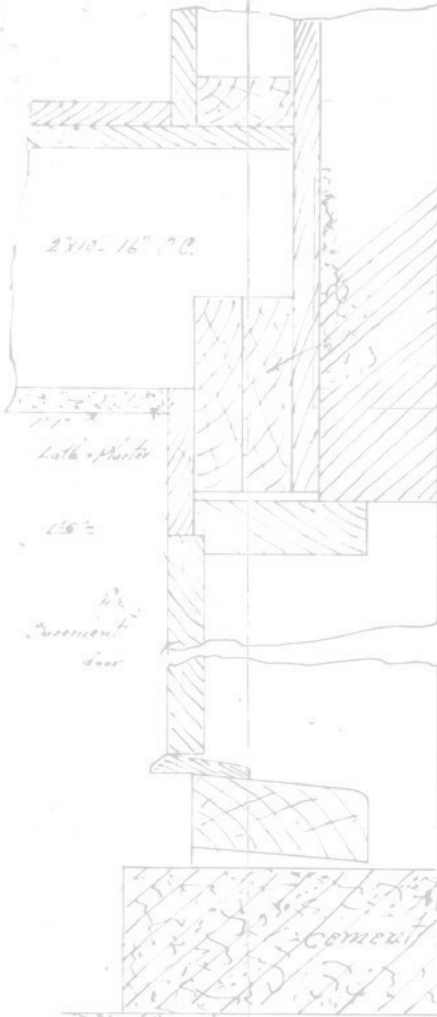


The Marston House

MUSEUM & GARDENS



PHOTO GUIDE BOOK



o. Returns

4x8

1/8

8 1/2

Finished Grade

Finished Grade



3x12

3x12

Rafters 2x6

10x20

10x20

Plaster

Brick

36\"/>

Open brick stage
1,500 sheet 1/2

Brick

Plaster ends

12'-9"

9'-8 1/2"

Brick

0.50

12'-0"

12'-0"

13'-0"

11'-0"

6'-0"

4'-0"

The background of the page is a detailed architectural drawing of a building, likely 'The Marston House'. The drawing shows a cross-section of the structure, with various rooms and architectural details. There are several windows and doors, some with dimensions like '18" x 36"', '36" x 20"', and '36" x 18"'. The drawing is labeled 'SECTION C.C.' on the right side. The title 'The Marston House' is written in a large, elegant, cursive script, and 'MUSEUM & GARDENS' is written in a smaller, bold, sans-serif font below it.

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Cover image Residence of G.W. Marston, San Diego, Cal. Postcard c. 1910.

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HISTORIC IMAGES
SOHO collection

PRIMARY TYPEFACES USED
The Cheltenham font is used for titles and footers, and was originally designed by Bertram Goodhue for the New York-based Cheltenham Press in the 1890s. Purchased and refined by the American Type Founders (ATF) in 1902, it is still used by the *New York Times* for headlines. The News Gothic font is used on the copyright page and captions. It was designed by Morris Fuller Benton and released by ATF in 1908. For much of the 20th century News Gothic was used in newspaper and magazine publishing.

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In building the city let us remember that the material things which will endure longest are those that express the spirit of man in art. In the arts of landscape and architecture the spirit of a city can be preserved for ages. - George W. Marston

Welcome to the Marston House Museum & Gardens

Built in 1905, the Marston House was designed as a private residence for George and Anna Marston and their five children: Mary, Arthur, Elizabeth, Harriet, and Helen. The three eldest children had already graduated from college when the family moved into their new home.

The house is one of California's finest examples of Arts and Crafts architecture. Designed by Hebbard & Gill, Architects, San Diego's leading architectural firm of the era, this residence is one of the most important remaining buildings designed by master architects William S. Hebbard and Irving J. Gill. The gardens were also planned by leading landscape architects of the early 20th Century. The house and gardens are listed on the National Register of Historic Places.

George W. Marston is recognized for his work as a visionary civic leader, merchant, philanthropist, conservationist, and historic preservationist.

Mary Marston lived in the house until her death in 1987. She gave the estate to the City of San Diego for the enjoyment of the public. Now a house museum, the Marston House is managed and operated for the City of San Diego by Save Our Heritage Organisation (SOHO), the region's leading advocacy group for historic preservation.



The long curved driveway leads to the porte-cochere and carriage house that were originally designed for the family's horses and carriages. George Marston purchased his first car within a year of building the house.

The large south facing terrace and covered loggia are a transition between indoor and outdoor spaces. Second floor bedroom balconies also offer protected outdoor living space. Casement windows have an upper divided-light transom, called a ventilator on the original drawings, which allows air to circulate in the room and hot air to escape. Interior window screens stay clean longer and keep the exterior appearance of the house uncluttered.

Left 1905; right 1927.







The Marstons originally purchased their acreage on a vacant, arid street (now Seventh Avenue) adjacent to the unimproved City Park (now named Balboa Park). Marston and his family transformed their wild, sagebrush-studded desert into a handsomely landscaped, tree-shaded haven with sweeping lawns by adding both formal and rustic Arts and Crafts styled gardens.

Landscape architects Samuel Parsons, Jr. and George Cooke designed the initial landscape plan from 1903 to 1907. John Nolen, Hale Walker, Thomas Church, and William Templeton Johnson designed the formal gardens from 1926 to 1928.





A wide oak front door opens into a long central hall, flanked by the library, music room, living room, and dining room.

Upon entering the Marston House, one's eye is immediately drawn the length of the house and through aligned windows at the far end to the outdoors. This choreography creates a dramatic entrance and helps visually reduce the massiveness of the large home.

A long, built-in bench tucked into the staircase on the first floor is a lovely Arts and Crafts feature. It is emblematic of the Marstons' hospitality, yet it also embraces new technology with an adjacent built-in telephone nook. This duality—elegance and practicality—is what makes Gill's mark on the Marston House so enduringly appealing.





The library was George Marston's home office and space to enjoy his collection of maps and books. The built-in bookcases hold hundreds of titles, necessary for a family of avid readers and writers.





Built-in bookcases are a design feature that eliminates excess furniture and reduces clutter. Irving Gill used his mentor Louis Sullivan's concept of "form follows function" to design elements that are structural, functional, and decorative with an emphasis on the skill of the craftsman. The walls retain their original burlap coverings, a popular wall treatment of the time.





A detail created for acoustical design, the music room is enhanced by subtle bevels in the redwood pocket doors. The room also conceals a built-in sheet music cabinet, which is inset into the wall behind the redwood paneling.



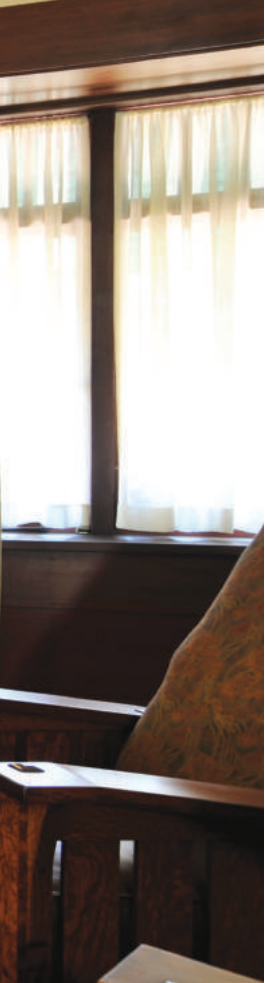




The rich redwood paneling contributes warmth, as does the commanding red brick fireplace with its Romanesque half circle. The frieze over the fireplace is a plaster replica of Donatello's marble relief.

The large open area of the living room provides ample space, while pocket doors allow flow between the rooms. Large windows and French doors invite natural light to illuminate the room.





The built-in storage cabinet, disappears into the woodwork, as the depth of the cabinet is hidden behind the wall. Butterfly, or bowtie, keys lock in place the two horizontal boards on the wainscot wall, forming a completely flush detail that is both beautiful and functional. This detail prevents cracks and separation where the two boards join together, as the wood is allowed to expand and contract under the floating edges of the wainscot trim.







The dining room was one of the most eventful rooms in the house. George Marston discussed the first plans for the Panama-California Exposition here. Anna Marston hosted Sunday dinners with an impressive list of influential people, including President Theodore Roosevelt and Nobel Peace Prize recipient Jane Addams. Helen Marston, the youngest daughter, held the first meeting of the local chapter of the American Civil Liberties Union in this room.

In contrast to the redwood used throughout the house, the dining room has quarter sawn oak built-ins and trim. The reproduction anaglypta wallpaper is painted Nile Green, a shade of green frequently used by Irving Gill.







Left Food was prepared in the kitchen and plated in the butler's pantry before being served. The countertops are wood, a softer surface that reduces noise and prevents china from breaking.

Right The annunciator (servant's bell) and speaking tube. Various rooms in the house have a button that rings the service bell; an arrow on the panel would indicate which room needed service.







The kitchen was remodeled in the 1920's adding the tile countertop and splash, while keeping the original layout. The California Cooler has a vent that is angled with the prevailing wind to capture cool ocean breezes and then push hot air out of a vent at the top. This passive cooling system kept items fresh longer. Cooling racks and storage bins provide ample space for grain and produce.





The mud room, with a sink and toilet room, sports V-groove board walls with open air lattice work above this indoor/outdoor room. This also was the service entrance for ice, milk, and grocery delivery. A pair of delightful decorative camel motif brackets hold up the wood countered sink. This room is remarkably intact.







A bank of windows alongside the upstairs landing flood the stairway and the hall leading to the bedrooms with natural light. The house was wired for electricity when it was built; the original push button switch plates are made of brass.



Common during the early 20th century, a sleeping porch hugs the north side of the home's second floor. With the Southern California climate, it was thought the night air was healthy. Open when first constructed, it was screened in shortly after the house was built.







Originally used by Anna Marston's mother, Elizabeth LeBreton Gunn, this is the only room with a fireplace on the second floor. It was later repurposed by Anna as a sitting room and office, a place to read, write letters, to keep her ledgers, and entertain close friends. An accomplished author, Anna's 1928 book about the history of the Gunn family, *Records of a California Family*, is an important resource for information about the California Gold Rush and is still in print today. Mary Marston compiled the two-volume set about her father *George White Marston: A Family Chronicle* in 1956.







The master bedroom is a large airy space overlooking the south lawn and Balboa Park. A balcony overlooks the canyon gardens and has an eastern exposure. Service call buttons in this room can go to the butler's pantry or third floor. An en suite, with bathroom and closet, is between the bedroom and the sitting room. The bathroom and closet have raised floors, and the closet has an interior window for ventilation.





Arthur Marston's room is the only bedroom with a private bathroom and shower. The walk-in closet has a built-in secretary desk. Arthur only lived in the house for a short time before getting married and moving out. He commissioned Irving Gill to design his new home, and built it directly next door.

Above Mary Marston designed metalwork and light fixtures in the 1930's for the home. This light fixture is thought to be one of her designs.





The north wing hall was built with Port Orford cedar woodwork and trim. The linen closets are next to the service staircase and near the laundry chute.





Small white label with text, likely describing the textile or photograph.







Left The second floor sleeping porch has a pierced parapet wall, which Irving Gill used on several projects. *Above* The brick arch leading to the terrace represents an early Gill feature that became a signature detail later in stucco arch designs.





Looking south, the north elevation is a grand view of the house from the formal gardens.



The garden as a whole should express the feeling of an outdoor living room, and as in a living room one usually has two especial points of interest—the hearth with places to sit grouped about it, and, if one is fortunate enough, a view from windows...The hearth in the living room becomes the wall fountain in the garden.
- Hale J. Walker to G.W. Marston, 26 August 1926, Nolen Collection.



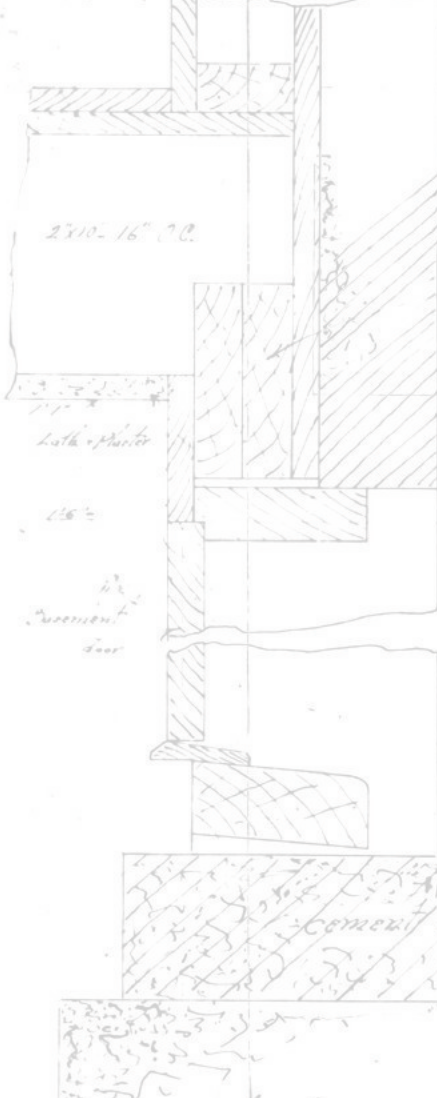
FRONT ELEV.

Indeed, many people visited the Marston home and many garden events took place over the decades, including daughters Harriet's and Helen's weddings.

In 1928, when the formal garden was redesigned, architect William Templeton Johnson created the eucalyptus leaf and pod design used on the fountain corbels, the capitals of the garden house, and on a suite of garden furniture.

Preserving these historic and cultural landscapes reflects George Marston's life values: beauty, love of nature, parks, culture, historic preservation, history, and philanthropy.



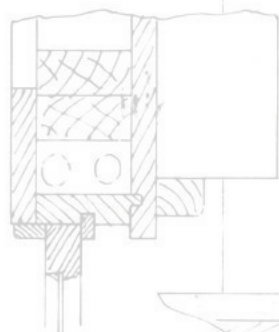
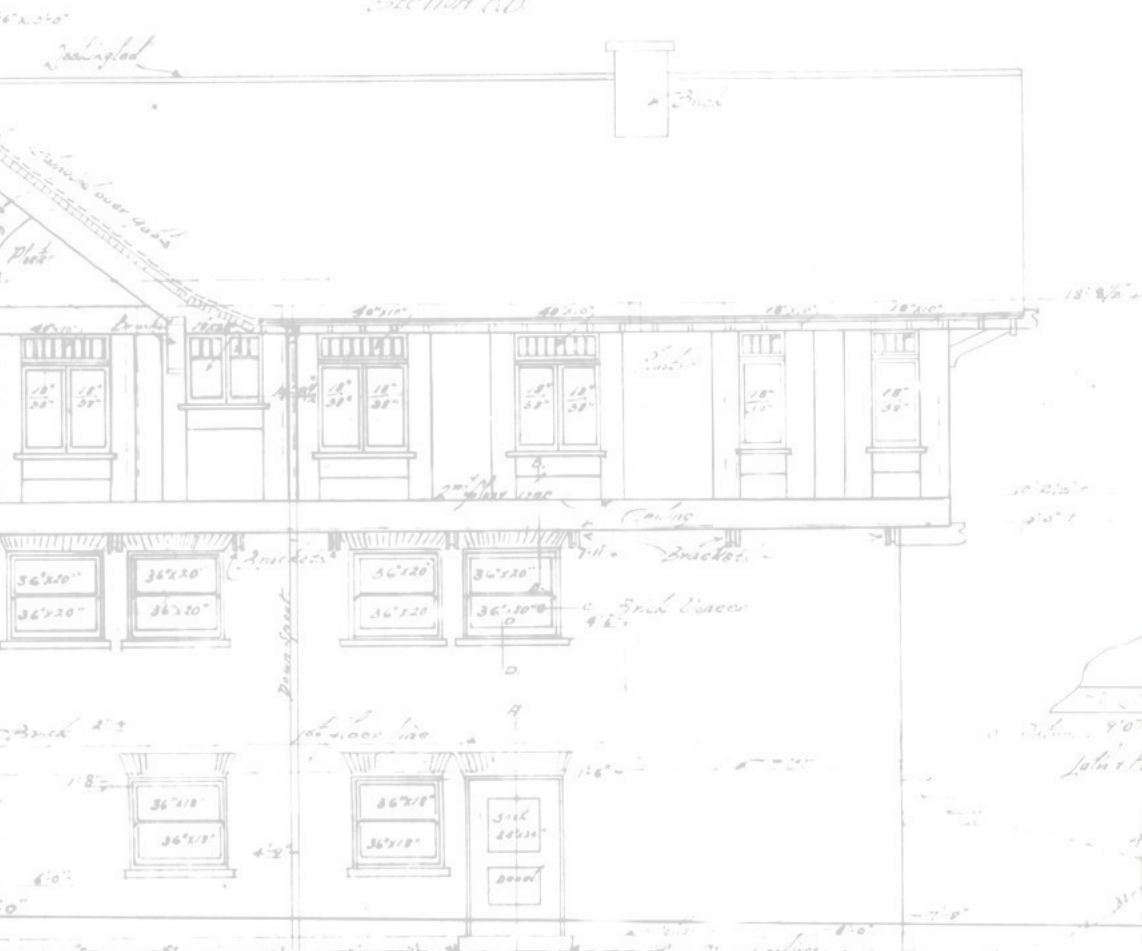


Cement Step

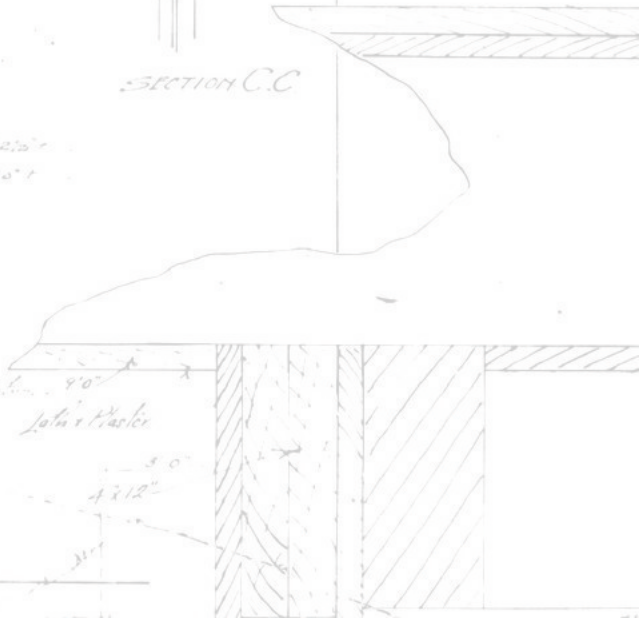
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Finished Grade

SECTION A.B



SECTION C.C





The Marston House is operated for the city by Save Our Heritage Organisation, SOHO, whose own efforts have, for the last half century, paralleled many of Marston's, with their mission of education, advocacy, and stewardship to preserve, promote, and support preservation of the architectural, cultural, and historical links and landmarks that contribute to the community identity, depth, and character of the region.

