

J. Paul Getty Museum, Ranch House
17985 Pacific Coast Highway
Malibu
Los Angeles County
California

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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

HISTORIC AMERICAN BUILDINGS SURVEY

J. Paul Getty Museum, Ranch House

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HABS NO. CA-2723-A

Location: 17985 Pacific Coast Highway, Malibu, Los Angeles County, California. Property is located approximately three miles northwest of the City of Santa Monica, and one mile east of the City of Malibu.

Topanga, California 7.5-minute USGS Quadrangle,
Universal Transverse Mercator (UTM) Coordinates:
Zone 11, Easting 355680, Northing 3768180

Present Owner: J. Paul Getty Trust
1200 Getty Center Drive
Los Angeles, California 90049

Original Use: Residence

Present Use: Museum research facility and offices; however, the building is currently vacant.

Significance:

The Getty property, including the Ranch House, was originally part of an early nineteenth century Spanish land grant. In the 1920s, Claude I. Parker, a Los Angeles attorney, purchased a portion of the property from Perfecto Marquez, a descendent of one of the area's original settlers. Parker constructed a house, the core of the extant Ranch House, and several outbuildings. In 1945, Parker sold the property to J. Paul Getty, a successful American businessman, art collector, and philanthropist. Getty made additions and major alterations to the Ranch House, creating the house that stands on the property today. In 1953, he established the Getty Museum and opened the gallery spaces at the eastern end of the house to the public. Getty added a new gallery wing adjacent the courtyard in 1957 to house his expanding collection. The eastern end of the house continued to function as the museum until 1974, when the Villa opened as the primary repository for Getty's art collection. With the Villa acting as the new museum quarters, portions of the Ranch House were altered to accommodate museum administration and conservation laboratories. Major modifications to the interior of the Ranch House and the construction of new buildings in the courtyard area were carried out during the mid-1980s.

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The significance of the Ranch House lies in its association with J. Paul Getty, an important figure of national recognition, and specifically with his establishment of the Getty Museum within the house. The period of significance for the property is from 1954, when the museum first opened to the public, to 1974 when the Getty collection was relocated into the newly completed Villa. J. Paul Getty is significant as a successful American businessman and as an art collector, and philanthropist. It was his interest in providing public access to his art collection that resulted in the creation of the J. Paul Getty Museum. Since Getty's death in 1976, the Museum and its affiliates have developed into one of the leading art institutions in the world, significant not only for the collection of art works, but also for contributions to art history, art education, and conservation research.

The Ranch House has undergone many changes in the last twenty years. Most occurred during the 1980s renovations when the conservation laboratories were built in the original gallery spaces. However, the overall character of the building's exterior, as it appeared during the period of significance, remains intact. The property appears eligible for listing in the National Register of Historic Places under Criterion A, for its association with the establishment of the "original" Getty Museum, and Criterion B for its direct association with J. Paul Getty.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of Erection:

Original construction: Circa 1922

Alterations and Additions: circa 1948, 1957, mid-1980s.

2. Architect(s):

Circa 1922: Not Known

Circa 1948: Not Known

1957: Large Antiquities Room Addition by Claude Beelman & Associates

Mid-1980s: Conversion to offices and conservation laboratories by architects Neptune & Thomas Associates

3. Original and subsequent owners:

Claude I. Parker (1922-1945)

J. Paul Getty (1945-1976)

J. Paul Getty Trust (1976-present)

4. Builder(s), contractor(s), supplier(s):

Builder(s): Circa 1922: Not Known

Circa 1948: Not Known

1957: Not Known

Mid-1980s: Not Known

Contractor(s): Not Known

Supplier(s): Not Known

5. Original plans and construction:

No original plans for the house could be located during research investigation. However, design plans (dated 1983) show the building's configuration prior to the mid-1980s alterations were found on the property. Historic photographs indicate that the building originally consisted of a two-story west wing and a one story projecting section.

6. Alterations and additions:

The Ranch House retains little of its original configuration or appearance. Numerous modifications have occurred under the ownership of J. Paul Getty and the J. Paul Getty Trust.

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The exterior has remained largely unchanged since Getty's circa 1948 alterations. Extensive interior alterations occurred during the mid-1980s conversion from gallery and residential space to offices and laboratories.

- Circa 1948: Addition of a second floor to the eastern portion of the original house. Additions included the Louis XV Room, the Hallway Gallery, the Louis XVI Room, the Small Antiquities Room, and the Courtyard. (Source: J. Paul Getty Trust).
- 1957: Addition of the Large Antiquities Room along the west edge of the Courtyard by the Los Angeles based architectural firm Claude Beelman & Associates. (Source: J. Paul Getty Trust).
- Mid-1980s: Conversion of gallery spaces to conservation laboratory and office space, completed after 1983. These changes included removal of the museum quality wall and ceiling treatments from the Large Antiquities Room, the Louis the XV Room, the Louis XVI Room, and the Small Antiquities Room. The residential areas of the house were altered to accommodate office space by removal of Getty-era bathrooms, construction of partition walls to subdivide bedroom spaces, and alteration to secondary stairway configurations. (Source: J. Paul Getty Trust and remodeling building plans dated 1983).

B. Historical Context:

Early History

The Getty Ranch House property is located within a region that has been inhabited by humans for over 10,000 years. The indigenous peoples, known as the Chumash Indians, were dominated by chiefdoms and were the most complex tribe to inhabit the American Northwest. The historical period of the project area began in 1542 when the Spanish explorer Juan Cabrillo sailed along the coast of present-day California. Early Spanish documents indicated that Chumash Indian groups occupied the modern-day counties of Los Angeles, Ventura, Santa Barbara, and San Luis Obispo, and that their year-round villages supported populations that ranged into the thousands. Recent archaeological investigations have substantiated these claims.

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During an aggressive Spanish colonization program in the eighteenth century, portions of the Los Angeles area began to be settled. By the early 1800s, Native American populations in southern California were almost entirely decimated. Following Mexican Independence in 1821 (and particularly after mission secularization in 1833), large tracts of land were granted to private citizens.

The Getty property was originally part of the tract known as Rancho Boca de Santa Monica, an early nineteenth-century land grant from the Spanish king to private citizens who either abandoned or relinquished their claim by 1838. Ysidro Reyes and Francisco Marquez then obtained official title to the property in 1839. The original grant area extended from the ocean to the southern edge of the Santa Monica Mountains, and from Topanga Canyon on the east to Cañada de Yglesia (either Sullivan Canyon or Mandeville Canyon) on the west. The Getty property lies within the western edge of the original Reyes-Marquez holding, in an area known as the Cañon de Sentimiento. Both Reyes and Marquez built homes on the land, in accordance with the provisions of the grant, though the exact locations are not known. The Rancho remained in the Reyes-Marquez families following the Mexican War, after which California passed into the possession of the United States. Through the next few decades, the original Rancho was broken up as portions were either sold outright or subdivided among heirs.

Approximately 17.45 acres of land in the Cañon, the land on which the Getty Ranch House is located, was inherited by Pascual Marquez, one of Francisco's sons, who built a ranch house on the property. The exact location and other details of this structure are not known. Pascual Marquez died in 1916, at which time the land fell into the hands of his son, Perfecto.

Claude I. Parker Era

In 1922 Claude I. Parker, a Los Angeles attorney specializing in Federal tax law, purchased the property from Perfecto Marquez. Parker was born in Illinois in 1871, the second of fourteen children. He came to California in 1892, and after working as a salesman for several years, accepted the position of deputy county tax collector for Los Angeles County, serving from 1902 until 1906. From 1906 until 1909 he was deputy county auditor, during which time he also studied law. Parker was admitted to the Bar in 1909. In July of 1909 he was appointed United States collector of internal revenue for the Southern California district by President Theodore Roosevelt, a position he served until entering private law practice in 1913.

Shortly after purchasing the property (c. 1922), Parker constructed a wood-frame, Spanish Colonial Revival style house and several outbuildings. Parker owned the house and land for 23 years, from approximately 1922 to 1945. The Parker-era house forms the core of the existing Ranch House, although only a fragment of it has any resemblance to what it looked like during Parker's time. The

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outbuildings that date to Parker's ownership and that are still extant on the site include a barn and a second grounds department structure, two residential cottages (now administrative offices), and an additional cottage (now the Public Information Office). These buildings are located to the northeast of the house, and have been altered to varying degrees since the Parker era.

J. Paul Getty Era

J. Paul Getty (1892-1976) was born in Minneapolis, Minnesota to George and Sarah Getty. He attended the University of Southern California and the University of California at Berkeley before receiving his degree from Oxford University in England in 1913. After extensive travels, he entered his father's Oklahoma oil business in 1914, and by the age of 24 had made his first million. In 1916 he moved to Los Angeles, where his parents were living for the sake of his mother's health. When George Getty died in 1930, he designated his wife Sarah, not Paul as executor of his sizable estate. During the 1930s, Paul battled many rivals for control of Getty Oil, and eventually he won. Several shrewd business deals, including some with Middle Eastern oil producing countries, made J. Paul Getty one of the richest men in the world by the 1950s. He married five times, and had several children. He left the United States for England to live at Sutton Place, his English estate, in 1951, never to return.

J. Paul Getty purchased the house and 64 acres of land in Malibu in 1945 from Claude I. Parker for \$250,000. He subsequently made significant modifications to the large home that had been built by Parker and renamed the property the Getty Ranch. The working citrus ranch was used as a retreat for himself, his fifth wife Louise (Teddy) Lynch and their son Timmy, who was born in 1946. The Gettys visited the house on the weekends away from their main house in Santa Monica before J. Paul Getty left for England.

Many alterations were made to the house during the early years of Getty's ownership. He added a second story to the original eastern one-story section, as well as several gallery rooms to the eastern end of the original house to house his art collection. These included the Louis XV Room, the Hallway Gallery, the Louis XVI Room, the Small Antiquities Room, and the Courtyard. This work was completed by 1948.¹

¹ *J. Paul Getty Museum, Calendar, Spring 1997. 1983 plan drawings of the house indicate that there were fourteen rooms downstairs, and thirteen rooms and two hallways upstairs prior to the mid-1980s alterations. The upstairs bedrooms and bathrooms were significantly altered during this conversion from residential to office space.*

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Getty began his lifelong passion of art collecting with his purchase of a landscape painting by the seventeenth-century Dutch landscape painter, Jan van Goyen. At that time, Getty recognized that he was in good position to take advantage of the Depression-era opportunities to purchase fine art at low prices, but he had no aspirations to establish an important art collection. Though a bold investor in business, he had much more modest ambitions in the art world, and purchased only that which fit his budget and his taste. He purchased other works, including some of the best pieces of eighteenth-century French furniture in the world, several carpets, renaissance paintings, and ancient sculpture, the centerpiece of which the well-known Lansdowne Heracles.² He eventually focused his collection to include eighteenth-century French furniture, Renaissance paintings, and Greek and Roman antiquities.

In the post-war years, although he was involved in business ventures, Getty became increasingly engaged in art, amassing enough to begin making gifts of his collection to various museums. Some of his colleagues suggested that rather than donating his art, he opened his own modest museum at the Getty Ranch. Getty, therefore, established a trust "... 'for the diffusion of artistic and general knowledge' and ordered further renovations to the east section of the Ranch House that would hold the new museum."³ Although Getty spent very little time on the property, he made it clear when establishing the museum that he in no way relinquished his rights to the Ranch House as a residence should he decide to return to California permanently.⁴ In May of 1954, the east portion the house, now a museum, opened its doors to visitors for the first time.

The original Getty Museum collection was housed in the five gallery rooms on the eastern end of the Ranch House, and in the courtyard, in which large antiquities were displayed. "From 1954 to 1967, the Museum was ... modest: Open just two afternoons a week, it saw barely 1,000 visitors each year."⁵ Museum visitors reached the main museum entrance, which was located at the southeast corner of the house (the Louis XV room) by passing through an opening in the west wall of the courtyard, then turning right to the entry.

Large Roman statues were placed outdoors around a patio [the Courtyard], and other antiquities were shown in one room on the ground floor. An adjacent gallery held French furniture and

² Walsh, John and Deborah Gribbon, *The J. Paul Getty Museum and Its Collections: A Museum for the New Century* (Los Angeles: The J. Paul Getty Museum, 1997), 21-24.

³ Walsh and Gribbon, 29.

⁴ Architectural Resources Group, *J. Paul Getty Museum Historic Resources Assessment* (July 1997), 7. Information derived from *Indenture of Trust, 2 December 1953, creating the J. Paul Getty Museum, Getty Archives, 83001, Box 4, J. Paul Getty Correspondence 1953-56.*

⁵ *J. Paul Getty Museum, Calendar, Spring 1997.*

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decorative arts and one of the three versions of Hyacinthe Rigaud's famous portrait of Louis XVI 'showing the leg' in his coronation robes. Down the hall was a small room with more antiquities; another gallery of French furniture, mainly from the era of Louise XVI; and a small theater with walls of red velvet and hung with twenty-odd European paintings. From the window in this paintings gallery visitors looked across the lawn to the lower reaches of the Cañon de Sentimiento and the ocean beyond.⁶

The Courtyard was located off the eastern end of the house. The square outdoor space was paved with brick, and surrounded by a stucco wall. The eastern entrance to the courtyard was marked by two opposing marble lion statues. At the center was a large circular water fountain adorned with three bronze monkeys (the "Monkey Fountain"). Along the perimeter of the Courtyard, large antiquities were displayed.

The Louis XV Room was embellished with travertine floors, carved and molded wood wall paneling and cove molding, wall sconces, at least one crystal chandelier hanging from the flat plaster ceiling, and a travertine staircase with an elaborate bronze balustrade and newel post which led to the other gallery rooms. Paintings and decorative arts were displayed in the Louis XV Room.

At the top of the travertine staircase was the Hallway Gallery, with doors leading to the Picture Gallery/Theater and the Louis XVI Room. A pair of recessed panel steel doors on the north end of the Hallway Gallery provided an exterior exit. The Hallway Gallery housed smaller antiquities, and hanging tapestries. This gallery room was simply detailed with plaster walls and ceiling, travertine floors, and a short travertine staircase with a simple wrought iron balustrade leading to the Louis XVI Room.

The Louis XVI Room also had recessed wood panel wall coverings, as well as a faux doorway, a large mirror, a crystal chandelier, and a short flight of travertine stairs with a classically detailed balustrade, which led to the base of the tower.

Off of the northeast corner of the Louis XVI Room was the Small Antiquities Room. This was a small, unadorned room that housed full-figured marble statues and busts.

The Picture Gallery/Theater was accessed through doors at the southwest corner of the Hallway Gallery. The Picture Gallery also served as a theater or auditorium, and contained an elevated stage

⁶ *Walsh and Gribbon, 31.*

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with simple proscenium arch. From the arched ceiling were hung crystal chandeliers. The Picture Gallery had wood floors, and plaster walls hung with red velvet, over which paintings were exhibited. Decorative arts were also displayed in the Picture Gallery.

The original museum entrance into the Louis XV Room was closed in 1957, when a new Large Antiquities wing was added to increase the available exhibition space. Designed by the Los Angeles based architectural firm Claude Beelman & Associates, this new gallery wing was built along the west wall of the courtyard, perpendicular to the Ranch House, and the large antiquities collection was moved inside to this space. The new entrance to the museum was through bronze doors opening directly from the west side of the courtyard into the Large Antiquities Room. Simpler in style than the original gallery rooms, the Large Antiquities Room was rectangular in plan, with a large, multi-pane window panel in the southern end. Marble statues and relief panels, as well as decorative carpets were displayed along the perimeter of the room.

As the collection grew, the need for expansion became apparent, and in 1968, fourteen years after the Museum's opening, Getty began seriously entertaining the idea of museum expansion. He gave permission for an interim expansion into the entry hallway and the living room in the Ranch House. The Entry Hall had wood parquet floors and was richly finished with smooth, dark-stained wood paneling from floor to ceiling. The Living Room also had wood parquet floors covered with a large area rug. The plaster walls were accented with a denticulated cove molding, and the ceilings had both a chandelier and track lighting. A classical polychromatic marble fireplace on the west wall of the Living Room displayed fluted pilasters with swags of grapes and capitals in the form of women's faces which supported a classical order entablature mantel. Paintings and modest furniture pieces were displayed in these additional gallery spaces.

Soon, however, the idea of a new building took hold. After entertaining several schematic ideas for the new facility, Getty decided on a building modeled on the ancient Villa dei Papiri in Herculaneum, Greece. The building was to be constructed southwest of the Ranch House, and when completed would provide 48,000 square feet of gallery space, compared to the 6,000 square feet of the Ranch House. The new Getty Museum was designed by the local architecture firm Langdon & Wilson and Stephen Garrett, with Norman Neuerberg working as the historical consultant. The facility was built at a cost of more than \$17 million, and opened to the public in 1974. Its opening effectively ended the use of the Ranch House as a public museum space.

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Post-Getty Era

Getty never saw the Villa, and two years after the opening of the new museum in 1974 he died in England, leaving the bulk of his estate to the trust he had established prior to the opening of the original Museum (Ranch House). The entire property was then conveyed to the J. Paul Getty Trust. During the 1980s, a decision was made by the Trustees not only to strengthen the museum, but also to engage in worldwide conservation; art scholarship; and public education in the arts.

After the Villa opened the Ranch House came to house museum administration, and after 1985, conservation laboratories. It served these roles until the opening of the new Getty Center in Westwood in 1998. When the function of the building changed with opening of the Villa, the decorative features of museum quality were removed from the gallery rooms. This included removal of the wall paneling in the Louis XV and Louis XVI rooms, removal of flat ceilings and the hanging chandelier light fixtures, and removal of the Louis XV staircase newel post. A small portion of the replica paneling and the replica railing in the Louis XV room remain. The stage in the Picture Gallery/Theater has been enclosed with a partially glazed wall and the wood floors covered with carpet. The parquet floors, wood paneling, cove molding, and marble fireplace surround in the Entry Hall and Living Room remain. The Ranch House is currently vacant, awaiting rehabilitation and further alteration to accommodate more modern usage as a research and conservation laboratory facility.

PART II. ARCHITECTURAL INFORMATION:

A. General Information:

1. Architectural Character:

The Ranch House is a two story, wood-framed building which exhibits Spanish Colonial stylistic influences, including a stucco exterior, casement windows, red clay tile roof, tower, and balconies.

2. Condition of the Fabric:

The overall building condition is good. The exterior has been modified extensively since the building's construction circa 1922, though it remains essentially intact from its Getty-era alterations of circa 1948 and 1957. The interior of the Ranch House has been significantly altered since the period of significance (1953-1974), and therefore, lacks sufficient integrity.

3. Summary Description:

The Ranch House today encompasses approximately 9,500 square feet, and is comprised of several sections that were constructed over a period of 40 years. The building has one- and two-story sections, southward projects at the center and at its east and west ends, and an open courtyard at its eastern terminus. The Ranch House is essentially linear in form, oriented in a northeasterly-southwesterly direction with the older sections on the west end, and the newer museum section at the east end. At the center of the south facade there is a prominent projecting two-story, semi-circular bay, of newer construction.

The Spanish Colonial style building is constructed on a continuous poured concrete foundation. It has a wood frame structural system with a stucco exterior. The building has an elongated irregular plan, with southward projections on the east and west ends, and in the middle of the building. The red tile roof is complex in form, consisting of a combination of hips and gables, portions with a parapet. The older sections of roof have a broader eave than the newer, eaveless sections. There are four chimneys, as well as several copper eyebrow vents. Windows are wood multi-pane casement, wood double hung, or newer vinyl sash.

Exterior architectural detail includes classically articulated entrances on the north elevation marking the main entrance to the residence and an entrance to the Hallway Gallery space.

The entrance to the museum from the courtyard is identified by the elaboration of the doorway with a "1946" motif above the door. The older western section has exposed hand hewn wood beams supporting the upper story over the driveway. A tower is located on the eastern

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end of the south elevation. Other features include a small niche on the upper porch of the south elevation that contains a small marble statue.

A large courtyard, originally used as outdoor exhibit space for large antiquities, is located on the east end of the building. It is bound on the west by the 1957 Large Antiquities Room and by the Louis the XV Room, on the north by a two-story laboratory/office wing, on the east by a stucco wall with a wide entrance marked by marble lion statues, and on the south by a newer, single story laboratory building. The courtyard is paved with red brick, and a fountain with three bronze monkeys at its base (the "Monkey Fountain") is located in the middle of the courtyard.

Landscape features include the semi-circular driveway that passes under second story "bridges" at the east and west ends of the building, two ponds surrounded by flagstone trails and rock walls to the north of the building, rock walls along the driveway to the north of the building and further down the hill to the south of the house, and a variety of mature landscaping.

B. Description of Exterior:

1. Overall Dimensions:

The building plan is elongated and irregularly shaped. The main portion of the Ranch House measures approximately 227 feet in length, and 50 feet in width. The width of the building at the east end Large Antiquities Room addition is approximately 108 feet. The total square footage of the building is 9,500 square feet. The Courtyard measures approximately 88 feet by 64 feet.

2. Foundations:

The building has a continuous-poured concrete foundation with partial subterranean basement.

3. Wall Construction:

The building has a wood frame structural framing system with stucco exterior walls and lath and plaster interior walls.

4. Structural System, Framing:

The structural system is wood frame.

5. Porches, Balconies, Bridges, Stairs:

An L-shaped second story entrance porch is located on the southwest corner of the house, a U-shaped, partially covered porch is located surrounding the northwest section of the house, and a narrow veranda is located along two-thirds of the first floor of the south elevation, from the driveway to the Picture Gallery/Theatre. There are two second-story "bridges" crossing the semi-circular driveway and a narrow covered balcony on the second floor of the south elevation.

At the main entrance on the north facade, there is a concrete stairway that runs parallel to the north wall providing access to the front door. On the south elevation there is a broad expansive series of semi-circular concrete steps from the rear porch to the lawn area. There is an exterior concrete staircase leading to and entry on the southwest corner of the house.

6. Chimneys:

There are three simple, stucco-covered chimneys along the roof ridge, and one on the north roof slope.

7. Openings:

a. Doorways and Doors:

The main entry to the residential section is located on the north elevation and is approached by three steps above the driveway level. This doorway is centrally located on the north elevation, and consists of a linear, classically influenced entryway that is duplicated in the museum Hallway Gallery doorway to the east. The doors are large double raised panel wood doors with no glazing and molded surrounds.

Secondary entries are located along each of the other elevations, and include unglazed metal doors on the east elevation, a raised panel wood door into the dining room from the south porch, several multi-light single and double French doors in the westernmost section of the house, and a solid door from the driveway into the kitchen area on the west. Some of the French doors have operable transoms. Exterior access to the western end of the building is provided by an exterior staircase leading to the L-shaped porch at the southwest corner of the house.

Door features include a main museum entry frontispiece on the west elevation, which includes an elaborate scrollwork motif with a molded "1946" in stucco. The two

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main entrances on the north elevation (the main residence entrance and the entrance to the museum Hallway Gallery) are marked by simple classical pilasters and entablature door surround details. Some French doors on the older western section of the house have glass doorknobs.

b. Windows:

The original fenestration patterns on all but the westernmost portion of the house have been altered. The western section retains multi-paned wood casement windows arranged singly or paired, some in sets of two or three. Banks of multi-pane wood casement windows are found on the second story of the north elevation and on the curved window on the south elevation.

8. Roof:

a. Shape, Covering, Cornice:

The Ranch House has a complex roof, consisting of a variety of intersecting gable and hipped rooflines that are covered with red clay roofing of barrel-shaped tiles. The cornice is accented with stucco cornice molding. The gable roof of the Picture Gallery/Theatre Room, is hidden by a parapet.

b. Dormers, Cupolas, Towers:

There is a hip-roof tower at the east end of the south elevation that is accessed from the Louis XVI Room by an interior spiral staircase. The stucco-covered tower has an open belfry, and a red clay tile roof.

9. Architectural Details:

Architectural details include a stucco-covered arched bridge over the east end driveway; hand hewn beams supporting the second floor over the west end driveway; copper eyebrow roof vents; a tracery vent in the upper wall of the north facade; and a small arched niche with a marble statue in the east end of the balcony on the south elevation.

C. Description of Interior:

1. Floor Plans:

The floor plan of the Ranch House is a complex juxtaposition of the older Parker-era house with the additions and new use applied by Getty. The rooms in the house are arranged in a roughly linear pattern, with hallways and stairways providing access from one end of the

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building to the other. The partial, subterranean basement is currently used for storage, and contains two rooms. The first floor contains 15 rooms, including the 4 gallery rooms that were part of the original museum, and the courtyard. The second floor contains 14 rooms and two hallways, including two gallery rooms.

a. Basement

The partial subterranean basement is currently used for storage, and contains a water heater. (See basement floor plan layout)

b. First Floor:

The 15 rooms found on the first floor are arranged irregularly in a rough L-shaped plan, which includes the 1957 Large Antiquities room addition on the southeast corner. The oldest section of the house, dating to the Parker era, occupies the western one-third of the building, and the original Getty Museum section is located in the eastern one-third. The middle section encompasses a portion of the original Parker house, which was extensively altered by Getty in the 1940s and 1950s, including the addition of a second story. The centrally located double entrance door on the north facade opens into a foyer and then a large hallway, which provides access to the Picture Gallery/Theatre (to the east of the entrance), the living room and the dining room (to the south), a hallway to the kitchen and lanai room (to the west), and a stairway to the upper floor (on the north side of the hallway). (See First Floor Sketch Plan).

c. Second Floor:

From the main entrance on the north elevation of the building, the upper floor is accessed via a semi-elliptical staircase which leads to a generous upstairs hallway.

To the east of the stair landing is the wood paneled library, to the south are three bedrooms all of which open onto a narrow southern balcony, and to the west are the rooms associated with the oldest section of the house, dating to the 1922-1946 Parker era. The eastern end of the second floor contains the Louis XVI and Small Antiquities Rooms, which are accessed via a stairway from the Hallway Gallery. The Small Antiquities Room forms a bridge over the east end of the driveway, but no access is provided to the attached building on the east.

Rooms in the western half of the upstairs have been altered by the addition of partition walls, which were installed to provide usable office space. Several rooms

have been subdivided into smaller spaces, using drywall partition walls. (See Second Floor Sketch Plan).

2. Stairways:

A centrally located semi-elliptical staircase connects the first and second floors of the main residential area of the house. This open staircase has wood paneling along the north (exterior) wall, wood treads and risers, and a wrought iron balustrade with a wooden handrail and newel post. In addition, stairs along the north wall of the building provide access to the older westernmost section of the house. These stairs are newer additions constructed to ease access to the office spaces in the upstairs of the western end of the house. In the museum, a straight stair leads from the Louis XV Room to the Hallway Gallery. This stair has travertine treads and risers and an ornate bronze balustrade in a floral motif. From the Hallway Gallery to the Louis XVI Room is a shorter staircase of travertine, with a simple wrought iron balustrade and wooden handrail. A portion of this rail has been removed at the stair landing. A similar short staircase leads from the Louis XVI Room to the base of the tower in the southwest corner of the room. The balustrade has been removed from this stair. A prefabricated steel circular staircase leads from the base to the top of the tower.

3. Flooring:

The building has carpet laid over wood floors in most of the residential areas. The bathroom and kitchen floors are covered with linoleum. The Large Antiquities, Louis XVI, Small Antiquities, and Hallway Gallery rooms all have buff-colored travertine floors with rust-red travertine inlaid boarder accents. The Louis XV Room floor is covered with an elastomeric coating. It is unclear whether this covers the original travertine floor or a concrete floor.

4. Wall and Ceiling Finish:

The primary wall and ceiling finish is wire-mesh and plaster. A small section of exposed wall in the kitchen reveals wood lath and plaster. Newer partition walls and refinished ceilings are drywall. Natural finished wood paneling was installed in the downstairs hallway, the semi-elliptical staircase, and the upstairs hallway. Wood raised-panel wall covering was applied in the dining room, the library, and the main upstairs bedroom and dressing room. In the Large Antiquities, Louis XVI and Small Antiquities Rooms, the original plaster ceilings with bed molding and plaster walls with wood paneling and detail have been removed. The ceilings are now vaulted. Skylights have been installed in the Large Antiquities and Louis XVI Rooms.

5. Openings:

a. Doorways and Doors:

Wooden door types include single- or multiple-recessed panel wood doors, paired wood raised panel doors in the main entry to the house, paired recessed panel metal doors in the north doorway to the Hallway Gallery room, multiple light wood frame French doors, and plain flat (no panel) wood doors. In the museum, both interior and exterior doors are non-original, industrial type metal doors with small vertical viewing windows.

b. Windows:

Windows in the residential area, and in the south wall of the Picture Gallery/Theatre room are wood, double hung sash or multi-pane casement sash arranged singly or in groups. Windows in the north wall of the Picture Gallery/Theatre and in the rest of the museum section are newer vinyl sash in non-original or altered openings. Windows in the museum rooms are newer vinyl sash. Skylights have been installed in the Large Antiquities, Louis XVI and Small Antiquities Rooms.

6. Decorative Features and Trim:

The wood-paneled residential entry hall has molded chair rail and baseboard details. The living room has a denticulated cornice molding and simple door and window surrounds and baseboards. On the east wall of the living room is a classically inspired multi-chromatic marble fireplace surround. The hearth, which is flush with the floor, is of white and dark green inlaid marble. On a dark green marble background, two fluted pilasters on either side of the fireplace box are decorated with fruit swags and are each crowned with an engaged sculpture of a woman's head. The frieze is decorated with abstract classical designs and a relief tablet depicting cherubic figures and fauns with a cow. The projecting cornice, which forms the mantel, is detailed with dentils. The fireplace box is lined with narrow blonde brick laid in a chevron pattern. The dining room is detailed with wood raised-panel wall covering in combination with plaster, a denticulate cornice molding, a molded chair rail, and wood baseboards. The dining room fireplace surround is of dark reddish-brown marble in a simple design. The library has raised wood panel wall covering. The main upstairs bedroom has painted raised-panel wall covering. The fireplace has a marble surround. One of the bedrooms in the westernmost portion of the house (the original two-story section) has a simple stucco fireplace with single glazed tiles applied on either side of the fireplace box as embellishment. Historic photos indicate that the chimney to this fireplace was originally located on the exterior of the eastern wall of the two-story section of the building.

as embellishment. Historic photos indicate that the chimney to this fireplace was originally located on the exterior of the eastern wall of the two-story section of the building.

In the museum rooms, baseboards and floors are of original travertine or newer vinyl. The Louis XV Room retains fragments of ceiling cove molding and wall paneling around the staircase.

7. Hardware:

Non-original door hardware predominates throughout building. The wood French doors on the east elevation of the guesthouse retain glass door knobs. The hardware on the exterior door of the Lanai Room is wrought iron. The window hardware on casement windows throughout the house consists of brass lever latches with brass hinges and stay rods on the casement windows. Hardware on double hung sash windows consists of brass sliding latches.

8. Mechanical Equipment:

a. Heating, Air Conditioning, Ventilation:

Heating: Rooms were originally heated with small, fixed fireplaces. However, a centralized HVAC system with cooling tower was installed at some later unspecified date.

Air Conditioning: The building was not originally fitted with air conditioning. A centralized system with cooling tower was installed at some unspecified date.

Ventilation: Ventilation throughout the house was originally provided via the windows. In the 1980s the museum rooms were converted to laboratory rooms and extensive ventilation systems were installed in the ceiling areas of the Large Antiquities, Louis XV, Louis XVI, and Small Antiquities Rooms.

b. Lighting:

Original electric lighting was incandescent. Non-original suspended fluorescent lighting is now used throughout building.

c. Plumbing:

Public restrooms are located on either side of the main entrance into the house. These restrooms do not contain original plumbing fixtures.

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Plumbing in the kitchen and bathrooms elsewhere in the house does not appear to be original to the house. The original bathroom spaces have been altered and are now bedrooms/office spaces. In the Louis XV Room, the 1980s conversion to lab space included installation of a series of small sinks along the west wall and along the partition wall.

d. Fixtures:

Upon visual inspection, none of the fixtures in the house are original.

C. Site:

1. General Setting and Orientation:

The overall property includes 64 acres of subtropical canyon land on the south flank of the Santa Monica Mountains, facing the Pacific Ocean. The Ranch House is essentially linear in form, oriented in a northeasterly-southwesterly direction. Within view to the southwest of the Ranch House is the Villa. Other buildings and outbuildings are located to the east and northeast of the Ranch House. The driveway loops around the house on the east, north and west sides, and continues to the southwest to connect with the main approach drive from the Pacific Coast Highway.

2. Landscaping, Enclosures:

The Ranch House is set within a steeply sloped landscape, with a wide lawn covering the slope to the southwest of the house, toward the Pacific Coast Highway and the Pacific Ocean. The grade slopes down from northwest to southeast, so that the courtyard at the eastern end is set at a significantly lower level than the rest of the house. The landscape to the north of the house consists of a steep slope with stone retaining walls, flagstone paths, trails, and ponds. The landscaped vegetation consists of Mediterranean and other drought tolerant species in addition to native California species, including coast live oaks, native sycamore, chaparral and coastal sage scrub.

The outdoor areas surrounding the house, including the sloped lawn south of the Ranch House, the north pond area, and the outbuildings, have not been significantly altered since Parker's time. However, the approach road from the Pacific Coast Highway to the house was in a different location than it is today. Approaching the house from the southwest, the drive split to form a loop around the house. To the east, the drive went northward toward the current courtyard area. It passed around the east end of the house, and continued along the

north elevation. The drive then went under the western end of the house and continued south, forming a branch that turned east below the lawn and returned to the main drive. This drive was displaced in the 1970s to accommodate the new Villa structure, which was constructed to the southwest of the Ranch House. However, on the east end of the house, the driveway appears to have more or less retained its original path north of the Villa, and the approach to the Ranch House courtyard today retains its appearance from when it served as the main museum entry.

3. Outbuildings:

None.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings:

No original plans for the house could be located during research investigation. A set of plans dating from 1983, prior to the mid-1980s alterations was located on site.

B. Early Views:

Aerial view of the Ranch House, circa 1960. John Walsh and Deborah Gribbon, *The J. Paul Getty Museum and its Collections: A Museum for the New Century*. (Los Angeles: The J. Paul Getty Museum, 1997), 30.

View of the Louis XV Room looking south. "The decorative arts galleries in the Ranch House, with opening-night guests, in 1954." Walsh and Gribbon, 32.

View of the Louis XVI Room looking south. "The decorative arts galleries in the Ranch House, with opening-night guests, in 1954." Walsh and Gribbon, 33.

View of the Picture Gallery/Theatre Room looking north. "Among the galleries in the Ranch House, the auditorium retains its original function but also served for paintings and decorative arts..." Walsh and Gribbon, 34.

View of the living room being used as a gallery, looking east toward marble fireplace. "... the long salon was a paintings gallery..." Walsh and Gribbon, 34.

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View of the Hallway Gallery, looking southeast. "...hallways housed smaller antiquities..." Walsh and Gribbon, 35.

View of the courtyard from the Small Antiquities Room, looking east, pre-1957. "... outside, larger pieces were displayed in the courtyard around a fountain adorned with bronze monkeys." Walsh and Gribbon, 35.

View of the Large Antiquities Room, looking south. "In 1957, a new gallery was built for antiquities." Walsh and Gribbon, 36.

View of the Getty Ranch, 1940s. *J. Paul Getty Museum Calendar*, (Los Angeles: J Paul Getty Trust), Spring 1997.

Aerial view of the Getty Ranch (in upper center of photograph), May 19, 1932. Air Photo Archives, University of California Los Angeles, Negative #0-3023.

C. Interviews:

None

D. Bibliography:

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Burdette, Robert J. D.D., Editor. *American Biography and Genealogy, California Edition*, volume I, illustrated. Chicago and New York: The Lewis Publishing Company, 191-.

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McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1997.

McGroarty, John Steven. *Los Angeles: From the Mountains to the Sea*, volume II, illustrated. Chicago and New York: The American Historical Society, 1921.

United States Department of the Interior. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington, DC: National Park Service, Interagency Resources Division, rev, 1991.

United States Department of the Interior. *National Register Bulletin 24: Guidelines For Local Surveys - A Basis For Preservation Planning*. Washington, DC: National Park Service, Interagency Resources Division, rev, 1985.

Walsh, John and Deborah Gribbon. *The J. Paul Getty Museum and Its Collections*. Los Angeles: The J. Paul Getty Museum, 1997.

Whiffen, Marcus. *American Architecture Since 1780 A Guide to the Styles*. Massachusetts: The MIT Press, 1993.

E. Likely sources not yet investigated:

Huntington Library: San Marino, CA

Library of Congress: Washington, DC

National Archives: Laguna Niguel, CA and Washington, DC

J. Paul Getty Museum - uncatalogued archives

F. Supplemental Material:

Draft Getty Villa Master Plan: Environmental Impact Report, volumes 1 and 2. Prepared for the J. Paul Getty Trust by PCR Services Corporation, 1997.

PART IV. PROJECT INFORMATION

The J. Paul Getty Trust desires to rehabilitate, improve, and upgrade the Ranch House. It is proposed to construct a 1500 square foot addition to the Ranch House, and a 1300 square foot

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addition to the existing conservation laboratories and facilities, and make upgrades for compliance with the Americans with Disabilities Act, and to meet the current needs of the Getty Villa staff.

The Getty Ranch House appears eligible for listing in the National Register of Historic Places as under Criteria A and B. Under the California Environmental Quality Act (CEQA), significant material alteration of a historic resource is a significant adverse impact and would have a significant adverse effect on the integrity and thus the significance of the identified historic resource, the Ranch House. The addition of a 1500 square foot addition to the southwestern wing of the building, and 1300 square feet of floor area for art and conservation laboratories and facilities southeast of the Ranch House could be considered significant alterations to the site. Areas of "primary historic importance" which would be affected by the proposed project include portions of the courtyard, exterior facades, and portions of the remaining historic fabric of the galleries. Most of the proposed alterations to the areas of "primary historic importance" will be irreversible, and many of the historic elements will be removed from these spaces.

As a component of the established mitigation measures outlined in the California Environmental Quality Act (CEQA) documentation (Environmental Impact Report [EIR]) prepared for the project, HABS Level II recordation for the Ranch House was required. It was stipulated that the recordation package include photo documentation, documentation of any existing drawings, and written relevant text. This recordation document conforms with the standards of the Historic American Buildings Survey (HABS) guidelines set forth by the National Park Service, U.S. Department of the Interior, and is being donated to the Library of Congress to partially satisfy the mitigation measures required by the project applicant, the J. Paul Getty Trust, for CEQA compliance and project implementation.

Agency: City of Los Angeles

Applicant: The J. Paul Getty Trust

Project Name: Getty Villa Master Plan

Prepared by: Janet Ostashay, Director of Cultural Resources Management
PCR Services Corporation
233 Wilshire Boulevard, Suite 130
Santa Monica, California 90401

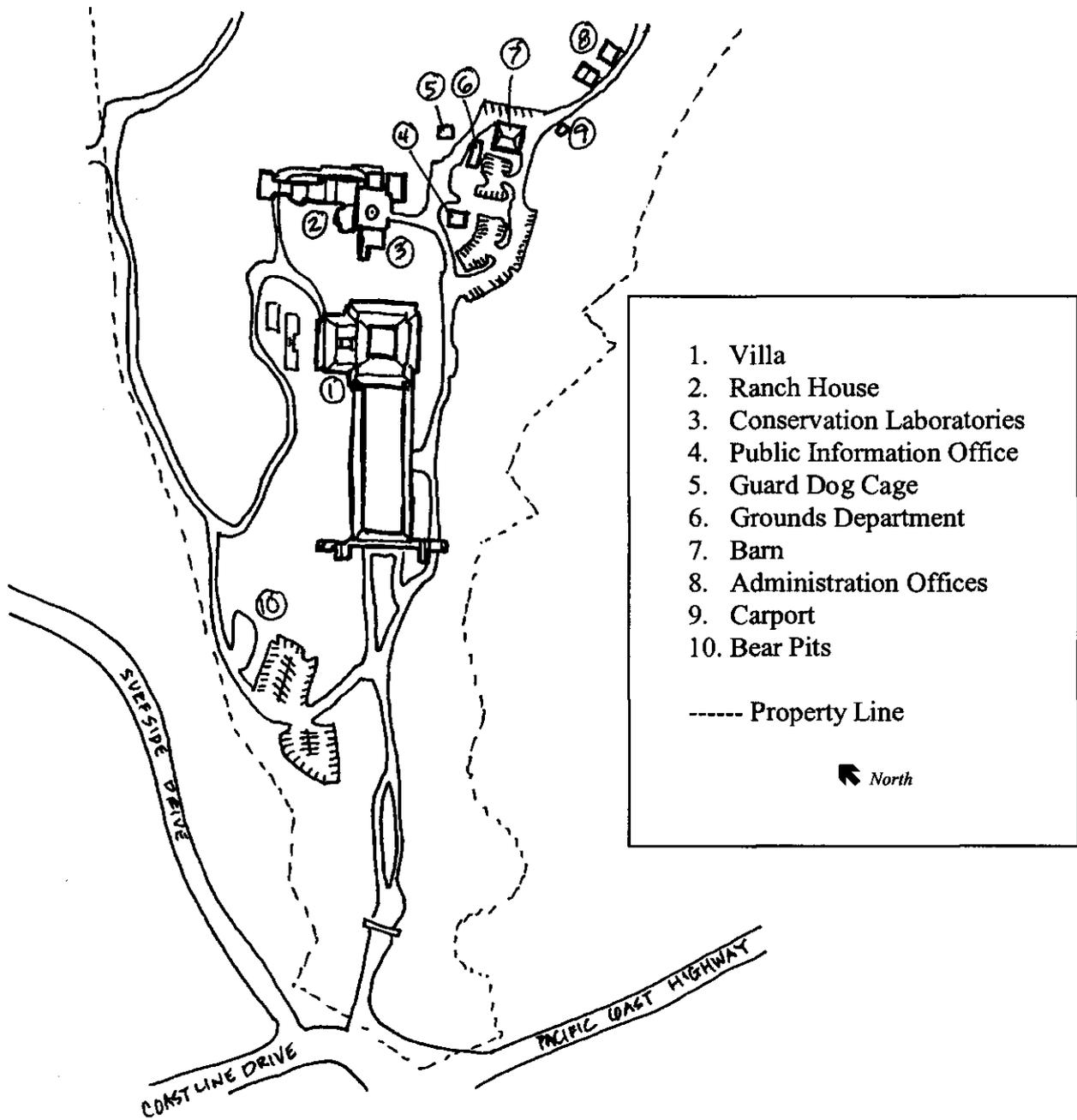
Date: September 2001

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J. PAUL GETTY MUSEUM SITE PLAN

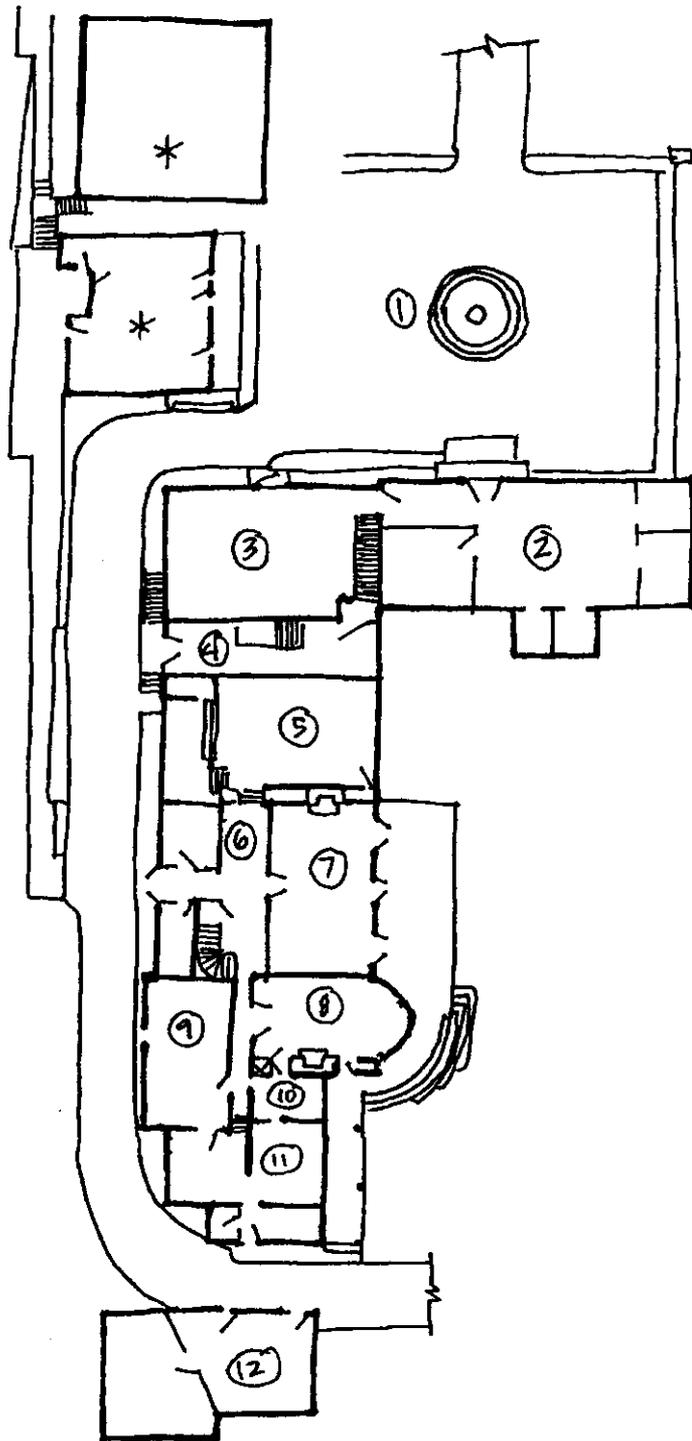


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CURRENT J. PAUL GETTY MUSEUM, RANCH HOUSE SITE PLAN: FIRST FLOOR



1. Courtyard & Monkey Fountain
2. Large Antiquities Room
3. Louis XV Gallery
4. Hallway Gallery
5. Picture Gallery
6. Entry
7. Salon/Living Room
8. Dining Room
9. Lanai Room
10. Pantry
11. Kitchen
12. Maintenance Rooms under Guest House

* Non-associated buildings

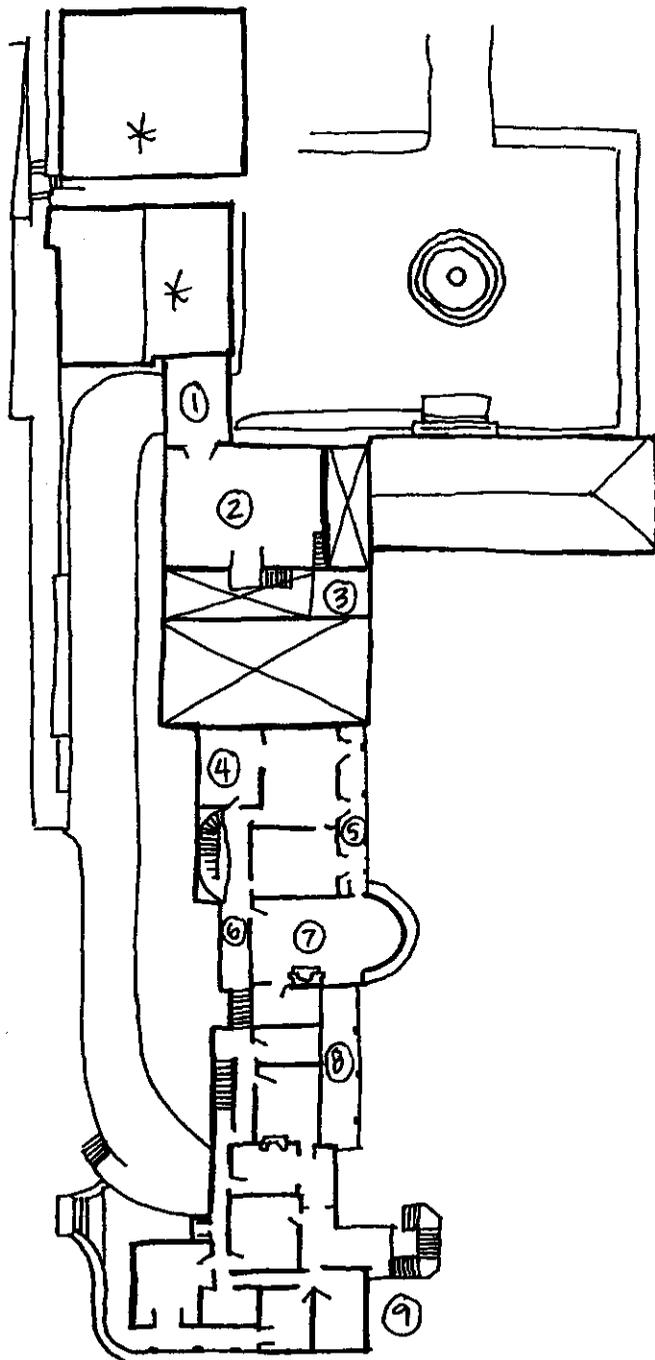
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CURRENT J. PAUL GETTY MUSEUM, RANCH HOUSE SITE PLAN: SECOND FLOOR



1. Small Antiquities Room
2. Louis XVI Gallery
3. Tower-Stairwell
4. Library
5. Balcony
6. Hallway
7. Master Bedroom
8. Breezeway
9. Guest House (now offices)

* Non-associated buildings

Note: Because spaces have been altered, second level bedrooms (except Master Bedroom) are not labeled

North