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A Perfect Roman Villa:
Executive Histories at the The Getty Museum

A thesis submitted in partial satisfaction of the
requirements for the degree of Master of Arts
in Architecture

by

Aubrey Bauer

2019

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2019

ABSTRACT OF THE THESIS

A Perfect Roman Villa:
Executive Histories at the The Getty Museum

by

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Master of Arts in Architecture

University of California, Los Angeles, 2019

Professor Michael Osman, Chair

In August of 1970, a brief was drafted and contracts were signed to construct a new building for The Getty Museum. The object of the architects', consultants', advisors', and specialists' labor was imagined by all to be a significant contribution to the public, to museums, and to the architectural record. It is their efforts, their respective ambitions, and their elaborate methods of execution that preoccupy this thesis, leaving the building aside for another day. Successful or not, it was *preceded* by a vast body of printed matter. First, the breadth of media spanning historical consultant Norman Neuerburg's collection exhibit two concepts: the construction of historical authenticity, and the peculiarity of his work as a consultant. Second, a narrow focus on the reports written by architectural advisor Stephen Garrett contextualizes issues of historical accuracy within a larger set of managerial procedures essential to the fulfillment of both the client and the brief. A trained architect, Garrett managed the entire project to the best of his abilities and, as a result, manifested a uniquely clarified case of architect *as* manager.

The thesis of Aubrey Bauer is approved.

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1. Architectural Provenance

Perched above the roiling waves of Malibu, an estate of terraced gardens and towering Ionic columns arrests the attention of travelers along the Pacific Coast Highway. The Villa de León is often mistaken for its neighbor, the Getty Villa, but it was constructed nearly fifty years prior in 1926. Beginning in the previous century, the tract of Rancho Boca de Santa Monica was carved into luxury developments much like Castellammare, a creation of architect-developer Frank Meline in the image of the Amalfi Coast, a cliff-side village thirty miles south of Naples. The villa was the first of many mansions built along its serpentine streets named after Italian cities, all constructed according to the approved Italian Revival *or* Spanish Colonial Revival styles. Such a development history wasn't unique to Los Angeles' growing elite enclaves—the 1928 issue of *Architectural Digest* featuring the Villa de León amongst the most opulent structures of California attests to a widespread romance for the architectural forms of prior epochs and distant lands.

Fifty years later, the object of privileged fantasy had shifted, yet another villa was built, wedged into a small canyon beside Castellammare. It also traded in historical forms, it also used modern construction technologies, and it also made ample accommodations for parking. Unlike its neighbors, however, the new Getty Museum circulated through the press not in terms of luxury, but in terms of historical accuracy. Experts were hired, research was conducted, and no expense escaped an elaborate process of specification and defense. The \$12 million building was borne of an institution whose operations would balloon with unprecedented velocity over the period of its production: in less than fifteen years, the museum transformed from a tax shelter to the wealthiest art buyer in the world. In the wake of Getty's death, the estimated \$1.2 billion endowment purchased a lot of art and a whole new campus, which naturally included a research

institute, which then acquired special collections, as institutes tend to do. As a matter of course, the institute also collected itself. Materials related to the construction of the villa were assembled, organized, and made somewhat accessible to the public four decades after its construction. The most material difference, then, between the Getty Museum and the Villa de León might be the fact of its archival status. While it truly would take an expert to differentiate the “accuracy” of all the columns of all the villas dotting the California coast, it is plainly unique for the plenitude of extant materials proving its accuracy to be the best of all. Even more remarkable than the content its its collection might be the fact that the building has one at all—a peculiarity that confounds the archive’s own logics, just as it reflects the building’s own production.

The curriculum of an advanced history student typically involves a high volume of brief encounters with a variety of research topics. The serial production required to develop proper argumentation also requires a medium: the historical “material” to be subjected to proper research methods. Secondary is inevitable, but primary is treasured. Despite increasing digitization, archives and special collections persist as vast wells of historical detritus *or* value, depending on the manner of its activation by the scholarly hand. This research project began in pursuit of these rituals, rather than its historical implications, and it will maintain such a course.

The archive, however, is not an inert and abstract methodological problem: they collect in certain ways, according to certain logics and histories. Architecture, in particular, presents an odd challenge to the singularity of primary sources: why toil in the reading room, when the object of research sits waiting only a few miles away? Location aside, the building’s endurance through time perpetually generates more and more “material,” suddenly demanding principles to bracket

any one set of subjects to be made available for research. A building, if not an *actually* inert physical fact, is a series of effects like any other historical phenomena. By extension, this makes the archive and its architectural holdings a matter entirely divorced from the building itself. How typical, then, for the architectural historian to focus on its origin, its design process, and all the dramas of its construction. What is so compelling about this primary source for historical meaning? Rather than simply a rehearsal of architectural teleology, this predilection seems to also be a matter of archival procedures.

Each archive demands a learning process: unlike libraries, their resources do not comprise discrete items, complete and categorized unto themselves, but contain rather large, inconsistent groups of things. The one continuity between archives is the most general: that the principle used to organize materials is typically that of an individual, a corporation, or an institution, etc. The “principle of provenance” was coincident with the modern archive, in which records became a matter of popular sovereignty for French revolutionaries. That archives should be assembled and managed by a central administration responsible to the people toppled the monarchy a second time, displacing the power to create artifacts—to create history—from a singular to a collective project.¹ With liberation, of course, came bureaucracy. Over the following decades and regimes, several organizing logics competed for systemic implementation, but in the end, it came down to a matter of provincial pragmatism. To ensure consistent archival procedures across the territory, there needed to be archivists, and despite several attempts to educate and professionalize the position, poor quality of administration was a persistent issue. Aiming for the most feasible solution, the French Minister of the Interior, Natalis de Wailly, in 1841 circulated a notice, “Instructions pour la mise en ordre et le classement des archives departementales.” Rather than organize according to chronology or type or subject, archivists were instructed:

...to assemble the different documents by *fonds*, that is to say, to form a collection of all the documents which originate from a body, an organization, a family or an individual, and to arrange the different *fonds* according to a certain order.²

The *fonds* thus became the ruling logic of the archive: the *provenance* of any document, whether it be a single individual or an institution, determines its adjacency to other documents regardless of their content or structure—no reshuffling according to chronology, media, subject, or fancy. Instead, origin became invested with considerable power, for so simple an administrative rule. Beyond its pragmatism, the principle of provenance acquired a robust mythology by the early twentieth century. Rejecting universalizing classification systems such as the Dewey decimal system, the formative archival theorist and administrator T. R. Schellenberg imagined the *fonds* as a *corpus*, full of vitality. The role of the archivist, put simply, was to classify nothing at all, while still, “revealing the content and significance of the records with which he works.”³ The first organizing principle must follow the “organic bodies” which authored the material, and the second must follow the “organic activities and transactions” for which the materials were produced. Following these procedures would ensure the “evidentiary value” of the archive. This mandate to reveal but not to classify invokes a kind of preservation logic that imagines the *fonds* as a material fact—objects whose meaning relies on their original source and their original relationship to other objects—rather than a repository of abstracted knowledge. The archive, then, is a space of imminent history, evidence that has already taken form but has not been seen.

The use of historical evidence is a vague and varied question, especially for twentieth century historiography. The domination of the *Annales* school—itsself an attempt to integrate long durations, vast geographies, quantitative sources, and psychological *mentalités*—inspired a generation of historians in the 1950s to narrow focus: not the whole history of the mediterranean, but a single day of battle, or a single small village, or a single criminal’s execution.⁴ A shift in scope naturally affected its available evidence. These microhistories, or *histoires événementales*, or

petites histoires, relied on both the existence of primary source material of adequate merit, but also of enough detail and complexity within those materials to claim legitimacy. The capacity for such granular materials to support broad historical arguments (and especially revisionist ones) attracted celebration and ire from the discipline at large. Such assessments will be left aside for this project, as will any broad speculations. A more pressing concern is microhistory's limitation to sources produced by the only bodies *capable* of such material abundance: usually states or churches. Seminal works such as *The Return of Martin Guerre* and *The Cheese and the Worms* would not have been possible without the documentary excess of prosecutors and inquisitors—a seemingly banal rhetorical power that cannot be divorced from their subjects' eventual execution.⁵ Foucault theorizes the fact of these lives, “actually risked and lost in these words,” as a moment in which the marginalized brush against power.⁶ His subjects, scraped from the *lettres de chachet*, precede the archive of the revolution—the ever churning press of public administration—and thus are only present in history through a particular genre of royal entreaty. Just as they were condemned in life, their historical residue is limited to a matter of documentary procedures. Which origin really takes priority, then, the subject or the *fonds*?

The production and arrangement of the villa's *fonds* thus provide a material image of the building and its institution simultaneously. At the time of the villa's construction, the Getty Trust was a young, slightly confused institution—only a glimmer of the overwhelming power it wields today—but one that was surrounded by determined corporate organizations like Getty Oil and Langdon & Wilson Architects. With ample material for a granular description and a transparent finding aid, the collections detailing the design and construction of the Getty Villa are fit for analysis: one of content but also of form.

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Materials related to the design and construction of the Getty Museum are held at the Getty Research Institute in Brentwood, California, at the top of a hill. Public exhibitions at the Institute occasionally draw interest from the throngs of visitors to the Getty Museum, but access to the library and special collections requires a series of forms, badges, security checkpoints, and prior status as a graduate student of an accredited research university. As a Stack Reader, the first collection I was able to request was the “Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975.” Neuerburger’s materials were acquired in 1987, with the rest of his materials collected at the UC Berkeley Special Collections. Initial processing happened in 1988, with a reprocessing and arrangement by Shannon K. Supple in 2004 (Appendix A). Norman Neuerburg, an individual, served as a historical consultant for the project. His career prior to the project was of an academic: he published original research on Roman antiquities and taught history and archaeology at a handful of Southern California universities. The papers collected in his archive are, as a result, not quite those of an industry professional: long, explanatory correspondences have no letterhead and are riddled with errors; the first six months of his invoices are handwritten on a legal pad; and a surprising number of pencil and gouache watercolor renderings are interspersed with drawings sent from the architects of record. In sum, the *fonds* is organized into six series: correspondences, lectures and manuscripts, construction reports, drawings and designs, press clippings, and photographs.

Initial contact with the Neuerburg papers satisfied initial research interests, but further work led to the “Getty Villa construction records, 1960, 1964, 1968-1986, undated, bulk 1971-1974.” Materials pertaining to the villa’s construction were assembled and reorganized by Phil Curtis in 2003, with further additions in 2012 and 2013. This collection, being a part of the Institutional Archives, required box-by-box approvals from archival staff. The *fonds* is organized into ten

series: correspondences, reports, legal, budgets, construction records, architectural drawings, models, photographs, oral and written histories, and printed matter. A significant number of materials are duplicated between the two collections, and the extent of these overlaps may be used to construct an understanding of Neuerburg's role at any one time: for instance, at what point he is copied on reports and memos, or the unprecedented fact that he attended construction site walk throughs and approved sub-contractor material orders. The same observations could be made of the Getty collection itself: the most pervasive figure is Stephen Garrett, an architect retained by J. Paul Getty to manage communications as a proto-client representative. Meanwhile, the architects of record, Langdon & Wilson, only manifest through sporadic, curt memos and a litany of construction drawing sets and specifications bulletins. Far from a comprehensive account of the building's production, then, the collection provides an account from the perspective of the client—not the personage of J. Paul Getty, but the institution of the Getty Trust, itself a network of interests and procedures capable of *producing, via collection*, the body of materials. Case in point, the voice of the eccentric himself was only ever mediated by his cadre of assistants, secretaries, advisors, and lawyers.

The two collections under consideration could therefore be understood as those of a person and an institution, each following the principles of *respect du fonds*. There is another organizing principle, however, one unconventionally limits their scope: that of the building. The remainder of Norman Neuerburg's collectable materials are actually held at the University of California Berkeley's Bancroft Library. The likelihood of records produced by the Getty Trust unrelated to the museum in the years between 1968 and 1976—whether made available to researchers or not—is undoubtable. The singularity of architectural production, in this instance, exerts an organizing provenance superior to both person and institution. These two collections find their provenance in the construction of a single villa in Malibu—cleaved from an otherwise complete

fonds of either body. According to the archive, buildings do not generate vital material, but are rather produced by it. Buildings are subject to the legacy of the architecture office. As such, their existence in the archives is typically incomplete. Perhaps this case merely constitutes a breach in archival principles, but even this particular mistake—given the volume of printed matter produced in the course of a building’s construction during this period—would be a fitting one. Simply, this thesis is not concerned with the building. Practices of demonstration, argumentation, and collaboration have left a collection of materials in parallel with an occupiable space. Any claims about their causal or temporal sequence will hopefully be avoided. Rather than attempt a broad historical argument, or even a coherent narration of the villa’s design and construction, this thesis takes up its *fonds* as a demonstration of the communicative labors intrinsic to architectural production of the late twentieth century. Being incomplete, being so delimited by its authors, what can be understood about architectural production in this unlikely case of its preservation?

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A number of relevant historical projects *could* be drawn into compelling adjacency with the Getty villa, and a number of them will—but in the footnotes. Parallel, but outside the primary narration, a footnote typically serves to buttress arguments with citational evidence. Here, the most egregious acts of narrative creation will also be ejected to the periphery as another formality irrelevant to the methodological realities of this thesis. The bulk of this text will instead comprise a critical reconstruction of various figures’ activities over the course of design and construction.

In August of 1970, a brief was drafted and contracts were signed to construct a new building for The Getty Museum. At the time, Getty’s art collection could be visited at the existing Spanish Revival ranch house, though few did. Stephen Garrett, a licensed architect in Britain, served as

Getty's representative. Bob Langdon and Ed Genter were the primary figures from Langdon & Wilson, the architects of record. Norris Bramlett was a board member of the Getty Trust, and facilitated Getty's private financial activities. Burton Fredericksen was the curator of the Getty Museum and managed Getty's art collection and purchases. Finally, Norman Neuerburg was a local historian professor hired to advise on ancient Roman architecture. Many others would provide various specialized services to varying degrees, notably the landscaper, Emmet Wemple and the contractors Dinwiddle Construction. Contracts secured, the client demanded expedience, thrift, and rigor—a model client—from all parties. The object of their labor was imagined by all to be a significant contribution to the public, to museums, and to the architectural record. It is their efforts, their respective ambitions, and their elaborate methods of execution that preoccupy this thesis, leaving the building aside for another day. Successful or not, it was *preceded* by a vast body of printed matter. As discussed, it is an incomplete body with many significant authors totally absent: one consultant and one advisor remain. Being so isolated from the privileged source of architectural knowledge—the *fonds* of the architect—what value may still be drawn out? Being so isolated from the privileged object of architectural knowledge—the building—what methods may the historian rely on?

For each collection, a chapter. First, the breadth of media spanning historical consultant Norman Neuerburg's collection exhibit two concepts: the construction of historical authenticity, and the peculiarity of his work as a consultant. One of the most immediate facts of the building is that it is a "historical" reproduction of a Roman villa. Marketing aside, the identification and satisfaction of what "historical" authenticity could be achieved relied on Neuerburg's own professional methods regarding citation and evidence. Second, a narrow focus on the reports written by architectural advisor Stephen Garrett contextualizes issues of historical accuracy within a larger set of managerial procedures essential to the fulfillment of both the client and the brief. A trained

architect, Garrett managed the entire project to the best of his abilities and, as a result, manifested a uniquely clarified case of architect *as* manager. These reports directed the work of others, but they also synthesized and narrated a whole range of specialized knowledges as a means to communicate with—and control—their demanding client.

Seeking out an explanation of the museum's design and construction is not an attempt to recuperate some teleology of design: the priority will be less the "intent" of the museum than the mechanics of its gradual resolution. The peculiarities of these collections—that they were financed, produced, and then preserved by the same institution, at different points in time—demonstrate an unfortunate challenge to this goal. The diachrony of the *respects du fonds* generally antagonizes architectural history by frustrating access to a building's production *between* authors. The breadth of material collected by the client serves our interests well, but it remains an outlier of archival procedure: furthermore, these collection's existence is likely owed to the compulsion of the Getty Trust to record and control its own trace.

In 1974, the ornate Corinthian columns of the villa attracted semiotic interpretation as would a vacuum. The building did not, however, emerge from a discourse of irony or style, but one of expertise and performance more familiar to the office tower. By virtue of this unusual project—a precious reproduction—the procedures of building come into exaggerated relief.

2. Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975

When Norman Neuerburg was hired to consult on the construction of a new museum in May 1970, the project had already been sent out for bid. Rather than a beginning, his arrival signaled a new, more concrete phase of a beleaguered plan to expand the existing Getty Museum. If his involvement was to become so critical for the final product, it is important to identify what was firmly out of his control, already fixed. Simply, it was quite a lot. Several years of proposals, negotiations, and rejections were spent attempting to satisfy both the patron's fantasies and thrift, until the prospect of a Roman building gained traction, prompting the team to begin again a series of familiar queries. What would its dimensions be? How much grading would be required? Where would cars be parked? How much gallery space could be provided? Which permits or zone changes might be required? Most importantly, how much will it cost? The client's funding was provisional until such parameters could be defined enough for reasonable estimation of cost.

A reproduction of the Villa dei Papiri of Herculaneum, unlike previous proposals, demanded research. Stephen Garrett procured obscure articles and descriptions from the British Museum, and even flew to Naples to consult with Getty's Italian architects and regional libraries. The villa was real, but buried under volcanic rock, as it had been since the explosion of Mt. Vesuvius in 79 CE. Millenia of looting and excavations focused primarily on the large quantity of bronze statues and preserved scrolls rather than the building itself. Still, a plan of the building was estimated in 1743 by a Swiss engineer in the course of another extraction—a plan complete enough for Garrett to estimate its dimensions, its massing, even several of its architectural qualities (Figure 1). Getty

approved. Yet, while the major details of the building had been fixed, its finer articulation was not, and this exploratory phase had seemingly exhausted their research capabilities. This brief research effort effectively laid the grounds for Neuerburg's authority. Though inspired by financial concerns, establishing the villa as a legitimate "source" also legitimated the methods necessary for such a task. This process also revealed that in no way did simply deciding to reproduce a historical building elucidate what it would actually look like. So, while hiring a classical expert had been dismissed years prior, at this point was deemed necessary. Neuerburg's authority wasn't immediate, of course, but cemented with the first set of drawings submitted for Getty's approval.

Tracking the first six months of Neuerburg's involvement clarifies his working methods as well as his relationships. Burton Fredericksen, curator of the Getty Museum, had initially contacted Dr. Norman Neuerburg to assist the museum in cataloging their collection of Roman antiquities as a respected, albeit convenient local expert. As his expertise became apparent, Fredericksen recommended Neuerburg for the position. Following an afternoon spent with Garrett at his Los Angeles flat, Neuerburg eagerly accepted a contract to consult on the project's historical matters, paid on an hourly basis. This work happened largely at the offices of Langdon & Wilson, where Neuerburg would visit several times a week reviewing drawings with Ed Genter. Amongst discussions of elevators, parking requirements, and air conditioning, the "extraordinarily interesting and most illuminating" contributions of the historical consultant drew more and more attention from Garrett and others.⁷ The imperative of "historical accuracy" was not fully formed at this point, but its yield was becoming compelling and apparent. Another trip to Naples was proposed and approved to support his work, fortuitously coinciding with the completion of a full drawing set. So, in December of 1970, J. Paul Getty was presented with the new Getty Museum by the historical consultant at his London estate. Neuerburg would be the only person involved in the project to actually meet him. The same courtesy was not extended to Ed Genter, nor any other

consultants. Garrett was present, and would continue to support and manage the project, but it was Neuerburg and his slides, expounding the reasoning and articulation of the design process that cemented his expertise.

After this precipitous event, Neuerburg's initial involvement expanded into a wide array of responsibilities. Testing the building's advertised "accuracy" on its own terms would be exhausting; instead, our interest lies in Neuerburg's labor. What were the limits of his authority? How did he interact with the architects? The diverse materials found in his *fonds* gesture to a diversity of performances. Research necessarily extended beyond the object of reproduction and into the general field of Roman art and architecture. Translation from research to building relied on Neuerburg's *approval* of any decision, any material, any drawing—a procedure that quickly drew his authority into more channels than his initial collaboration with Ed Genter. While his authority over historical matters flourished, his status as a consultant was nevertheless maintained. The contract detailed his task, "to supply all requested information for the appearance of those *publicly visible areas* which require historical authenticity."⁸ Seismic concerns required a reinforced concrete structure; insured art collections required consistent temperature and humidity. Yet, this pragmatic division between the surface and the interior of the building section was not a source of tension: Neuerburg's guiding scholarship was as accommodating as poured concrete.

Determining just how scholarship integrated with architecture is our focus, and Neuerburg's *fonds*, our material. How much history was enough? How was proof expressed and citations assembled? How did Neuerburg control architectural production, if at all?

This chapter reproduces the entire breadth of his materials in order to establish the logic of his work, and how it interfaced with others. In accordance with archival standards, the collection is organized into series by. That structure is retained here as a conceit: the historian's labor would be to select and bridge those elements determined to be significant. The passive force of the archive, however, is valuable to our subject. So, rather than a performance of interpretation, this chapter attempts a performance of comprehension, simply because it is the materials' existence that will elucidate his labor as much as their contents.

Considering his role as a consultant, then, is complex: while his expertise appeared to command the whole of the design process—far more than was typical for a consultant at this time—his status remained and his authority delimited.⁹ The historian was one of *many* experts responsible for the design and construction of the Getty Museum, and seeking a definitive hierarchy would be misleading and unnecessary. The idiosyncrasies of his work are too arresting to be reconciled with general practices; they *were*, however, actively reconciled into the adjacent network of highly procedural professions such as architects, engineers, contractors, and suppliers. The fact of this resolution might, if anything, be of greater historical value. Authenticity was not the subject of esoteric debate, but rather a banal series of negotiations.

I. Correspondences

The most apparent indication that Norman Neuerburg was not a professional consultant for the building industry would be his letters. Unlike his collaborators, Neuerburg had neither a letterhead nor a secretary, leaving his lengthy prose riddled with additions and the occasional misspelling, typed over with "x"s. His most frequent addressee was Stephen Garrett, the personal

advisor and professional architect that mediated Getty's interests to other parties (Figure 2). A great range of subjects appeared in these weekly transmissions, such as a broken ankle, a trip to the Legion of Honor in San Francisco, spats with the curator Burton Fredericksen, a new apartment in Los Feliz, detailed responses to queries brought up in reports, as well as general thoughts on the museum's design. More than a difference of stationary, then, Neuerburg's communications were unusual for their personal address and intricate prose: there was no assumption of professional detachment, no insertion of tables and charts, no dependence on industry-specific jargon or syntax. The letters read like a diary, inconsistent and bursting with perspective.

The sheer volume of these letters is overwhelming, and it is not immediately clear what was accomplished by them, or why they were such a consistent object of his attention.¹⁰ The first key might be a simple acknowledgement of power. Technically, Neuerburg's *provision* of historical consulting services would place Garrett, via Getty, in the role of his client. Garrett had direct control over Neuerburg's access to, and authority in all settings. Establishing the exact nature of his work in relation to the architects became very explicit early in the process. In October of 1970, Garrett explained to Neuerburg the ideal process for presenting designs to Getty, given the importance of historical accuracy:

Two other points occur to me. The first is that it seems to me important that you ensure that the stage of progress that you are at any time is consistent with that of the architects... Should [major amendments] happen I would be very sorry if you had done a great deal of work which was made redundant. But the other side of this penny is that unless your work is reasonably well advanced Ed [Genter] is not able to envisage the planning and sections as fully as he would wish. Thus, *this must remain a matter for liaison between you.*

Which is to say, the work of drawing and the work of historical scrutiny must happen simultaneously, and need not be mediated by Garrett himself. He continues:

The other point concerns the quality of the drawings you sent me. They are fine as far as they go and give me just the information that I need in order to understand the points you make in your letter. But I wonder whether you would not prefer to begin, when you are satisfied with a design, to pass it over to Ed for him to arrange for the presentation of your design to be drawn up in conjunction with the drawings that he is doing.”¹¹

Garrett judiciously clarifies that the work of historical scrutiny, as provided by Neuerburg’s expertise, would not happen through graphic demonstration, for efficiency’s sake as much as for clarity’s. As directed, Neuerburg would visit the offices of Langdon & Wilson several times a week to sit with Ed Genter for hours at a time throughout the rest of the design project. The space of direct contact between historical consultant and architect was the primary space for Neuerburg’s work. Unfortunately, it is a silent one, lost without documentation. The letters, however, remain, and they *did* constitute a part of his work in its most basic definition: Neuerburg billed Getty for writing “reports” to Garrett, each one taking one to three hours. Though these correspondences sit firmly outside his collaboration with the architects, they were an accepted—or at least compensated—form of the historian’s labor.

Running adjacent to his work with the architects, these letters established its historical grounds. His expertise, it seems, was best demonstrated through insistent, indulgent description. His early letters, especially, attempt to educate Garrett on the full breadth of knowledge he drew from to generate his recommendations for the architects. A letter just weeks after contracts were signed, Neuerburg explains the topics covered with the architects during their most recent session, filling five pages with summaries of ancient Roman architecture history:

Concerning the orders, variations on all three basic orders appear at both Pompeii and Herculaneum. Materials are tufa or brick covered with stucco; the earlier columns in tufa usually began life completely carved and without stucco, but almost all of these were stuccoes after the earthquake... At Herculaneum Doric is most common though Corinthian was used in the very luxurious Casa d’Argo and in the Palestra Grande. The only sure example of Ionic is in the upper loggia of the Casa Sannitica...

Where this example was expansive, many would be focused. More pragmatic questions of materials and tectonics would be integrated with historical context and justification. In one instance, he supplements a new set of drawings with an explanation of the use of color throughout the building (Figure 3):

On the exterior of the large peristyle added color is limited to a frieze on the long walls continuing around the corners of the façade; this is supplemented by color in the pediments of the two front windows and on the two wreaths above. One could add to this the red background of the two relief lunettes above the garage entrance and exit. As for the museum building the main areas are another frieze band quite close in color and tone to the tile roof just above it; there is also a high wainscoting of black panels framed in the same red (this black tends to be the most fugitive of the colors used by the Romans in their paints and should be so treated)...¹²

A full page of this. At the closing of the letter, Neuerburg notes that he showed a “first version” of the description to Bob Langdon, “though he made no comment.”

Neuerburg often exhibited a sharp awareness of his contractual and personal boundaries when recounting his interaction with other collaborators. If certain issues became too contentious for Neuerburg’s nerves (how tall should the period room be on the second floor?) he would withdraw on the grounds of it being outside of his scope. Inversely, when issues piqued his concern, such as the snack bar in front of the lecture hall initially designed only in the manner of “quiet elegance,” Neuerburg appealed to the fact of these areas being “publicly visible,” calling back to the original language of his contract. Some letters, marked “PERSONAL!” at the top of the page, were reserved for only the most plainspoken divulgence of opinions. When Getty suggested a more “flexible” plan be considered, communicated to all parties in Report No. 12, urgent telegrams and phone calls surged from the agitated group of architectural workers, most of all from Norman Neuerburg. In a “CONFIDENTIAL” letter to Garrett, Neuerburg exclaimed he was “more depressed than ever” at the proposal. After listing the all the reasons for mortal offense, Neuerburg entreats: “Please do not think I’m playing the ‘prima donna’ with all this.”¹³

Neuerburg could not help but explicate his entire scope of intellectual labor through verbose transcription. The reference, the drawing, even the building would not enough: the proof of his contribution and of his expertise was in his testimony. Furthermore, they were not limited to historical matters, but included architectural and interpersonal dynamics. The epistolary mode would sometimes rupture to reveal more formal expressions of this descriptive compulsion. Letters would include sections and appendices devoted to particular subjects (Figure 4). Other times, his texts would bleed into the bodies of Garrett's or Langdon & Wilson's own memos and reports (Figure 5). These shifts in format, but not in genre suggest the more professional roots of his work and of his writing as those of an academic.

II. Lectures and manuscripts

While the building slowly took shape through drawings and budgets and sub-contracts, Neuerburg produced articles, manuscripts, and lectures. The production of parallel, scholarly materials introduced other forms of architectural knowledge to the design process in a more overt expression of expertise. A text explaining "Ancient Marbles and their Uses" surveys the development of marble interior finishes across the Mediterranean, while "Wall Decorations of the Peristyles" and "Surfaces, Walls, Floors, and Ceilings" summarized the building's design for an architectural monograph that never transpired. Neuerburg's frequent and emphatic attempts to publish these works—in journals and magazines, or with presses—were largely unsuccessful. His enthusiasm eventually transferred to the numerous lectures given to associations, visitors, and other interested organizations upon the museum's opening. While Neuerburg's role as consultant was explicitly defined through contracts and communications, we can see that his discursive

methods were relentlessly academic. Understanding his methods and their translation to an architectural context must involve a consideration of his education as a historian.

With a bachelor's in Greek from the University of California Los Angeles, Neuerburg earned his master's and doctorate in 1955 and 1960, respectively, at the New York University Institute of Fine Arts. Like many American academic institutions at the time, the faculty was replete with diaspora German scholars such as Erwin Panofsky, Wolfgang Lotz, and Martin Weinberger, producing an atmosphere of serious historiographical polemics. While more fashionable methods such as iconographical analysis and interpretation no doubt influenced the young Neuerburg, he would later advertise himself professionally as a student of Karl Lehmann. Rejecting the compulsion to practice within a "school" of thought, Lehmann preferred the "pure" discipline of *archaeology*, girded by a diffuse humanism.¹⁴

Following suit, Neuerburg's own dissertation studied the "architecturally elaborated" nymphaea—a particular form of religious fountain simulating a cave spring—of ancient Italy by listing and categorizing every extant site.¹⁵ While the first several-hundred pages discuss the general characteristics and classifications of ancient nymphaea, the bulk of the dissertation follows the format of a "catalogue raisonnée."¹⁶ For each of the 228 fountains, Neuerburg recorded, "as precise a location as possible, the plan and elevation, the decoration, the hydraulic installations (waterspouts and basins), the type of construction, and approximate date," appended by a bibliography and list of published illustrations (Figure 6). The fountains are organized according to geography, from south to north and east to west, rather than any qualitative or chronological consideration. Of particular importance for the museum's design is the fact that each numbered fountain and its description, its photographs and dimensions, were generated from his own fieldwork, conducted while in residence at the American Academy in Rome from 1957-1959. The

dissertation figured itself empirical. Its methods extended beyond the existing literature, even revealing several fountains of his “own discovery as a topographer,” and into the realm of extant materials and objects. When placed back in the context of the Institute of Fine Arts, Neuerburg’s dissertation exemplified an alternate trajectory of evidence-based methodology couched in languorously verbal description. Fieldwork, lists, and classifications produced an erudite historian, whose medium of objectivity was nevertheless rhetorical.

Neuerburg’s training situates not only the excess of description seen in his letters, but also the manner of assembling many historical objects into the generalized, yet “accurate” object of the villa. Many of the texts and lectures Neuerburg *described* the features of the museum in great detail, but the unpublished manuscript “An Anachronistic Museum” makes explicit claims about the building’s *historicity*.¹⁷ Both neoclassical and modernist renditions of the public museum dissatisfied, he argued, because they both relied on a neutral relationship to use—any art would do. Neoclassical buildings were especially offensive since they emulated Roman and Greek *temples*, when the only fitting environment for aesthetic and intellectual pleasures in the classical era would have been *villa*. The appropriate fit between art and its setting extended beyond program into a phenomenological essence of place. With only a plan of the “original” villa, the “spirit and mood” would be reproduced through rare marbles, craft techniques, extravagant replicas, and even historically accurate landscaping. The effect of these elements manifests in the body of the visitor: “The exposure to color, texture, form, and even odor (from flowers and plants) can sharpen the senses of the visitor and make him more receptive to the art works themselves.” The building, though itself anachronistic, would be brought into synchrony with the collection, to be proven, perhaps, by visitors’ resulting enthusiasm for ancient Rome.¹⁸ History becomes accessible, literally, with the historian’s guidance.

Neuerburg even imagined that the building would produce archaeological knowledge, that it would “encourage a new interest in antiquity.” Research, after all, was expensive and the financial support provided for Getty’s museum—expressly for the exercise of the historian’s expertise—was a rare, desirable opportunity. The resources attached to his professorship at California State University Dominguez Hills was likely dwarfed by those of the Getty Trust.¹⁹ Funding produced scholarship proportionally. That the accumulation of “accurate,” though discrete elements could amount to architectural and historical knowledge was, after all, proven by his own dissertation and the career that followed. The synchronous power of “context” *relied* on an atomized body of “evidence.” It becomes very understandable, in this regard, that his perspective might be valuable, if not required, for all variety of tasks—identifying the same quarries used for luxury villas in first-century Herculaneum, or specifying a technique for ancient Roman terra cotta tiles enough that a Southern Californian manufacturer to produce them. Historical objects may have been fixed to their context, but it was Neuerburg who facilitated access.

III. Construction reports

In addition to researching and explaining the design of the Getty Museum, Neuerburg was an audience to the work of others. The materials copied to him as a matter of procedure also indicate the nature of his work and his responsibilities in a passive, but significant way. The secretarial staff of Dinwiddie Construction would distribute minutes for all meetings held at the job site, of which Neuerburg’s collection contains over seventy. Neuerburg regularly appears in these minutes, with action items assigned to his supervision. Neuerburg would also receive the reports distributed by Garrett which, similar to his letters, were heavily formatted and information-rich. His presence, throughout the design *and* construction process is apparent in the collected materials, just as it

was for others. Each time his participation and responsibilities were identified in the documents of others, his legitimacy was confirmed.

Presence also entailed control in unprecedented ways. Once the initial designs were approved in December 1970, excavation of the site began just three months later: Getty was insistent that construction begin as soon as possible, even to the point that Neuerburg and the architects would direct their focus according to the lead-time for materials and their scheduled installation date (Figure 7). The constant feedback between the contractors and the architects confused any standard linearity from drawing to building and, in this instance, from drawing to historical approval to building. So, Neuerburg joined the fracas, coordinating directly with sub-contractors for specifications and final approvals (Figure 8). Neuerburg even traveled again to Italy, less for research and more to assess the quarries, building products, and the craftsmanship of replicas commissioned for the building's surfaces and decoration (Figure 9). Not a matter of control, but certainly one of observation, Neuerburg also took hundreds of construction site photographs over several years (Figure 10). In part a result of the phased construction Neuerburg's already citational work was segmented and inserted directly into matters of construction. His authority moved smoothly from research to specification to installation.

IV. Drawings and designs

After a year or so, Neuerburg took a leave of absence from his university position to focus on the project full-time. Neuerburg requested "A leave of a nature valuable to the college," which allowed teaching service to accrue towards tenure during an absence. In a lengthy justification, he leveraged the nature of his work on the museum as having unique academic value:

In preparing the designs I have spent endless hours of research, often on very inadequately studied aspects of Roman architecture as I had to *decide the form of everything* from columns and capitals to doorhandles and window frames to mosaic floors and marble paneled walls and complicated ceilings to lighting fixtures to ways to mask outlets for electricity and air conditioning.²⁰

While his written correspondences and reports were resplendent with scholarly description, how exactly did a historian decide *form*? What kind of specificity was required for him to communicate to Ed Genter the difference between a First and Second Style Ionic column, for example, and clearly enough for Genter to draw and specify it? The architect was not simply left to interpret. The production and circulation of images was a central aspect of the historian's work. Ultimately these methods were unique to Neuberburg as a reflection of his scholarly practices.

Neuberburg *could* draw. Memos, budgets, and meeting minutes are riddled with small sketches of details and massings. His letters would sometimes include amateurish elevations in pencil or embellished with gouache (Figure 11). More than the drawing or the painting, though, Neuberburg relied on the photocopy as a means for his own participation. Multiples would allow Neuberburg to test versions of color palettes, like a classical paint-by-numbers: for example, the case of an Ionic column, copied from a book (Figure 12); or, a perspective sketch drawn by an architect at Langdon & Wilson (Figure 13). Neuberburg would collect photocopies of the architect's sketches for relatively ambiguous purposes, like a small plan section of a peristyle pilaster (Figure 14). Photocopies would also allow Neuberburg to transmit graphic citations to the architects, providing varying degrees of literal information. Sometimes it was as simple as a circled object from a book, indicating elements that he wished the architects to incorporate into the building (Figure 15). Another photocopy of a column profile provided measurements (Figure 16). A citation even made its way onto a reflected ceiling plan, the design attributed to Francesco Borromini with a note that "All decorative work shall be as directed by Dr. Norman

Neuerburg” (Figure 17). It would be a mistake to then dismiss these objects as passive copies; the process of duplicating, accumulating, and transferring these images was a generative one.

Practices specific to the photocopy extended conceptually to other forms of graphic citation. If measurements couldn’t be found in a book, they could be taken from the ruins themselves. At several points, Italian architects were commissioned to measure, and sometimes trace, building ruins specified by Neuerburg (Fig. 18). The commission of several bronze statues to complete the “original” collection of statues at the Villa dei Papiri—and Neuerburg’s scrutiny over the process—further blurred the mechanics of copying versus producing (Figure 19). The most severe, if unrealized, moment of this practice was the archaeological excavation of the “original” building. Getty and Garrett entertained the idea, proposed by Neuerburg, for some time before deciding the work too costly and too difficult—likely because archaeology *was* costly and difficult.

Tragically, the very empiricism that enabled the selective, “authentic” reproduction of ancient Roman architecture made its “scientific” conclusion—an excavation—logistically impossible. Much like his dissertation, Neuerburg imagined himself a generative scholar, one capable of extending beyond existing literature and into the site, and into the past, itself. The spectrum of citational practices flowed seamlessly from identification to creation.

The accumulation of forms, of images, of profiles and details was integral for Neuerburg’s ability to respond to the more pragmatic needs of the architects. Historical or not, it was a new building with new problems and constraints. A close comparison against the original is just unnecessary, as nearly every basic detail of the new museum—plan, dimensions, height—diverged plainly from ancient residence. No matter. Neuerburg’s descriptive correspondences to Garrett were entirely absorbed with the crude negotiations between the two buildings, the most obvious gaps resulting

from the decisions made before his arrival regarding the translation of a Roman villa into a contemporary museum. Regarding the exterior walls of the parking structure, Neuerburg writes:

The other matter concerns the sea façade which has been latched to the hillsides with arches giving something of the appearance of an aqueduct. I like the effect but although an aqueduct apparently did flow under the villa in the zone of the atrium and I know of a similar arrangement in a villa in Tivoli, I don't know of one utilizing an aqueduct arcade as part of the substructure. The aqueduct of Hadrian's Villa at Tivoli was built against the substructures of the so-called "Liceo."²¹

At many points in Neuerburg's letters throughout the project, this sequence of logic would repeat: first, an *acknowledgement* of deviation from the "original," followed by a *reference* to alternative or supportive instances of the architectural feature in question. He continues: "Further searching should turn up a better example. Lack of a perfect parallel would be no reason to reject the design, but I like to be able to respond to any objections based on historical grounds." The threshold for his approval was not based in the object, but in its scholarly frame.

Neuerburg's historical methods of un-hierarchical accumulation and description facilitated his primary function in the design of the museum, as a resource for interchangeable, but "accurate," architectural elements. The miscellany of media used by Neuerburg and the architects—scribbles, lithographs, photocopies, articles, measurements, and photographs—were consistently citational, and were consistently subject to Neuerburg's professional opinions. Systematically judging the quality of those assessments would be an exercise in absurdism. Yet, how else is an understanding of the building constructed, if not in the minutiae of such design decisions? The answer offered here is somewhat paradoxical: that the fact of historical accuracy was pursued and accomplished in earnest, even while the building was an entirely unique fabrication. That authenticity must be tied to an "original" is implicitly rejected in the case of this reproduction. How could it not, when the actual villa was, and still is, encased in volcanic rock from the eruption of Mt. Vesuvius? Neuerburg frames this question of the "original" as, in the end, a question of professional protest.

An anticipation of citational defense. The gap between the ancient ruins and their contemporary composition even *opened up* space for historical knowledge, one that was inherently verbal and argumentative. This process was not done holistically, but bit by bit, each form of evidence unto itself, no one detail necessarily compromised by the others. The accumulation of adjacent architectural elements was leveraged, exchanged, and contextualized in order to fabricate a new, accurate historical fact.

V. Press clippings

On a January evening in 1974, a reception for select members of the region's art and architecture intelligentsia opened the Getty Museum to the public. As reported in *The New York Times*, impressions that evening ranged from “an intellectual Disneyland” to “just marvelous,” a narrative of extremes that would persist in the months and decades following its completion.²² Charges of kitsch, inaccuracy, and architectural degeneracy were lodged by scandalized critics, while visitors consistently overwhelmed the villa's sub-peristyle parking garage.²³ Ada Louis Huxtable wrote in *Progressive Architecture* that “the scholarship that went into the building no more accounts for the museum's popularity than the 5/8” scale of Disneyland explains the appeal of that fantasy world.”²⁴ Perhaps, but the critic did correctly identified the obvious tension between rigor and interpretation that would confound both its supporters and detractors alike.

The cacophony of objections regarding ethics, historicity, simulation, and wealth distribution, revealed an inconsistency in critics' interpretation of and assumptions about “historical accuracy,” but also that clarity wasn't really necessary in order to offer an opinion. For Neuerburg, this aspect of the project had only one meaning—rigor and legitimacy—and its dismissal from critics

incensed him, as they generally lacked the credentials necessary for scholarly evaluation. While a dazzled, but ignorant public fulfilled the mission of the museum, judgement of its “accuracy” could only be made on grounds of expertise. Neuerburg penned a litany of anxious letters to anyone who would listen about the injustices:

“The public loves the building but the press generally has been most unkind, including the snotty little bitch that wrote the dumb article on the opening which appeared in the N.Y. Times (I made the mistake of being helpful and courteous to her!). The severest criticism comes from *those who know least about what they are talking.*”

This particular tirade was directed to the Phyllis Pollak Katz, the editor in chief of the *Archaeology*. They were negotiating a special edition of the academic journal, pitched by Neuerburg in anticipation of the project’s celebration as a scholarly accomplishment (Figure 20). He attempted to get the editors to curate the whole issue to focus on Roman antiquities, but was only able to secure one article about the museum, plus a color rendering on the cover, paid for by the Getty Trust. Peer review was a critical phase of academic production; but a building was not a text. For years following its opening, Neuerburg’s ego was. The frequent tours and lectures he gave to visitors provided some relief, receiving enthusiastic letters of gratitude for his passion and intelligence (Figure 21).

While the reactionary critic may have missed such devoted historical efforts, several were merely fascinated by its sober execution. Charles Jencks, aside from his allegation of “Post-Modern” qualities, celebrated the modern technologies that made “fairly accurate historical simulation” a reality: xerox, film, synthetic materials, specialists, air-conditioning, temperature control, and the structural prowess of perching a peristyle on top of a parking garage. Much greater than “nineteenth-century revivalists” could have achieved, and perhaps even the Romans, themselves.²⁵ Reyner Banham, meanwhile, detected a latent *procedural*, rather than historical, rigor in the building’s pristine edges:

They have done it with such bureaucratic precision and lack of wit that it is, I think, pointless for Getty-bashers to try and question its accuracy. Neuerburg, I am sure, can quote chapter and verse for every triglyph, bucrane, niche, and astragal, because I have heard him doing it, in tones of mortal offense at being queried. The erudition and workmanship are as impeccable, and absolutely deathly, as this kind of pluperfect reconstruction must always be.²⁶

Even when recognized, Neuerburg's extreme efforts could not easily resolve into the building as a material fact. Without his guiding narration, as it would be the majority of the time, the building's meaning became unstable. Everyone could at least agree that, as a museum, it functioned well: it featured modern sprinklers and a security system, elevators and a snack bar. For some, it was a nice afternoon activity, an insult to architectural genius, a peculiar achievement of construction, or, in the eyes of a select few, a perfect Roman villa.

VI. Photos, slides, negatives

In the wake of a tumultuous opening, a publication was finally produced by the museum to definitively explicate the building. The book, *Herculaneum to Malibu*, narrates a journey through the building and its historical connections to ancient Rome. The text, written by Neuerburg, was very similar to his letters and reports, but the references achieved an air of finality, suddenly invested with hierarchies of coherence: the inner peristyle is in the Pompeiian First Style, also known as the incrustation style, with walls copied from the House of the Faun; by contrast, the main peristyle is painted in the Pompeiian Second Style of architectural illusionism.²⁷ The guide doesn't expand far beyond the building and its sources, but it is accompanied by exquisite photographs which are occasionally placed next to a similar photograph of *ruins*. The similarity between the two subjects makes their purpose obvious: not merely the provision of additional context, but proof of identity between old and new. The first is a comparison between the

peristyle of the Villa di San Marco at Stabiae on the Bay of Naples and the peristyle of the Getty Museum as seen from the upper porch, a sliver of the Pacific Ocean peeking through (Figure 22). Other sets feature a mural, a fountain, a “wall decoration,” a false loggia, fluted columns (Figure 23), another fountain, and a marble capital. Eight sets photographs are included in the guided tour, but Neuerburg’s collection contains over thirty sets of these highly staged photographs (Figures 24). The composition of each set carefully frames the features being associated, further suggesting that all photographs were taken by Neuerburg himself. *Herculaneum to Malibu* thus presents its textual and visual media to be incorporated into the art historical record, proof of architectural identity in the format of a slide comparison lecture .

The narrated slide deck recalls another critical moment for the project four years prior, in London at Sutton Place. En route to Naples, Neuerburg was given the task of presenting the first full set of designs he and Ed Genter had developed. The significance of the presentation elicited a flurry of anxious communications in the weeks prior. Stephen Garrett worried to trustee Norris Bramlett that Neuerburg wasn’t a “sharp-witted businessman,” and would be “diffident in putting forward his own point of view.”²⁸ Bramlett responded with assurance that “Mr. Getty will be impressed with him and will feel more comfortable making decisions based upon Dr. Neuerburg’s recommendations.”²⁹ Ed Genter sent confirmation that “Norman understands our thinking on construction processes, labor-union conditions and the other local facets and will bring his ideas to you with our most enthusiastic hopes for their acceptance and completion.”³⁰ We can see, here, the project’s realization in microcosm. Neuerburg was the first and the last to explain the building. He was oddly made accountable for drawings and construction procedures. Yet, the definitive performance was a slide presentation expounding the wonders of first-century Roman architecture, perhaps using the same slides offered to readers of the official guide (Figure 25).

The imperative for accuracy was bolstered and transformed by his explanatory performance, and for this reason he was conferred authority. Neuerburg's degree of control and his working methods were unprecedented: he would spend multiple days a week working with Ed Genter at Langdon & Wilson; he was required to give written approval of all final drawings, budgets, and material orders; he attended nearly all construction site meetings; and he directed his own professional resources to its proper documentation. Although the force of historical accuracy was diffused amongst colleagues and procedures, it was still a managed authority. The client and his representative dictated the unusually long reach of his contract. Furthermore, Garrett and other team members had no issue absorbing Neuerburg's idiosyncrasies. Where Neuerburg lacked professional boundaries, those of his colleagues would suffice. That Neuerburg was integrated into, rather than controlled a field of procedures directs us toward the architectural consultant, Stephen Garrett, in the next chapter. Neuerburg's access to the breadth of materials and practices necessary to produce architecture relied on their prior existence, and its proven efficiency. His collected materials present an image of those professional relationships, as well as the value he offered to *their* work. Ultimately, the museum was a building. It was a diffuse network that allowed a historian to flirt with authorship, and the very same network that would suppress it.

3. Getty Villa construction records, 1960, 1964, 1968-1986, undated, bulk 1971-1974

Attribution for the design of the museum was given, in various publications, to either: the patron himself, J. Paul Getty; the archaeological consultant, Dr. Norman Neuerburg; the consultant to the trustees, Stephen Garrett; or, of course, the architects of record, Langdon & Wilson.³¹ Most contemporary accounts of the Getty Museum position the project as an exceptional case: either for its attempts at historical reconstruction, its display of eccentric wealth, or some combination thereof. The facts of its production indicate a more banal reality: that, while the museum polarized various audiences, its realization was entirely commensurate with larger transformations in architectural organization and labor during this period. Furthermore, those same points of exceptionalism provide opportunities to examine systemic transformations in practice. Ultimately, the villa was not borne of architectural genius, but of the meticulous articulation of client fantasies, managerial testimony, and tectonic resolution.

The contents of this collection are particularly representative of the client's behaviors: what objects do they encounter, and how do they establish value? Our focus will attend to the relative absence of the client, the limited presence of the architects, and their respective management by Garrett. Getty, of course, would never have the need to produce material that wasn't authored by someone else, probably a representative such as Garrett. Regarding the architects, Langdon & Wilson, the considerable volume of drawings, billings, specifications, contracts, and occasional letters and reports from Robert Langdon are entirely formal. If Neuerburg's labor required us to consider the entire *breadth* of media used to carry out his authority as a consultant, our confrontation with the client's own *fonds* would best be served by a *narrow* focus on Garrett's managerial efforts. Where

Neuerburg was expansive, Garrett was reductive. His reports were directed towards Getty, but circulated for the instruction of all involved. His performance of servicing and directing the client's comprehension was a public one. Specifically, we turn our focus to the sixty reports Garrett wrote and distributed between August 5, 1969 through July 13, 1973 which rigorously narrated the project as a means to organize and control it.

II.B. Reports from Stephen Garrett

For the duration of the project's design and construction, Garrett would act as Getty's representative in all manners. He would distribute lengthy reports, pen myriad correspondences, and likely take even more phone calls—all the responsibilities that we might today expect of a client manager or representative. Yet in isolation from this context, Garrett was unequivocally an architect. He worked as a licensed professional in his native England for several decades before coming into contact with the client that would singularly re-orient his career and life.³² His education at Cambridge University during the 1950s was oriented towards the liberal arts, where courses in art history, preservation, and architecture were equally present in a curriculum that maintained a suspicion towards the professionalization of higher education. In practice, he devoted himself to historical reconstructions and restorations, leading to his first job in the late 1960s with Getty on an Italian estate. Garrett's primary vocation as an architect challenges the notion of expertise established thus far. His role in this project was not yet streamlined into an industry-wide profession, but it would be within ten years, indicating that his relatively unique modes of work were becoming widely applicable and necessary. The work required he simultaneously manage the movement of verbal, technical, and drawn information *and then* succinctly translate this information for a non-expert audience. A close reading of the reports

suggest that his training as a practicing architect was critical to his ability to accomplish such tasks. We may then observe his managerial labor as a fundamental product of architectural knowledge.

The first responsibility of any consultant is the interests of their client. For Getty, as will be discussed further, this entailed a great deal of transparency and control. The scale of the project quickly required a large number of other consultants and contractors, and it was Garrett that would manage each party and their coordination primarily through printed matter. Garrett's communications comprised three formats: bound reports following a trip to Los Angeles, shorter reports following a meeting with Getty, and typed letters. Each of these were often copied to the same set of people, indicated by an appended list of their names: Norris Bramlett, Burton Fredericksen, Norman Neuerburg, and Ed Genter. Our attention in this chapter focuses on the reports for their singular focus: to synthesize an otherwise complex project.

Garrett wrote a total of sixty reports, seventeen of which summarized a trip to Los Angeles. These would be bound with colorful covers and custom labels, often reaching sixty pages in length (Figure 26). Written in the first person, and often beginning with a retelling of his itinerary and activities in Los Angeles, the reports provide a robust image of Garrett's work in relation to each of the consultant. A brief summary of their format will serve later discussions of specific issues. The table of contents list each subject in a numbered list, beginning with an introduction and ending with a list of queries. Report No. 25 provides an example of a typical list:

- 1.00 INTRODUCTION
- 2.00 PRESENT POSITION : PERMITS : TIME SCHEDULE
- 3.00 ESTIMATES
- 4.00 MAJOR QUERIES
- 5.00 DESIGN : MAJOR FACTORS
- 6.00 DESIGN : GALLERIES
- 7.00 DESIGN : GENERALLY
- 8.00 SERVICES

- 9.00 ENTRANCE : ROADS : BOUNDARY
- 10.00 LANDSCAPING
- 11.00 GENERAL
- 12.00 QUERIES ARISING FROM REPORT

Each paragraph for each topic would be numbered sequentially (6.01, 6.02, 6.03, etc.) for reference elsewhere (Figure 27). The degree of granularity might appear excessive, but the ability to cite individual paragraphs became a critical mode of communication between parties, outside of Garrett's reports. Though these reports were always directed exclusively to Getty, the fact that they were automatically copied to several other parties extended their reach as an informational genre.³³ The architects or the historical consultant could respond to only the subjects of their concern by using their paragraph numbers (Figure 28). The structuring force of these reports and their itemized discussions was made explicit as they were occasionally catalogued and, once, organized into a subject index (Appendix B). The first twenty-two reports—those written during the most intense period of design development—could be referenced according to 130 subjects, listed alphabetically. For example, one could find all discussion of “authenticity” in 5. 6.00 or 12. 5.01, meaning item 6.00 in Report No. 5 and item 5.01 in Report No. 12. Or questions about “exterior finishes” could be found in 10. 7.00, 10. 15.00, 12. 6.00, 15. 6.00, or 18. 7.01. Lists of the reports' dates and subject matter would be updated occasionally and distributed.

Generally, the reports detailed pressing design and construction matters, the work of various consultants and their contracts, schedules, and fees, and lengthy discussion of problems and their potential resolution—anything from the quality of color schemes to the circulation of vehicles through the site. Still, Garrett was an architect by profession, not a manager, and so would periodically reflect on his own methods for performing this role. In Report No. 15, Garrett addresses the circulation of drawings to his client:

“I assume that you would wish to see drawings of this kind which set out in a fair amount of detail what is proposed and which are drawn in a relatively non-technical way that makes it easier to see the intention

behind the design rather than the constructional details...I do not wish to bother you by continually asking you to inspect detailed constructional drawings whose purpose is simply to implement the designs which you have approved.”³⁴

Multiple negotiations emerge from this passage: the delineation of both the client’s interest in and possible comprehension of architectural drawings; the most efficient procedure for the development of concepts into constructions; and, curiously, a reiteration that the architects’ work will nevertheless be scrutinized and approved by the client at every stage. If Garrett was the absolute mediator between all parties, this particular comment highlights two essential and unique channels for that management: first, the control of client desires and second, the facilitation of the architects’ authority.

In any other project of this scale, the labors of Stephen Garrett would have likely been performed by an employee of Langdon & Wilson. Splintered from from the traditional center of architectural labor, Garrett presents a concentrated case study in the managerial and communicative aspects of his profession. The division architectural labor transformed the capacity of both the client and the architects to accomplish their goals. For Getty, the performance of bureaucratic control favored the presentation of information through objective metrics, augmenting the importance of expertise as a source for architectural legitimacy. For the architects, the narration of drawings and tectonics heavily conditioned, but also protected their scope of authority. The management of adjacent figures—the client, the contractor, the specialist, etc.—is as much the material trace of an architect as the drawing. Garrett’s biography and role very well may be unique to this project. Yet, the presence of Langdon & Wilson offers a small glimpse into the more general state of architectural practice in the Los Angeles of 1968.

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Since 1954, J. Paul Getty and his various business operations were based outside London in a sixteenth-century Tudor manor, Sutton Place. His private collection of antiquities and decorative arts, however, was housed in a Spanish Revival ranch house on the edge of Pacific Palisades, an abandoned retreat intended for family vacations.³⁵ In the spring of 1968, The Getty Museum had been opening its doors to a meager public for over ten years. Several miles east, Getty Oil office workers moved into an impressive new tower on Wilshire Boulevard, designed by Claud Beelman and completed by Langdon & Wilson. While on the phone with an advisor, Getty pondered an expansion of the ranch house into a more robust exhibition space. Shares of Getty Oil were sold to explore the idea. Within a year, the project had bloated into the reproduction of a first-century Roman villa, with a construction bid of \$7 million and an annual operating budget of \$1 million.

If we've addressed how the reproduction's accuracy was accomplished, it's still unclear why accuracy was so important in the first place, or why it was directed at an ancient home buried in lava. The simple answer would be that Getty, and Getty alone, wanted to. A fuller dissection of those first years before Neuerburg's involvement is a more complicated task. Garrett's first report, issued on August 5, 1969, and the nine that would follow over the next year established a robust operating procedure for controlling and resolving the somewhat erratic desires of an anxious client. The express purpose of the building was to secure "cultural" value, manifested through the bureaucratic logic of a multi-national corporation: value was controlled, measured, and confirmed in every instance of contact. The accuracy of the villa, then was quite similar to the control of assets. Garrett was likely already familiar with such logic, hence the format and effect of the reports were present immediately in August 1969. In the case of the villa, the imperative for historical accuracy could be understood equally well as an imperative for the control of assets.

The idea to expand the museum was a surprise to many of Getty's advisors. Little resources were devoted to its operations and it attracted few visitors each year. Its own origins indicate that the purpose of the institution was to serve as a tax shelter during the most profitable years of Getty's oil ventures. While art collecting and charitable giving were common financial instruments for the extremely wealthy, his unique collection frustrated his own access to such practices.

Apparently, it wasn't very good. In 1953, several paintings were donated to the Los Angeles Museum of Art for storage and perhaps exhibition. The insurance values assigned by the museum's staff were approximately a fifth of the amount paid for the works, much to the shock and embarrassment of their owner.³⁶ An odd combination of pride and thrift propelled Getty to frequently make odd purchases without consulting an expert or advisor. In the words of longtime curator of the museum, Burton Fredericksen, when "[left] to his devices, Getty seemed almost incapable of buying a truly important Italian painting."³⁷ Conflicts between works' purchase prices and LACMA's assigned insurance values continued to frustrate Getty's accountants and lawyers, as tax deductions were determined by the appreciated value of the objects rather than their cost. An inspired solution came about: a museum funded by Getty himself could side-step the appraisal issue, and so a museum was founded.

After six decades of extensive collecting and traveling, Getty's significant business dealings facilitated significant real estate dealings: he owned several properties in numerous countries—despite his phobia of flying—and was practiced in micro-managing architects and other professionals from continents away. The design of the new Getty Museum would be no different: from the beginning, a network of advisors and consultants were already in place to direct Getty's interests in an orderly manner: his architectural consultant, Stephen Garrett, managed his communications and served as his direct representative; his Los Angeles architects, Langdon & Wilson, had already completed an office tower for his oil company; his long-time accountant,

Norris Bramlett, protected Getty's financial interests; and Burton Fredericksen, curator of the Museum, controlled his collections and purchases.

The management of the institution as a financial instrument—making acquisitions as needed for tax purposes—would shape its collections and operations until Getty's death. A similar logic of evaluation propelled the selection of the Villa dei Papiri, in which fantasies of participating in some classical tradition via collecting required its objects to *already* be constituted, and *already* be attributed value.³⁸ An ancient Roman home wasn't just an "appropriate" setting for ancient Roman art—in Getty's words, "what could be more logical than to display [the works] in a classical building where it might originally have been seen?"³⁹ —it became a *part* of the collection through authoritative citation. Of course, the villa itself was physically inaccessible, but specifying the architectural object was not in pursuit of its architecture. Instead, that particular villa already possessed a great deal of art historical regard, which would of course be conferred on its reproduction. The maps and excavations made by looters and explorers were drawn to its exceptional volume of bronze statues and preserved papyrus scrolls—hence, the name "house of papyrus." Over the following centuries, the boon of art objects and ancient texts accrued a considerable literature, bound together by their collective provenance from the Herculaneum villa. The provenance of art the object was just as significant as the item itself in determining value, both personal and financial. That the new Getty Museum self-identified as a *historically accurate* reproduction reveals the same investment in "objective" forms of evaluation and legitimacy. The authority of historical citation serviced the needs of the business executive, both in the course of art collecting and in his working methods.

The coherence offered in this explanation of the villa's significance is achieved only in retrospect. The year of planning prior to the finalization of the project brief offers a more complex

perspective on such an otherwise perfectly linear narrative of client desire. Two proposals considered against the villa demonstrate that the *priority* was architectural citation as a means to secure value, rather than a pure devotion to patrimony. Furthermore, Garrett's reports provided a heavy mediation of the client's interests, rather than a frictionless articulation of its power.

Garrett's production of these reports reflected the client's fluency with corporate practices, in which the performance of control was the highest imperative.⁴⁰ Performance captures the nuanced ways in which the execution of Getty's desires required an indulgent degree of support from Garrett, but at times maintained its autonomy. In other moments, Getty was as managed by Garrett as a consultant, not the other way around. Simply, the reports formatted architectural procedures for a corporate audience in order to solicit a narrow margin of feedback. For example, the final section of each report, "Queries Arising from this Report," would summarize the issues demanding client choice in the form of "yes" or "no" questions, with a number in parentheses indicating where in the report the broader discussion could be found (Figure 29). In Report No. 25, for example: "b. Do you approve drawing No SK 30 showing the towers to the southern elevation? (5.05)"; "d. Have you any comments on the proposed Halon system? (6.13)"; or "i. Do you think that it would be appropriate for me to instruct the Architects that they may proceed to place the order for hardware with Montgomery Hardware without obtaining competitive bids? (9.23)."⁴¹ Getty's decisions would return in the form a typed page, listing each "Yes" or "No" by its number, which would then be copied to the same parties that had received the initial report (Figure 30). In this particular format, then, Getty would only be able to give his approval according to the manner in which Garrett chose to present the issues and to delimit the space in which the client could intervene.

It was through this platform of explication, reduction, and performance that the villa became defined amongst a number of other duplicates: a Spanish Revival museum, a Modernist museum, a Tudor manor, and a set of period rooms. The first two proposals would have extended from the existing ranch house to provide more gallery space, in either Spanish Revival or Modernist styles (Figure 31). These designs were not exceptional for the time or the area. Beginning in the 1880s, the tract of Rancho Boca de Santa Monica was slowly carved away into luxury retreats and themed developments, eventually earning the affections of the Hollywood elite and a generation of diaspora German and Jewish intellectuals. The museum's neighboring development, Castellammare, was fashioned in 1928 after the Amalfi Coast, a cliff-side village thirty miles south of Naples. Small mansions were required to observe an Italian *or* Mediterranean Revival styles, dotting serpentine streets named after Italian cities (Figure 32).⁴² These proposals were rejected in favor of a Roman exterior, which would contain replicas of his Sutton Place galleries and two period rooms for Louis XV and Louis XVI decorative arts housed at the time in the existing ranch house. For each collection, its architecture.

Garrett's displeasure for all four of these ideas was established in his appendix to Report No. 1, "Attitude to Classical Concept." Its argument, spanning four pages, follows a logic to be expected from an architect—and one that tragically anticipated every critique lodged against the final museum. In his own words, his concerns about a classical exterior were "partly aesthetic, partly philosophical, and partly practical": a building of integrity must remain whole between its exterior and its interior; a great building, regardless of style, must arise from "its own times and needs"; the money might be better spent on the collection; the necessary modern technologies are unnatural to classical architecture, etc.⁴³ The bureaucratic control afforded to Garrett, however, was a process of citation and logistics, with judgement reserved only for a list of queries. Despite his frequent protests, Garrett and the architects at Langdon & Wilson dutifully explored each task

—installing both Sutton Place and the period rooms inside a roman villa—over the next year, taking measurements, inventories, photographs, and logistically determining their feasibility and cost. Ultimately, Sutton Place was abandoned, but the period rooms remained. The negotiations made for each demonstrate a logic of control through architectural pragmatics and citational accuracy: for Garrett and other participants in these communications, these logics facilitated the best control of Getty’s demands, the effects of which would persist through the entire design process of the villa.

Sutton Place was, admittedly, a notable work of Tudor architecture, but the Hall, Library, and Long Gallery were large and the current arrangement of rugs and furniture was suited for a residence rather than a museum. One solution proposed by the architects in Report No. 2 was to eliminate one of the long walls, leaving it open for observation from the side. Garrett again protests, “If the character of the Sutton Place Gallery is to be experienced it is essential for it to be enclosed on all four sides.”⁴⁴ A simple claim, but a qualitative one nonetheless. This item appeared in the report’s queries: “Do you agree that Sutton Place Gallery should be formed with four walls?” An additional problem was the alignment of windows with those of the Roman exterior, the only solution devised being *trompe-l’oeil* paintings inside the mullions to mimic an English countryside. He worried these would be “incapable” of resembling real windows, and that they could be “in serious conflict with any paintings.” Ultimately, this replica was abandoned. The logistical challenges of the rooms’ mass and orientation, their ability to display art, and their windows were insurmountable, *but* only because they were established as essential to an *accurate* replication. A perfect Villa dei Papiri resisted a perfect Sutton Place. On these grounds, the period rooms took an entirely different course.

Protests against the period rooms were even more intense and protracted, but unlike Sutton Place, their architecture was secondary to their collection. There was no particular room from Versailles being copied, so no degree of logistical difficulty or plea for architectural integrity could extinguish their value. The most immediate source of conflict with the museum's exterior were a number of tapestries that required at least 14' ceilings to be hung properly. Instead of ceasing further investigation, the issue spiraled into three years of debating ceiling heights and, consequently, roof heights. The structure of the report also facilitated the incursion of other forms of expertise. At one point, Norman Neuerburg eventually conceded that it would not be uncommon for "a building such as the Villa to have a variety of roof levels." A new floor was added, and experts in eighteenth century French interiors were hired to execute the work. Curiously, the issue continued to appear in Garrett's reports. First, in Report No. 5, Garrett devotes a section to Sutton Place under the guise of making sure that, "we were right in having decided that it would be difficult to make this reconstruction."⁴⁵ They were, he concludes, and fully summarizes the reasons for this result. Again, in Report No. 9, Garrett took it upon himself to summarize at length why the proposal was abandoned, likely for future reference or in anticipation of future questions from the client. The paranoid, excessive production of authoritative information put pressure on Garrett's capacity to efficiently synthesize complex issues, but it was also the only means of controlling Getty's access to decision-making.

The fact of the reports' reliance on accuracy and value should directly conflict with our understanding of Neuerburg's "creative" scholarship. The gap between these two spheres was precisely the space in which the consultant's *status* as an expert became so essential. Looking back at Neuerburg's work, it is important to appreciate his operating procedures in isolation from these machinations: his legitimacy was preserved by his impartiality, his objectivity, and his clearly defined contractual commitments to the Getty Trust as an hourly consultant. His perspective

was somewhat guileless, and as a result it could be maneuvered as needed. Garrett was afforded no such luxury. His architectural expertise was a vital skill, but his autonomy was conditioned by the need to convince the client that the interests of the architectural brief and his interests were the same. At times, he failed, as in the case of the period rooms. Conversely, this importance of accuracy established by these exchanges gave Garrett a broad set of rhetorical tools: the resolution of conflicts between cost, perfection, and “architectural integrity” was now a matter of narration. Later in this chapter, Garrett did successfully divert an unsavory request from the client; however, the driving forces of value and accuracy demanded a degree of managerial excess, one which would transform other facets of architectural production as much as they would control the client.

That the Getty Museum was built by a prominent large architecture office in Los Angeles has been largely ignored in popular and scholarly assessments.⁴⁶ It is possible that the contributions of Langdon & Wilson to the recreation of a Roman villa were overwhelmed by the spectacular testimonies of the historical consultant, or the eponymous billionaire. Perhaps the inconsistency between the firm’s typical output and the museum’s opulent historicism wasn’t worth the trouble of resolving; there was no competition for the commission, instead they were hired somewhat arbitrarily based on previous projects completed for the oil magnate downtown and abroad.

More likely, the role of the architecture firm was assumed standard enough to be ignored. After all, the large architecture office—anything more than twenty employees—was an invention of the late-nineteenth century that had become a sophisticated and commonplace model of practice in American cities.⁴⁷ A museum wasn’t *so* strange for the office: in addition to their numerous towers

for banks and insurance companies, Langdon & Wilson had also tackled specialized projects such as the Harry G. Steele Laboratory at Caltech, and would later design the Richard Nixon Presidential Library and Museum in Yorba Linda. In this regard, their relative absence from histories of this particular museum is congruent with the broader absence of the large architecture office and its particular modes of production in late twentieth century. Against the relative authorships of Neuberger and Getty, the labors of Ed Genter and Bob Langdon might appear anonymous, arbitrary, and banal. Not quite an act of authorship, not quite an exception to the rule, but not at all appreciated: how did Langdon & Wilson's work on the museum come to lack narration?⁴⁸

Garrett, to an extent, did not have this problem because he couldn't. The reports *required* architectural testimony beyond the explications of Norman Neuberger—however significant they may have been. The gap from photocopy to construction set was filled by the architects, and its products were necessarily subject to both the client's and the historian's judgement. Drawings would circulate in parallel to the reports, with their own notation system for reference, yet presence did not automatically indicate clarity. Their contents required translation. Garrett's synthesis of architectural knowledge for a non-expert client provides an opportunity to evaluate the work of the large architecture office in two manners: through the reports' performance of architectural labor, but also through its occlusion.

At their most basic, the reports flatten the range of complex graphic techniques used in building industries into the linearity of conversational prose. Measurements were given in complete sentences, schedule conflicts explained over paragraphs, and even material assemblies were subject to lengthy description. Appendixes and memos were sometimes included, but Garrett's descriptive language dominates. The way in which Garrett then structures these discussions

becomes more complex. His most protracted monologues were often in response to a request from the client, eliciting a summary from Garrett of the reasons for the design's current state. In the case of the south elevation's asymmetry, he explains:

The feature which at present mainly appears asymmetrical is the external staircase which projects from the bridge line at the south west corner. The purpose of this staircase is to provide the major route by which the public would rise to the Peristyle Garden (having left their cars in the garage) and also serve pedestrians arriving at the Museum. It is thought that this route, with views of the sycamore grove and views down to the sea would provide a more graceful approach to the Peristyle Garden than by using a staircase housed within the garage itself.⁴⁹

Garrett then narrates his own investigation of the site, noting the slopes of the valley on either side of the museum, the series of views approaching the structure, and imagining the anticipated form of the entrance. He recommends that the design remain asymmetrical:

My main reasoning remains that the site itself is asymmetrical, the main building block (Peristyle Garden and Museum) lie symmetrical to each other and that the attempt to use the bridge to form a natural transition between regular building forms and irregular natural contours by means of this element of asymmetry is correct.

It is difficult to ascertain what the text—a product of his own architectural expertise and the time taken to commit it to word—actually accomplished, other than a mere reproduction of the conclusions already reached by the architects. It must have been doing something, because this kind of performance would happen often, at multiple conceptual scales. Responses to all sorts of questions and proposals solicited conceptual summaries. In one instance, a reductive reminder of the intent to *reproduce* the villa's plan was required when the client questioned whether the peristyle could be enclosed with a colonnade instead of solid walls.⁵⁰ In other instances, Garrett's efforts involved a dramatic expansion of scope to the most general architectural concerns. When Getty proposed the galleries use temporary, changeable walls to provide "flexibility," Garrett argued that such a decision should have been made early, since the interior of a building would naturally affect the exterior of the building as a whole, which was itself already tightly constrained

to the form of an ancient villa. These explanations synthesized the full range of activity required for the approval and execution of designs; however, their contents are, on the whole, more redundant than transformative. Garrett's communication drew on rhetorical power that spoke directly to the client, regardless of the architects' own perspectives or concerns.

This redundancy is most clearly seen when neither the architects' drawings nor Garrett's descriptions suffice. In an explanation of the museum's fixed galleries, Garrett included a diagrammatic plan showing the correspondence between the galleries and their intended collection (Figure 33). The same process of synthetic description happened in the very next section, regarding building height: Garrett summarizes the reasons for the design being as they are, the general consequences of the proposed change, and then a fold-out diagram is inserted (Figure 34). Like the plan, this drawing's qualities diverge from those of the conventional architectural drawing—there is no scale, no project number, no block. These were drawings for the client, alone.

It can be seen, then, that the reports exerted pressure on architectural labor rather than the inverse. As Garrett's reports reduced drawings and other forms of specialized knowledge to a conceptual flatness, they also made the architects' work vulnerable to constant interrogation and alteration. The frequency of these summaries and updates brought the architect's labor into a constant present. The subject index referenced earlier demonstrates how aspects of the design were atomized and negotiated over many reports, isolated into numbered sections. The reports, then, did not facilitate Getty's direct control over the architects' labor, but rather extended the moment of evaluation into a tortured saga. The building and its construction was no longer comprehensible as a whole. In this sense, the very legibility demanded by a controlling client

made any one individual report impenetrable. To understand the project as a product of management would require a linear, complete reading over sixty reports.

Of course, the labors adopted by Garrett were not alien to architecture firms such as Langdon & Wilson, in many respects. Simply, the office was a large. Within ten years of their departure from Claude Beelman's office in 1961, architects Robert Langdon and Ernest Wilson had contributed nearly twenty office towers to Wilshire Boulevard alone. At twenty years, the office operated under eleven associate partners at two locations, downtown Los Angeles and Newport Beach.⁵¹ Such a scale and pace of production would have required some internal division of labor.⁵² In the case of the Getty Museum, different figures performed different roles in the provision of architectural services: Ed Genter, chosen for his education in classical architecture, worked with Neuerburg in the studio on a weekly basis and would be the point of contact for any questions relating to the design process; meanwhile, all memos, transmittals, and reports issued on Langdon & Wilson letterhead were signed by Bob Langdon, the principal in charge of this account. A further distinction could be noted when, during period of intense workload, members discussed hiring another draughtsman to assist in the office. Such allocations of responsibility within the office were standard for the profession, and had been since the turn of the century. As such, the mediation of these hierarchies relied on managerial labor, but also on sophisticated genres of communication. In other words, bureaucracy.

Of course, the labors adopted by Garrett were not alien to *any* of the contractors and specialists hired for the project. His reports were in the company of a dense field of highly formal documents. The landscapers had their reports, the architects their transmittals, the contractors their bulletins. Drawing attention to these communications is not meant to simply call out architecture's bureaucratic nature, but to focus on those documents which corresponded directly

to the *episodic* needs of architectural production. Of course, this includes contracts, bids, and specifications; our focus is rather on the genres that were circulated regularly, over and over again, in the same format, as a perpetual registration of progress. The institutional *fonds* for this project is a testament to the overwhelming mass of recurring genres of documentation: Norman Neuerburg's monthly invoices, Langdon & Wilson's specification revisions, and Garrett's construction photographs dominate its finding aid. Dinwiddle Construction was particularly excessive in this regard, circulating job site meeting minutes, job bulletins, expenditure statements, and daily job diaries during the entire project. The job diary serves as an example of these types of documents: the format is consistent, to structure consistently needed information, even when there is no information to communicate (Figure 35). Obviously, none of these working procedures were developed *for* the Getty Museum. Furthermore, considering the job diaries against the reports demonstrates the extent to which Garrett's persistent communications were not unusual in their format, but were absolutely bizarre for their verbose, synthetic narration. His management style, then, may have been unique, but there was a categorical identity between these forms of communication: a shared concern to record and control information.

Having established both the standard—formal, frequent documents—and unique—Garrett's reports—aspects of communication on the project, we may turn to the drawings produced by Langdon & Wilson: as a body of materials, they were *also* somewhat unique. This may have been the result of the phased scheduling implemented in response to Getty's insistence on haste (Figures 36 & 37). Still, their work did not follow a linear sequence from client, to architect, to contractor. Foundations were poured as early as April 1971, a full year before the last of the designs were approved, and over thirty permits were filed with the city—an extraordinary figure for a building that was, technically speaking, rather simple. A survey of the drawings listed in the collection's finding aid reveals the episodic production of drawing sets: sometimes only a handful

of sheets; at many points, entire sets would be revised and submitted for approval. One could argue that the production of drawings adopted the behavior of the reports. As discussed previously, the segmentation and prolongation of design matters carried out by the reports did not necessarily inhibit the architects' ability to accomplish their task, but the reports did transform the building's drawings from a monolithic set to an intermittent series of updates.

We now come to the problem of how Garrett's reports coordinated architectural labor. If the production of drawings mirrored the rhetorical cadence of Garrett's managerial work, what can be said about the architects' scope of authority, let alone the meaning of their work? We began with a query into the absence of Langdon & Wilson's participation in existing historical treatments of the building: a challenge, perhaps, until we consider Garrett's work *as* architectural labor, one that on any other project would have remained internal to the architecture office. With this in mind, Garrett exemplifies the consequences of distributed architectural labor practices: first, in the importance of authority and second, in the transformation of rhetoric.

For the typical large office, management of workers and technical knowledge were necessarily split amongst an office's employees to achieve maximum efficiency, and hence, maximum profit.⁵³ Financial gain may have been the motive, but its impact extended far beyond the ledger. Between the manager and the technician, architectural knowledge was also split and transformed: the only way to maintain comprehensive control over all processes of building was to control the workers in possession of all necessary depths of technical knowledge.⁵⁴ Design became a function of authority between classes of workers. In the case of the Getty Museum, however, the driving motive was shifted to historical accuracy rather than profit as a direct result of the introduction of Garrett and Neuerburg. So, while the expertise of the historian possessed an unusual amount of power, there was still a gap between the reports as the implementation of that authority and the

technical labor of the architects necessary to satisfy its ambitions. The exhaustive consideration of design topics sustained through iterations of reports were only *representative* of the work done in the studio, or at the drafting table, but was still necessary. If Garrett's labor constitutes architectural labor, we might be interested in seeking out those gaps between explication and execution. What does Garrett not explain, whether because he doesn't need to or cannot? Where does Langdon & Wilson operate independent of the reports?

The most vulnerable object of ridicule upon the museum's opening was perhaps the combination peristyle parking garage. The absolute indulgence in frescoes, water features, topiary, and ornate columns set upon a concrete slab filled with cars was, for the laziest critics, an immediate and fundamental invalidation of the project's claim to "historical accuracy." Perhaps. For our uses, though, it is a space in which the delineation between manager, historian, and architect becomes very clear.

From the very beginning, Garrett imagined the arrival of a visitor to the museum tucked in a narrow valley above the sea. On his first visit to the site, he writes:

I considered arriving by car, parking, and then walking up to the museum. I wondered how a classical museum, with formal gardens, pools and fountains, would blend in with the natural vegetation of the canyon. I came to the conclusion—and I am not one who is easily bemused—that the whole landscape could indeed be Italy.

Immediately, the car becomes a problem. The architects estimated that 125-175 parking spaces would be required by the city—too many to be distributed on grade either in the current lemon grove or the buffalo pen. And so, like in previous proposals, parking space would be located underneath the long peristyle extending south of the museum (Figure 38). No longer would the visitor slowly approach the southern colonnade of the peristyle, they would arrive at a sub-grade

parking garage, and somehow get upstairs. For Garrett, this transitional moment became an essential *architectural* concern. In Report No. 12, especially, he narrates with dramatic effect:

5.31 A visitor coming to the Museum starts by coming up the estate road which winds up the Ranch through luxuriant vegetation and then will see the new building hasily through the sycamore trees... There is every reason to think that [the approach] from Pacific Coast Highway to the Museum building itself will be unusually attractive.

5.32 The section that concerns me, however, is the transition period within the car parking area. At present I can see no way by which this area can be other than a perfectly normal parking space such as might be found under any modern building. This may be inevitable but it is clearly unfortunate. One would wish, if it were possible, for the whole of the transition from Pacific Coast Highway to the inside of the museum to be of equal quality with an increasing sense of interest and drama.⁵⁵

The problem of circulation would be solved by an attached bridge at the end of the colonnade, creating space for several staircases, bathrooms, and an elevator, which would also reduce the height of the structure upon first encounter (Figure 39). Beyond circulation, however, his aesthetic concerns weren't taken up as much of an issue at all. For his part, Neuerburg was satisfied early on in providing the historical citations necessary to justify its appearance of an aqueduct, as discussed in the previous chapter. Getty didn't register this issue at all, and instead became consumed with the asymmetry of the southern facade. His concerns solicited several long memos explaining the historical, aesthetic, and pragmatic reasons these were inadvisable (Figure 40). In the end the design remained exactly as proposed. When these debates finally ceased, in April of 1971, the foundation and structural footings were already being poured. The space for deliberation—momentarily consumed with fruitless diversions—was limited, in this case, by the accelerated construction schedule.

The precious matter of a smooth transition from modern to ancient architecture was never churned through the managerial excess of Garrett's reports, yet it was still articulated, still designed and constructed to the same resolution as the rest of the building. Neuerburg was likely

there, in the architects' offices, advising Ed Genter which profile of banister would be appropriate, or which type of column would work for the terminals (Figure 41). Even smaller details with little bearing on historical accuracy were still carefully fixed: the transition from marble treads and risers to poured concrete (Figure 42); the spacing of arches between the already constructed garage openings (Figure 38); or the thickness of the concrete plate to allow for a 17-5/8" deep pool—any deeper would have required a life guard—given the column grid that had already been set (Figure 37). The synthetic nature of these considerations were resolved by the architects, independent of Garrett's reports. The bridge was designed with Neuerburg in the offices of Langdon & Wilson and nowhere else.

Garrett's prolific management may have performed a great deal of the architectural knowledge contained in the new museum, but there still remained labor that couldn't, or wouldn't be explained and negotiated. Rather than the parking garage interior, its ornate facade should be recognized as the most *overt* insertion of "contemporary" architecture. Yet, the bridge was not so unlike the rest of the building: this dynamic applies to countless other small or significant details that remain absent in the project's narration. It is absurd to claim that the Getty Museum was designed by anyone other than Ed Genter and the draughtsmen of Langdon & Wilson. The fact that Langdon & Wilson was equally capable of producing office towers and classical villas—in spite of their programmatic, cultural, and aesthetic differences—demonstrates only that those differences and their rhetorical contrast had little impact on the technical capabilities of the architects. Rather than a removal of their agency, we can see here how a division in architectural labor between the managerial and the manual both facilitates and protects significant forms of architectural autonomy.

The excess of communication and control, unsurprisingly, caused delays. Getty noticed. This and other issues, such as cost, would provoke exceptional ire from the client, to which Garrett often responded with a broad, somewhat philosophical reflection on the matter at hand. The relationship with United Staff and Stone, in particular, was plagued with difficulties given the volume and complexity of marble to be used in the building. Report No. 50 presents an exquisite demonstration not only of Garrett's technique in asserting space for the different professions, but also the levels of complexity produced by that very need for control. A long excerpt from this report follows:

4.08 The procedure over this work can be summarized roughly as follows:
(For purposes of brevity I have abbreviated Dr Neuerburg's name to NN)

NN considers possible contents of gallery and decides on suitable precedent for design of marble.

NN discusses proposals with Architects, usually providing pictures and slides illustrating design. This often involves a good deal of explanation and interpretation.

Architects prepare preliminary drawings leading to 'M' drawings.

'M' drawing, and related samples of marbles are shown to you by NN or myself.

Dinwiddle asked to obtain estimate. Dinwiddle refer to Carnavale and Lohr (who are the marble sub-contractors responsible for obtaining and fixing the marble) who in turn refer to Walker and Zanger (who are suppliers from Italy).

Estimate is obtained and referred to you for approval.

The steps up to this time may not have proceeded smoothly. There may have been queries over the interpretation of the preliminary M drawings. You may have asked for alternative estimates to be provided. There may have been problems over the availability of particular marbles, or a change of policy over whether to use modern or antique marble.

With the preliminary design and the estimate approved Dinwiddle is instructed to proceed. They instruct Carnevale and Lohr who in

turn instruct Walker and Zanger who tell their office in Carrara or Rome to prepare shop drawings.

Carrara prepare shop drawings and also a 'piece list' which itemizes all the individual pieces of marble that will be required.

The next, and crucial stage, may go through smoothly or take a very long time. Before fabrication of the marble can proceed the Architects have got to approve the shop drawings. It may be found that they are correct first time. But there well may be mistakes in the shop drawings which require that the drawings are sent back to Carrara and then returned to the Architects again (and again, and again, perhaps) for final approval. Further, there is the possibility that some modification to the space into which the marble is to be fixed has arisen subsequent to the original M drawings. Thus the inclusion of the sprinkler system, or a minor adjustment to a dimension, or a door opening, or some unexpected ductwork found essential by the engineers, can make a ripple of changes to the shop drawings which can take a long time to correct.

Obviously the shop drawings have got to be absolutely correct before fabrication can be made. In many cases we are using very expensive marbles, laid to complex patterns. The pieces are laid tight to each other and must fit exactly if we are to achieve the quality we require.

Also, during this stage, it is imperative that the actual dimensions of the building – as built by Dinwiddie – are checked so that any discrepancy between the building and the drawings can be taken into account.

When the shop drawings have been finally approved fabrication can start in Carrara.

Problems can arise during the fabrication stage. The marble approved in a sample piece may not prove so satisfactory when the large blocks come to be cut. An alternative may be found which would provide a better colour or improved quality. There can be (there have been) strikes in Carrara. Problems can still arise over the interpretation of the drawings. NN's visits to Italy have helped to smooth out these queries.

Finally the marble is shipped from Italy to Los Angeles, delivered to the site and ready for fixing by Carnavale and Lohr.

The timing of the fixing has to be related to the progress of the contract as a whole. Finally the installation of the marble is

complete, and it is then protected from possible damage while other work in the area is being finished.

4.0 It will be seen from that in this lengthy procedure a great number of different people are involved and there are a number of ways in which the smooth progress of the work can be interpreted and delayed. In the end the only thing that matters is that the appearance of the marble floor or wainscot is absolutely perfect and no-one is ever going to be thanked for having rushed a piece of work or taken a chance.⁵⁶

The purpose of reproducing this entire performance here is, of course, for its absurdity. The process he is dictating would be standard for any contemporary project. Our interest lies in the great pains taken to *articulate* such an banal reality of architectural production, for an audience who stands to benefit nothing from its comprehension. Whether Garrett's recital was inspired by spite or fatigue is impossible to say. Given his initial objections to the whole enterprise in 1968, followed by his diligent maneuvering of the entire process, it was very likely genuine. Tragically, achieving "absolutely perfect" marble floors or wainscoting might have been just as thankless as the project's accelerated schedule.

4. Methods

I've never been to what is now known as the Getty Villa. I have spent an inordinate amount of time in the library of the Getty Research Institute, studying and writing about the scans I made with my phone of materials in the Special Collections Reading Room. Stumbling upon a building's collection overwhelmed with as many documents as drawings revealed to me their comparable illegibility. Genres of communication emerged to facilitate, to secure the transfer of information rather than confound it. As I began to understand the scale of Garrett's and Neuerburg's efforts, the building and its drawings faded from my attention. Its exceptionalism conflicted sharply with the ubiquity of its various professionals' working procedures, which, in turn, seemed to buttress the only amateur, historian Norman Neuerburg. Could this body of materials be meaningfully understood and described, so removed from their original functionality? Would such an effort reflect at on the task of the historian?

Stephen Garrett already answered the former question: his reports orchestrated the work of others in dazzling performances of synthesized architectural knowledge, and they entertained the client's expectations of transparency and control. Celebrated or not, architecture is subject to careful scrutiny as a matter of course. Accessing even limited contact with this building's production, however, relied on the collecting tendencies of a powerful institution. This and every other building's complete materials are scattered among a whole network of persons', companies', or institutions' collections. So, historian necessarily abandons a historical description of the building in pursuit of its materials—the communicative labors intrinsic to its production. Always incomplete, the *fonds* fractures the building but provides history in its stead.

Endnotes

¹ Ernst Posner, "Some Aspects of Archival Development Since the French Revolution," in *A Modern Archives Reader*, ed. Maygene F. Daniels and Timothy Walch (Washington, D.C.: National Archives and Records Service, 1984).

² Natalis de Willy quoted in Nancy Bartlett, "Respect Des Fonds: The Origins of the Modern Archival Principle of Provenance," *Primary Sources & Original Works* 1, no. 1–2 (1992): 107–15.

³ T. R. Schellenberg, *The Management of Archives* (New York: Columbia University Press, 1965).

⁴ Carlo Ginzburg, "Microhistory: Two or Three Things That I Know about It," *Critical Inquiry* 20, no. 1 (1993): 10–35.

⁵ Natalie Zemon-Davis, *The Return of Martin Guerre* (Cambridge: Harvard University Press, 1984). Carlo Ginzburg, *The Cheese and the Worms: The Cosmos of a Sixteenth-Century Miller*, trans. Anne Tedeschi and John Tedeschi (Baltimore: The Johns Hopkins University Press, 1980).

⁶ Michel Foucault, "Lives of Infamous Men," in *Power: Essential Works of Foucault 1954-1984*, ed. James D. Faubion, trans. Robert Hurley, vol. 3 (New York: New Press, 1994), 160.

⁷ Letter from Stephen Garrett to Burton Fredericksen, 15 September 1970, Box 1986.IA.08-1, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁸ Consulting Agreement between The J. Paul Getty Museum and Norman Neuerburg, 4 August 1972, Box 3, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

⁹ The historiography of late twentieth century corporate architectural practices often associates the diffusion of labor among greater and greater specialized positions—either internal or external to the architecture firm—with a diffusion of architectural agency. In some cases, however, segmentation produced a *diversity* of architectural rubrics rather than its total dissolution. This project demonstrates the ability for a bureaucratic structure of authority and communication to produce *many* forms of design and authenticity by engaging in work once tied exclusively to the architect, but uncoupled from the title.

¹⁰ The volume of mail for this project may not necessarily have been unusual for international projects, which were increasingly common during this period. The fact of Getty's headquarters in London being eight hours ahead of the museum staff, the architects, and most of the consultants on the project essentially left only the most urgent matters to be discussed by telephone.

¹¹ Letter from Stephen Garrett to Norman Neuerburg, 7 October 1970, Box 3, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

¹² Letter from Norman Neuerburg to Stephen Garrett, 19 September 1971, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

¹³ Letter from Norman Neuerburg to Stephen Garrett, 20 March 1971, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

- ¹⁴ Lucy Freeman Sandler, ed., *Essays in Memory of Karl Lehmann*. (New York: Institute of Fine Arts, New York University, 1964).
- ¹⁵ Norman Neuerburg, “The Architecture of Fountains and Nymphaea in Ancient Italy” (Ph.D. diss., New York University Institute of Fine Arts, 1960).
- ¹⁶ Parallel with the increasing professionalization of historians and archaeologists in the mid-twentieth century, museums would rely on catalogues of a single artist or school—less frequently of fountains—as authoritative sources. Published catalogues could be used as evidence against “real” objects, say, to determine authenticity or origin. This genre shares its source, unsurprisingly, with that of the museum, itself: the cabinet of curiosity, or wunderkammer. These rooms were a product of the Renaissance, but by the 18th century, published “catalogue raisonnées” would document the achievements of an individual collector, first, and the organization of the collection’s things, second. See further Peter Novick, *That Noble Dream: The “Objectivity Question” and the American Historical Profession* (Cambridge: Cambridge University Press, 1988).
- ¹⁷ “An Anachronistic Museum” by Norman Neuerburg, n.d. Box 4, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.
- ¹⁸ See further Neil Harris, “Period Rooms and the American Museum,” *Winterthur Portfolio* 46, no. 2/3 (2012): 135. Sally Anne Duncan, “From Period Rooms to Public Trust: The Authority Debate and Art Museum Leadership in America,” *Curator: The Museum Journal*, no. 45 (2002): 99.
- ¹⁹ Peter Novick notes that American professors were especially affected by inflation and salary decreases beginning in the 1970s. As funding and institutional power transitioned to administrators rather than faculty. Novick, *That Noble Dream* (1988).
- ²⁰ Emphasis added. Application for Leave or Absence Without Pay, 18 April 1972, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.
- ²¹ Letter from Norman Neuerburg to Stephen Garrett, August 10, 1970, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.
- ²² “Roman Villa Is Recreated on Coast to House Getty Art Collection,” *The New York Times*, January 17, 1974.
- ²³ “Getty Museum Is a Hit With Visitors,” *The New York Times*, May 28, 1974.
- ²⁴ Ada Louise Huxtable, “Report from Malibu,” *Progressive Architecture*, July 1974.
- ²⁵ Charles Jencks, “Don’t Panic,” *Architectural Review* 163, no. 972 (February 1978): 83–85.
- ²⁶ Reyner Banham, “The Lair of the Looter,” *New Society* 40, no. 761 (May 1977): 238.
- ²⁷ Norman Neuerburg, *Herculaneum to Malibu: A Companion to the Visit of the J. Paul Getty Museum Building, A Descriptive and Explanatory Guide to the Re-Created Ancient Roman Villa of the Papyri Built at the Wishes of J. Paul Getty in Malibu, California, 1970-1974* (Malibu: J. Paul Getty Museum, 1975).
- ²⁸ Letter from Stephen Garrett to Norris Bramlett,
- ²⁹ Letter from Norris Bramlett to Stephen Garrett,
- ³⁰ Letter from Ed Genter to Stephen Garrett, 9 December 1970, Box IA1986.08-1, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

³¹ The architecture firm increasingly operated as one of many services beginning in this period: the traditional hierarchy between architect, engineer, contractor, specialist, etc. was no longer consistent between projects. In the midst of an increasingly distributed architectural “author,” architects actively reformulated their own professional identity in terms of financial rather than cultural value alone in order to compete. Aaron F. Cayer, “Design and Profit: Architectural Practice in the Age of Accumulation” (Ph.D. diss., University of California Los Angeles, 2018), 9.

³² After the completion of the new Getty Museum, Garrett was appointed as its first director, moving him permanently to Los Angeles. He served as director until his retirement in 1982, after which he consulted with the Long Beach Museum of Art for four years. In 1990, Garrett was then appointed to direct another oil magnates art holdings at the Armand Hammer Museum of Art.

³³ John Guillory, “The Memo and Modernity,” *Critical Inquiry* 31, no. 1 (2004): 108–32. JoAnne Yates, *Control through Communication: The Rise of System in American Management* (Baltimore: Johns Hopkins University Press, 1989).

³⁴ Report No. 15, 12 April, 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

³⁵ The prospect of transforming the neglected Malibu ranch house into a robust institution recalled some of the family’s latent ambitions. Getty and his fourth wife, Teddy, were living in Santa Monica when they purchased the property in 1942 as a weekend retreat. Their friends and neighbors in Santa Monica, an aging William Randolph Hearst and his wife, Marion Davies, might have inspired the extensive renovations carried out at the ranch: multiple guest rooms, galleries for their collection of furniture and statues, and a stage for parties and performances were designed by Claud Beelman in 1947. Another extravagant feature of the estate was a zoo of exotic animals, including a lioness, Teresa, two brown bears and their two tiny cubs, a pair of bison, one white wolf, two cows, one steer, and

two saddle horses. Janet Ostashay, “J. Paul Getty Museum, Ranch House” (Los Angeles: Historic American Building Survey, 2001). Ethel Le Vane, *Collector’s Choice: The Chronicle of an Artistic Odyssey through Europe* (London: W.H. Allen, 1955)

³⁶ Burton B. Fredericksen, *The Burdens of Wealth: Paul Getty and His Musuem* (Blommington: Archway Publishing, 2015), 22.

³⁷ Fredericksen, *The Burdens of Wealth*, 21.

³⁸ The Erin L. Thompson, “J. Paul Getty’s Motivations for Collecting Antiquities,” *Adalya* 19 (2016): 349–66.

³⁹ Norman Neuerburg quoting J. Paul Getty, *Herculaneum to Malibu: A Companion to the Visit of the J. Paul Getty Museum Building, a descriptive and explanatory guide to the re-created ancient Roman Villa of the Papyri built at the wishes of J. Paul Getty in Malibu, California, 1970-1974* (Malibu: J. Paul Getty Museum, 1975).

⁴⁰ By the 1980s, the services demanded by corporate clients had been refined enough for the industry to generate classifications such as “strong-idea firms,” “strong-service firms,” or “strong-delivery firms.” If committee-driven projects such as the Portland Building or, later, the Seattle Public Library produced a polyvocal, if confused, articulation of “client” interest, the Getty Museum was driven by a private citizen, buttressed by a corporate operating logic. Its analogue might be that of the private developer Gerald Hines and his work with Johnson/Burgee in downtown Houston. Not yet a “brand” in his own right, Johnson’s Pennzoil Place foregrounded the capacity for “architecture with a capital A” to generate its own forms of “finance capital, cultural capital, and real estate speculation.” Ambitions for the Getty Museum were, in comparison, somewhat less expansive. Reinhold Martin, *Utopia’s Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010).

⁴¹ Report No. 25, 23 February 1972, Box 1986.IA.08-5, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁴² Historic Resources Group, “Historic Resources Survey Report: Brentwood - Pacific Palisades Community Plan Area” (Los Angeles: City of Los Angeles Department of City Planning, 2013).

⁴³ Report No. 1, 5 August 1969, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁴⁴ Report No. 2, 10 December 1969, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁴⁵ Report No. 5, 6 April 1970, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁴⁶ The most direct accounts of the building's design and construction have been published by the museum and its employees. The most recent is from Kenneth Lapatin, a curator, in which a detailed but direct summary of events give most agency to J. Paul Getty, himself, and the historical consultant, Norman Neuerburg. See further, Kenneth Lapatin, "The Getty Villa: Recreating the Villa of the Papyri in Malibu," in *The Villa of the Papyri at Herculaneum: Archaeology, Reception, and Digital Reconstruction*, ed. Mantha Zarmakoupi (Berlin: De Gruyter, 2010).

⁴⁷ Bernard Michael Boyle, "Architectural Practice in America, 1865-1965: Ideal and Reality," in *The Architect: Chapters in the History of the Profession*, ed. Spiro Kostof (Berkeley: University of California Press, 2000).

⁴⁸ A general anxiety plagues contemporary historians of "corporate" architecture that, at times, could be mistaken for another flavor of avant-gardism. Like Hitchcock, these authors saw an asymmetry between understandings of genius versus understandings of bureaucracy in the literature on late twentieth century architecture: what *was* the large office, and why did it seem so illegible? John Harwood locates the source of the problem in a simple matter of definition: no consistent meaning has been attached to the concept of "corporation," resulting in a chaotic discourse laden with fears and projections from an academic elite. Michael Kubo also identifies a simple lack of vocabulary, but he also points out that the economic boom of the oil market in the 1970s and 1980s, and the building boom that followed, blatantly transgressed the humanist aspirations of modernism and condemned its political capabilities to those of global capitalism alone. John Harwood, "Corporate Abstraction," *Perspecta* 46 (2013): 218-47. Michael Kubo, "The Concept of the Architectural Corporation," 44.

⁴⁹ Report No. 18, 18 August 1971, Box 1986.IA.08-5, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁵⁰ Report No. 15, 12 April 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁵¹ Don G. Campbell, "A Love Affair With Wilshire Blvd.: Architecture Firm Leads in Changing Street's Skyline," *Los Angeles Times*, May 10, 1981.

⁵² Where "corporate" is efficient in common parlance about architectural work of the era under consideration, it is woefully vague. In technical terms, three types of organizational structure have structured architecture practice in the last century: first, the sole proprietorship follows the studio or atelier, in which a single business owner, or principal architect, directs all aspects of the organization; second, a private partnership, in which several individuals could jointly own and operate the business with complementary skills; and third, the corporation, in which liability risks prompted groups of practitioners to be identified as a single entity, rather than named individuals. Aaron F. Cayer, "Design and Profit: Architectural Practice in the Age of Accumulation" (Ph.D. diss., University of California Los Angeles, 2018), 9.

⁵³ No longer a transcendental matter of architectural coherence, the concept of “total design,” for example, was a device of control as much as it was a service: “the more areas of design decision the office could draw under its control, the more the decisions themselves could be made subject to the general aims of the office.” Those aims being, generally, profit. Skidmore, Owings & Merrill perhaps exemplified this practice, in which clients were offered a “package deal” including all necessary services, from site planning and structural engineering, to detailed facade systems. More than any signature style or personality, the office was renowned for the extreme consistency and quality of products. At the other end of the spectrum, Langdon & Wilson advertised their office as “architecture only.” Such a contrast does not reject the logic followed by SOM—if anything it was an exaggeration of the need for architects to claim a unique service. Furthermore, their work on the Getty Museum suggests that while Langdon & Wilson only ever offered architectural services, they were expert collaborators. In the midst of an increasingly distributed architectural “author,” architects actively reformulated their own professional identity in terms of financial

rather than cultural value alone in order to compete. Cayer, “Design and Profit,” 25. Boyle, “Architectural Practice,” 327. Kubo, “The Concept of the Architectural Corporation,” 44.

⁵⁴ According to Boyle, this division created a fundamental schism in modern architecture, isolating theory from the technical possibilities of modern technology and construction. Boyle, “Architectural Practice,” 338.

⁵⁵ Report No. 12, 17 January 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

⁵⁶ Report No. 50, 4 April 1973, Box 1986.IA.08-5, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

Appendix A. Finding Aid

**Norman Neuerburg papers regarding Getty Villa design and construction,
1966-1987, bulk 1970-1975**

[Return to the Finding Aid](#)



Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987 (bulk 1970-1975)

Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).

Title:	Norman Neuerburg papers regarding Getty Villa design and construction
Dates:	1966-1987 (bulk 1970-1975)
Number:	870517
Creator/Collector:	Neuerburg, Norman
Extent:	11.0 linear feet (19 boxes, 22 flat file folders, 3 rolls)
Abstract:	The papers of art history professor Norman Neuerburg (1966-1987) relate to his role as the historical consultant in the design and construction of the J. Paul Getty Museum, Malibu, California, also known as the Getty Villa. Files contain correspondence, lectures, manuscripts, notes, construction reports, sketches and drawings, architectural schema, press clippings, photographs, and slides. The bulk of the archive dates to 1970-1975.
Request Materials:	Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy .
Language:	Collection material is in English
Repository:	The Getty Research Institute Special Collections 1200 Getty Center Drive, Suite 1100 Los Angeles, California, 90049-1688 (310) 440-7390
Author:	Finding aid prepared by Shannon K. Supple.

Biographical/Historical Note

Norman Neuerburg, an art and architecture historian, artist, and university professor, was born in 1926 in Universal City, California. After serving in the army in Italy during World War II, Dr. Neuerburg received his B.A. in Greek from the University of California, Los Angeles, in 1953 and his M.A. and Ph.D. in art history from New York University's Institute of Fine Arts, in 1955 and 1960, respectively. From 1955 to 1957, he was a Fellow at the American Academy in Rome.

Dr. Neuerburg taught art history at many major research institutions, including the University of California, Los Angeles, University of California, Berkeley, University of California, Riverside, University of Southern California, Indiana University, the California Institute of the Arts, and California State University, Dominguez Hills. He also acted as an historical consultant to the J. Paul Getty Museum, California's historic missions, El Pueblo de Los Angeles, and the Santa Barbara Trust for Historical Preservation, as well as curator of Spanish colonial art at the Southwest Museum. Dr. Neuerburg died of complications from a stroke in 1997 in his native Los Angeles.

Scope and Content of Collection

The Norman Neuerburg papers regarding the design and construction of the J. Paul Getty Museum contain materials gathered by the university art history professor in his capacity as historical consultant to the design of the J. Paul Getty Museum, also known as the Getty Villa. The archive contains correspondence, lecture notes and manuscripts, construction reports and updates, numerous drawings and design schemes for the Villa, notes on design schemes, press clippings, photographs, slides, and negatives. The collection begins with the early stages of designing and planning, flows into the period of the Villa's construction, and extends further to the critical and public response and other issues that arose well after the museum opened to the public.

Arrangement note

The papers are arranged in six series:
Series I. Correspondence, 1970-1984 (bulk 1970-1975);
Series II. Lectures and manuscripts, 1970, 1973-1976, 1981, 1983 (bulk 1973-1975);
Series III. Construction reports, 1969-1973;
Series IV. Drawings and designs, 1966-1976, 1979-1980 (bulk 1971-1973);
Series V. Press clippings, 1970-1987 (bulk 1974-1975);
Series VI. Photographs, slides, negatives, 1971-1974

Restrictions**Access**

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Indexing Terms**Subjects - Names**

Getty, J. Paul (Jean Paul), 1892-1976
Neuerburg, Norman

Subjects - Corporate Bodies

J. Paul Getty Museum
Villa of the Papyri (Herculaneum)

Subjects - Topics

Art museums--Design and construction
Exhibitions--Design
Gardens--Design--California--Malibu
Museum buildings--California--Malibu--Design and construction

Subjects - Places

Malibu (Calif.)--Buildings, structures, etc.

Genres and Forms of Material

Architectural drawings (visual works)
Black-and-white prints (photographs)
Blueline prints
Brownline prints
Color photographs
Color slides
Design drawings
Photographs, Original
Working drawings

Contributors

Bramlett, Norris
Dinwiddie Construction Company
Fredericksen, Burton B.
Garrett, Stephen, 1922-
Genter, Ed
Getty, J. Paul (Jean Paul), 1892-1976
Gnoli, Raniero
Grazioli Medici, Priscilla
Langdon and Wilson Architects
Langdon, Robert
Weber, Karl Jakob, 1712-1764
Wemple, Emmett
Wilson, Gillian, 1941-

Related Material

The remainder of Norman Neuerburg's personal papers, including his book, art, and 35 millimeter film collections, are located at the University of California, Berkeley libraries.

Other materials relating to the design and construction of the J. Paul Getty Museum are held by the Institutional Archives of the J. Paul Getty Trust.

Administrative Information

Preferred Citation

Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975, Getty Research Institute, Research Library, Accession no. 870517.

<http://hdl.handle.net/10020/cifa870517>

Acquisition Information

Acquired in 1987.

Processing History

This collection was initially processed circa 1988, then reprocessed and arranged by Shannon K. Supple, who also wrote the finding aid, in September through December 2004. The arrangement of Box 7 maintains Dr. Neuerburg's original organization scheme, but the original order of the remainder of the material is unknown.

Container List

Series I. Correspondence, 1970-1984, bulk 1973-1975 1.04 linear feet 2.5 boxes

Series I contains files of correspondence between Norman Neuerburg and people associated with or otherwise interested in the design and construction of the J. Paul Getty Museum Villa. Most of the correspondence took place during the planning and building phases of the museum, but letters dated after the museum was built and opened to the public are also included. Correspondence also appears in other series, when letters are specifically applicable to a lecture, manuscript, design, or drawing.

Following the papers relating to Neuerburg's Getty consultation agreement and publicity releases, the series is arranged first alphabetically by the correspondent's personal surname or corporate name, then chronologically.

Box	Folder	
1	1	Papers associated with Getty consultation, 1970-1974 24 items Twelve letters and memoranda, nine forms (seven from California State University Dominguez Hills, two from Getty), and three draft agreements between Neuerburg and Getty officials relating to Neuerburg's consultation.
1	2	Papers relating to publicity releases, 1974, n.d. 15 items Four letters, 10 draft and distributed press releases, and distribution list relating to the design, construction, and opening of the Villa.
1	3	Correspondence: <i>Archaeology</i> , 1971-1975, n.d. 25 items 18 letters between Neuerburg and <i>Archaeology</i> journal editors, three draft articles (one manuscript, two typed drafts with edits), notice to authors, style sheet, note paper, and floor plan (of design source?).
1	4	Letters from Amanda Blanco, 1980, n.d. 3 items Letter, note regarding camera settings used in Blanco's photographs, and Blanco's resume.
1	5	Correspondence: <i>Classical America</i> , 1974-1976, n.d. 63 items 28 letters, 27 meeting announcements, two draft articles entitled "Building the J. Paul Getty Museum" (one manuscript, one typed with edits), two <i>Classical Forum</i> publications, brochure, map, and society card.
1	6	Correspondence: Joseph Jay Deiss, 1974-1975, n.d. 21 items 19 letters, typed screenplay by Deiss entitled "Italy's Buried Treasure," ink sketches on manilla folder.
1	7-12	Letters received from Stephen Garrett, 1970-1983, n.d. 281 items Letters from Stephen Garrett, J. Paul Getty Museum Director, to Neuerburg and others. Mostly short, typed originals; many include notes and reports on Garrett's meetings with J. Paul Getty and attached copies of Garrett's letters to Getty.
1	7	1970 33.0 items 29 letters to Neuerburg, four letters to Ed Genter.
1	8	1971 47.0 items 33 letters to Neuerburg, two to J. Paul Getty, three to Robert Langdon, two to Ed Genter, two to Burton Fredericksen, one to Norris Bramlett; one letter from Jean Garrett to Neuerburg.
1	9	Jan 1972 - June 1972, n.d, Jan 1972 - June 1972, n.d 32.0 items 30 letters to Neuerburg, one to Bill Gatewood (Dinwiddie Construction), and summary sheet of costs.
1	10	

-	--	July 1972 - Dec 1972, n.d. 44.0 items 40 letters to Neuerburg, two to Robert Langdon, one to Ed Sweeting; one note paper with contact information in Rome.
1	11	1973, n.d. 38.0 items 31 letters to Neuerburg, one to Bill Gatewood, one to Gino Rossi (United Staff & Stone), one to London hotel; two letters from Ed Genter to Garrett; one letter from Norris Bramlett to Garrett; and replica statuary estimates list.
1	12	1974-1983 87.0 items 81 letters to Neuerburg (including Garrett's response to a 1980 Neuerburg lecture); one letter each to United Staff & Stone, George Lavenberg (Ceramic Tile Institute), Emmett Wemple, T. Marrocco, Bob Williams, and to Whom It May Concern.
Box	Folder	
2	1-5	Letters from Neuerburg to Stephen Garrett, 1970-1977, 1980-1981 161 items Mostly short, typed copies; some drafts.
2	1	1970 23.0 items
2	2	1971, n.d. 33.0 items
2	3	1972 59.0 items
2	4	1973 23.0 items
2	5	1974-1977, 1980-1981 23.0 items
2	6	Correspondence: Raniero Gnoli, 1971-1972, n.d. 33 items 12 letters from Neuerburg to Gnoli, 15 from Gnoli to Neuerburg, one from Ted Smith to Gnoli, one from Norris Bramlett to Gnoli; three note papers on Gnoli's marbles; and a report from Neuerburg to Stephen Garrett regarding Gnoli.
2	7-8	Correspondence: Langdon and Wilson, 1970-1974, n.d. 58 items Langdon and Wilson was the architecture firm responsible for the J. Paul Getty Museum Villa. These folders contain letters and reports between architects and staff of Langdon and Wilson, on one hand, and Neuerburg and others involved in the Villa's design and construction, on the other. The two major corresponding architects from Langdon and Wilson are Robert Langdon and Ed Genter.
2	7	1970-1971, n.d. 28.0 items Four letters from Stephen Garrett to Langdon, three from Genter to Neuerburg, one from Neuerburg to Langdon, one from John Wilcox (Bomanite Corp.) to Frank Grace (LM Scofield Co.), one from Aubrey Devine Jr. to Langdon, and two from Ted Smith (Dinwiddie Construction): one to Langdon and one to Neuerburg. Other letters from Langdon and Wilson include seven to Garrett, four to Norris Bramlett, one to J. Paul Getty, and one to Los Angeles Zoning Administration. Three reports, one each on climate control, fire protection systems, and security systems, are also included.
2	8	1972-1974, n.d. 38.0 items 23 letters between Langdon, Genter, Neuerburg, Norris Bramlett, Stephen Garrett, Burton Fredericksen, and Ted Smith (Dinwiddie Construction). Other letters include one letter from Langdon and Wilson to David Gebhard, one from Neuerburg to Muscariello, one from Jack Carpenter to Neuerburg, one from P.G. Napolitano to Langdon, and one from Lloyd Henry to Dinwiddie Construction. Two note papers also included.
2	9	Correspondence: Getty Museum officials and staff (Various), 1970-1977, 1980-1984, n.d. 91 items 30 letters from Neuerburg to Getty officials and staff, including Norris Bramlett, J. Paul Getty, Burton Fredericksen, Jiri Frel, Jane Friedman, Susan Hensley, Sandra Knudsen Morgan, Roberta Stothart, John Walsh Jr., and Gillian Wilson; and 43 letters from Getty officials to Neuerburg. Also included are two letters from Fredericksen (one to Garrett, one to Getty), one letter from Garrett to Getty, one telegram from Getty to F. Whitworth, five postcards, four invitations, one hours sheet for Neuerburg's consultation, one Bankers Life insurance policy, and four author contracts (two copies of main contract for 1981 book and two copies of contract with amendments).
2	10	Correspondence: Priscilla Grazioli Medici, 1972-1974, n.d. 43 items 39 letters between Medici and Neuerburg, one letter from Medici to Stephen Garrett, one newspaper clipping about Medici, and two design sketches (duplicates).
2	11	Correspondence: Letters to the Editor, 1974 2 items Two letters from Neuerburg to the <i>Los Angeles Times</i> (duplicates).

2	12	Correspondence: Italo Sgobbo and Alfonso de Franciscis, 1971-1976 n.d. 53 items The file contains 32 letters between Sgobbo (professor at Italy's National Society of Letters, Arts, and Sciences, Naples) and Neuerburg, 13 letters between de Franciscis (curator at Italy's National Archaeological Museum, Naples) and Neuerburg, four letters between Sgobbo and Stephen Garrett, one letter from Fabrizio Parisio to Neuerburg, one from Eva Nardella to Sgobbo, one postcard, and one note paper.
2	13	Letters received from Chauncey Stillman, 1974, n.d. 11 items 6 letters and five postcards from Chauncey Stillman of Wetherfield Farm to Neuerburg.
Box 3	Folder 1	Correspondence: Walker and Zanger, 1971-1976, n.d. 63 items 34 letters between Guglielmo Ragagnini (Walker and Zanger, Italy), John Iberti (Walker and Zanger, West Coast), Louie Carnevale (Carnevale and Lohr, Inc.), Fabiano Favret (Favret Artistic Mosaic Works), Ted Smith (Dinwiddie Construction), Langdon and Wilson, and Neuerburg. Folder also includes five lists of marble sculptures, four note papers, two marble schedules, nine marble design studies, one proposed marble location list, one shop drawing register, one meeting minutes, four business cards, and one copy of Don Haley's "Malibu's Awe-inspiring Treasury for the Arts" article (with handwritten notes).
3	2	Letters Received from <i>West Art</i> , 1974, n.d. 5 items Four letters from Corinne Geeting (<i>West Art</i>) to Neuerburg; Geeting's business card.
3	3	Correspondence: Public, 1968, 1971-1978, 1980-1981, 1974, n.d. 115 items Six letters from Neuerburg to members of the public (Henry R. Hope, Henri Lagavne, Jack Smith, and three to John (McCauley?)); seven from unknown correspondents to Neuerburg, one from Walter Frese (Hastings House Publishing) to Jane Jordan Browne, one from "Pegge" to "Lois and Bill," and 98 letters and cards from members of the public to Neuerburg.

Series II. Lectures and Manuscripts, 1970-1983, bulk 1973-1975 0.417 linear feet 1 box

Series II files include lectures and manuscripts prepared by Neuerburg, including drafts and

correspondence. Most of the materials date from the period around the final construction and opening of the Villa. The series is arranged alphabetically by the organization or publication for which the respective lectures and manuscripts were destined; miscellaneous lectures and manuscripts, however, are located in the first folder of the series.

Box 3	Folder 4-12	Lectures, 1970-1975, n.d.
3	4	Miscellaneous, 1973-1975, n.d. 12 items Two drafts of one-page lecture "The Villa of the Papyri Reconsidered," note paper entitled "Materials for the JPG Mus.," The <i>Com-Line Bulletin</i> , American Institute of Interior Designers October calendar, "ACA Talk" lecture notes, five announcements for lectures and tours (one each from California Association, California Historical Society, National Home Fashions League, Foreign Language Smorgasbord, and California Classical Association), and letter from Carl Peterson (Modern and Classical Languages Association of Southern California) to Neuerburg.
3	5	American Association of University Women, 1974 3 items Three letters from representative Tina Boyd to Neuerburg.
3	6	Archaeological Institute of America, 1973 2 items 75th General Meeting program and letter from Claireve Grandjouan (program committee) to Neuerburg.
3	7	California Humanities Association, 1974-1975 4 items Conference brochure and three letters from Albert Baca (chairman) to Neuerburg.
3	8	Getty Museum, 1970, 1974, n.d. 17 items Six lectures (entitled "Lect. 1," "Villa Plan + Orientation Lecture," "Left/right," "Lect. #3," "Lect. #4," and "The Design of the J. Paul Getty Museum"), Special Study Groups series brochure (one complete brochure and two copies of Neuerburg's series page), two note papers, seven lecture announcements (three duplicates), and a program for the Art Historians of Southern California meeting at the Getty Museum.
3	9	Monterey Peninsula College, 1974 4 items Three letters between Richard Janick and Neuerburg, and an airline schedule.

3	10	Southern California Chapter, American Institute of Architects, 1974, n.d. 8 items Three letters from Michael Elliott (executive vice president) to Neuerburg (one duplicate), two letters between Joyce Propst and Neuerburg, two copies of a <i>Chapter News</i> bulletin, and a program announcement and application.
3	11	Walters Art Gallery, 1974, n.d. 19 items 12 letters and a telegram between Dorothy K. Hill (curator) and Neuerburg, letter from Lorenz Eitner to Neuerburg, letter from Marshall Bialosky to Neuerburg, <i>Walters Art Gallery Bulletin</i> , notecard (blank), and two newspaper clippings.
3	12	Victor Gruen Center for Environmental Design, 1975, n.d. 8 items Four letters between Tracy Susman (director) and Neuerburg, two photocopies of a newspaper article on program, program announcement, and "Six Environmental Workshops" brochure.
3	13	Publications: <i>Herculaneum to Malibu</i> , 1974-1976, n.d. 26 items Six letters between Neuerburg, Norris Bramlett, and Roberta Strothart, one letter from Harry Montgomery (Typecraft, Inc.) to Neuerburg; three publishing agreements (all unsigned, two complete and one partial), four drafts (one handwritten, three typed) and one photocopy of completed booklet <i>Herculaneum to Malibu</i> , title page and credits list, illustrations list, two royalty statements, list of booklet recipients, and six thank you notes to Neuerburg (from Eve Cappello, Dorothy K. Hill, J. Bayley, "Henri," "Joyce," and "Ed").
Box	Folder	
4	1-4	Manuscripts, 1970, n.d.
4	1	Ancient Marbles text, n.d. 4 items Four drafts of "Ancient Marbles and Their Use / Marble as a Decorative Material in Ancient Italy" (one handwritten, three typed - one with handwritten notes by Ed Genter).
4	2	<i>Building the J. Paul Getty Museum</i> , n.d. 10 items Three drafts of "Author's Preface," (one handwritten, two typed), two drafts of "Decoration" chapter (one handwritten, one typed), two drafts of "Architecture" chapter (one handwritten, one typed), two drafts of "The Building of the Museum" chapter (both typed), and letter from Edwin Kennebeck (Viking Press) to Jane Jordan Browne.
4	3	"Designing an Anachronistic Museum," n.d. 2 items Two drafts (both typed).
4	4	Miscellaneous drafts and proposals, 1970, n.d. 21 items Two drafts of introduction to new Getty museum (typed), two drafts of text on new museum (both handwritten), "Main Vestibule" draft (typed), "Wall Decoration of the Peristyles" draft (typed), "Article" draft (handwritten), "GB Intro" draft (handwritten), "The J. Paul Getty Museum Six Years After: Some Reflections on the Museum and Its Public" draft (typed with handwritten edits), three note papers, six preliminary proposals for a monograph on the architecture of the Villa (two duplicates), two preliminary outlines for "Surfaces, Walls, Floors, and Ceilings," and a list of sections of the museum and photos needed for "Surfaces..."
4	5	Getty Museum announcements and brochures, 1974, 1981, 1983, n.d. 8 items Museum brochure, two visitor information sheets, <i>The Design of J. Paul Getty Museum</i> pamphlet, <i>The J. Paul Getty Museum Reproductions of 1983</i> (pamphlet), three lecture announcements (one for Neuerburg lecture).

Series III. Construction Reports, 1969-1973 1.04 linear feet 2.5 boxes

Series III files contain two kinds of construction reports: job site meeting minutes and construction update reports prepared for J. Paul Getty. These reports span the period of the Villa's design and construction. The series is arranged by report type, then chronologically.

Box	Folder	
4	6-10	Job Site meeting minutes, 1971-1973 117.0 items Minutes, agendas, schedules, and related materials.
4	6	1971 13 items 11 job site meeting minutes (one with ink sketches, one with handwritten notes), job meeting agenda, and letter from Ted Smith (Dinwiddie Construction) to Neuerburg.
4	7	Jan 1972 - July 1972 22 items 15 job site meeting minutes (four with handwritten notes, one duplicate), job schedule list, museum shop details and notes, marble coordination

		meeting minutes, job meeting supplement and schedule, two "Dates Action Required" lists, and construction schedule.
4	8	July 1972 - Dec 1972, n.d., 26.0 items 16 job site meeting minutes (one with ink sketches, four with handwritten notes), two Dinwiddie Construction memoranda, two scheduling charts (one titled "Marble Schedule," other untitled), "Detail Schedule Requirements" list, three "State of Job" reports, and two copies of list of work items, permits acquired, and drawings completed (both with handwritten edits).
4	9	Jan 1973 - June 1973 28 items 11 job site meeting minutes, 14 "State of Job" reports (one with draft "Proposal for Curator Education" on verso; one duplicate), and three marble coordination meeting minutes.
4	10	July 1973 - Dec 1973 28 items 21 job site meeting minutes, Dinwiddie Construction memorandum (by Neuerburg), and six "State of Job" reports (one with handwritten notes).

Box
5-6

Stephen Garrett's Reports to J. Paul Getty, 1969-1973 45 items
Reports prepared by Stephen Garrett for J. Paul Getty as updates on the progress of the design and construction of the Villa. The reports are dated and numbered from Report No. 1 to 57. Some reports are missing (Report Nos. 2-7, 10-11, 13-14, 17, 51, 53, and 56). Except for the Galleries Report (in the final folder because it is differently titled), the reports are arranged chronologically.

Box	Folder	
5	1	Report No. 1, 1969 1.0 item
5	2	Report No. 8, 1970 1.0 item
5	3	Report No. 9 (Brief to Architects), 1970 1.0 item
5	4	Report No. 12, 1971 1.0 item
5	5	Report No. 15, 1971 1.0 item
5	6	Report No. 16, 1971 1.0 item
5	7	Report No. 18, 1971 1.0 item
5	8	Report No. 19, 1971 1.0 item
5	9	Report No. 20, 1971 1.0 item
5	10	Report No. 21, 1971 1.0 item
5	11	Report No. 22, 1971 1.0 item
5	12	Report No. 23, 1971 1.0 item
5	13	Report No. 24, 1971 1.0 item
5	14	Report No. 25, 1971 1.0 item
5	15	Report No. 26, 1971 1.0 item
5	16	Report No. 27, 1971 1.0 item
5	17	Report No. 28, 1972 1.0 item
5	18	Report No. 29, 1972 1.0 item
5	19	Report No. 30, 1972 1.0 item
5	20	Report No. 31, 1972 1.0 item
5	21	Report No. 32, 1972 1.0 item
5	22	Report No. 33, 1972 1.0 item
5	23	Report No. 34, 1972 1.0 item
5	24	Report No. 35, 1972 1.0 item
5	25	Report No. 36, 1972 1.0 item
5	26	Report No. 37, 1972 1.0 item
5	27	Report No. 38, 1972 1.0 item
5	28	Report No. 39, 1972 1.0 item
5	29	Report No. 40, 1972 1.0 item
5	30	Report No. 41, 1972 1.0 item
5	31	Report No. 42, 1972 1.0 item
5	32	Report No. 43, 1972 1.0 item
5	33	Report No. 44, 1972 1.0 item
5	34	Report No. 45, 1972 1.0 item
Box	Folder	
6	1	Report No. 46, 1973 1.0 item
6	2	Report No. 47, 1973 1.0 item
6	3	Report No. 48, 1973 1.0 item

-	-	Report No. 48, 1973 1.0 item
6	4	Report No. 49, 1973 1.0 item
6	5	Report No. 50 (Building Contract), 1973 2.0 items (duplicates)
6	6	Report No. 52, 1973 1.0 item
6	7	Report No. 54, 1973 1.0 item
6	8	Report No. 55 (Building Contract), 1973 1.0 item
6	9	Report No. 57, 1973 1.0 item
6	10	Galleries Report, 1972 2.0 items Galleries Report: Preliminary Schedule of Design and Contents and one page of handwritten notes on gallery design.

Series IV. Drawings and Designs, 1966-1976, 1979-1980, bulk 1971-1973 4.25 linear feet 3 boxes, 22 flat files, 3 rolls

Series IV contains drawings, sketches, architectural schema, and design studies for the J. Paul Getty Museum Villa. Folders 1-27 in Box 7 follow Neuerburg's organization and retain the titles he gave to them. The numbers in square brackets following the folder titles are Neuerburg's file numbers.

Box	Folder	
7	1	Road, Gate House [1], n.d. 1.0 item Photomechanical reproduction of design source (?).
7	2	South Bridge Vestibule [2], 1972-1973, n.d. 9.0 items Two sketches (1 ink, 1 colored pencil) and seven photocopies of drawings.
7	3	South Bridge [3], 1971, n.d. 11.0 items Five sketches (all ink), five photocopies (one in color of a drawing by Dave Wilkins, two of wall decorations, two of sketches), and one black and white photograph.
7	4	East Side of Garage [4], n.d. 1.0 item One sketch on tracing paper (pencil). Two related color photographs can be found in Box 12.
7	5	Main Peristyle [5], 1971-1973, n.d. 24.0 items Seven sketches (some with notes; 6 in ink, 1 in pencil), four note papers (two with measurements, one on Garth Benton drawings, one on sources), eight photocopies of design sources, one postcard of design source (?), two reports on roofing tiles, letter from Widnell and Trollope to Stephen Garrett, and letter from Garth Benton (muralist) to J. Paul Getty. Ten related color photographs can be found in Box 12.
7	6	South Façade [6], n.d. 12.0 items Black and white photograph and 11 photocopies of design source materials (?).
7	7	Inner Peristyle [7], 1973, n.d. 15.0 items One sketch (ink), three note papers with measurements and source notes, and 11 photocopies (five with colored pencil color scheme studies).
7	8	East Garden [8], 1973, n.d. 9.0 items Eight photocopies (one with colored pencil color scheme study) and letter to Louie Carnevale from John Iberti (Walker and Zanger). Three related color photographs can be found in Box 12.
7	9	West Garden [9], 1971-1973, n.d. 15.0 items 11 sketches (10 ink, 1 pencil), Proposal for Garden Display Room, West Garden Description, photocopy of design source (?), and Neuerburg's instructions regarding garden, structure, finishes, and stairs. Three related color photographs can be found in Box 12.
7	10	Stairways [10], n.d. 1.0 item One sketch (ink).
7	11	122 [12], 1973, n.d. 10.0 items Six sketches (5 ink, 1 pencil and felt pen), one photomechanical reproduction of east vestibule wall schemes, two note papers, and photocopy of hall fixture designs.
7	12	124A [13], n.d. 1.0 item One sketch (ink).
7	13	126 [14], 1971-1975, n.d. 23.0 items Five sketches (2: ink, 3: pencil), one photomechanical reproduction of design source material, letter from Lucos (?) Cozza to Neuerburg, six letters between Vincenzo di Grazia and Neuerburg, CAA [College Art Association] 63rd Annual Meeting brochure, and nine note papers. Five related color photographs can be found in Box 12.

7	14	128 [16], n.d. 8.0 items Two sketches (1: ink, 1: pencil), two note papers (1: measurements, 1: Hall of Cybele marble scheme), and four photocopies of design source materials (?).
7	15	129 [17], 1973, n.d. 2.0 items One sketch and one note paper regarding the marble portrait room. A related color photograph can be found in Box 12.
7	16	130 [18], 1973, n.d. 2.0 items Two sketches of galleries (1 pencil and ink; 1 ink). A related color photograph can be found in Box 12.
7	17	135, 136, 136 N+S [21], 1971, 1973, n.d. 15.0 items Five sketches (3 ink, 1 pencil, 1 pencil & ink), five note papers, photocopy of <i>Through the Ages</i> cover page, two photocopies of design source materials (?), 2 letters from Anne Laidlaw to Neuerburg, one signed Peasy (nickname). Two related color photographs can be found in Box 12.
7	18	139 [25], 1973-1974, n.d. 4.0 items One black and white photograph of sculpture and public relations comments on sculpture, "The Villa of the Papyrii - A Window on the Ancient World" article with some handwritten edits, and letter from J. Deutsch to Neuerburg.
7	19	Gardens, 1971-1974, n.d. 12.0 items Photocopy of Appian Way construction drawing, status report of landscape work, two note papers, letter from E. Wemple to R. Langdon, letter from Emmett Wemple to Neuerburg, three letters between W. Jashemski and Neuerburg, pamphlet <i>The Roman Gardens at the J. Paul Getty Museum</i> (by Elizabeth Buckley), and two copies of newspaper articles.
7	20	Upper Floors, 1972-1973, n.d. 7.0 items Two sketches (1 ink, 1 pencil & ink on tracing paper), black-and-white photograph, note paper, photocopy of vestibule floor plan, and two blacklines of pendant light (labelled "WC-7112") by the Wood Lighting Fixture Company.
7	21	Villa display, 1973, n.d. 4.0 items Neuerburg's proposal for Villa display room (one typed original and one photocopy), note titled "To USC, Decorative Models" by Donald Brewer, and photocopy of text approved by J. Paul Getty.
7	22	Mixed Info, 1971, 1976, n.d. 45.0 items 17 sketches of floor plan (13 ink, 2 pencil on tracing paper, 1 colored pencil, 1 pencil), Neuerburg's Thoughts on Museum Installation (two copies), commentary on various rooms, two Preliminary Schedule of Floors, Walls, and Ceilings (duplicates), one Preliminary Floor Schedule, five note papers on placement of artwork and cases, pamphlet on Getty Villa layout, lecture notes on 18th-century French clocks by Gillian Wilson, three copies of Color Scheme for Main Floor list, list of door and grill materials, and 11 photocopies of drawings.
7	23-24	Garden Sculpture, 1971-1973, 1976, 1980, n.d. 96.0 items
7	23	1971-1973, 1976, 1980, n.d. 28.0 items Two letters between E. Bowinkel and B. Fredericksen, letter from Martin Rapp (Museum of Modern Art) to S. Garrett, letter from Neuerburg to N. Bramlett, letter from Neuerburg to J.P. Getty, letter from "Janet" to "Pam," and 22 letters between E. Chiurazzi, B. Fredericksen, S. Garrett, E. Wemple, and Neuerburg.
7	24	1971, n.d. 68.0 items Three sketches of fountain, 26 photocopies of sculpture and architecture photographs, catalog of Chiurazzi sculpture (partial), black-and-white-photograph, six lists of sculpture, two lists of Chiurazzi busts, two price lists, Priority List of Reproductions to Be Ordered from Chiurazzi, two Proposals Concerning Replica Statuary to Be Used in Peristyles and Gardens, two Proposals for the Placement of the Bronze Busts, and 22 large index cards on sculpture placement.
7	25	Miscellaneous general, 1970, n.d. 35.0 items One sketch (ink & pencil), two note papers, list of archaeological and historical references, Specifications for Construction, List of Consultants, "Architecture Versus the Museum" article, blue line of southeast corridor in main floor plan (#6821), and 27 photocopies of plans, elevations, and details.
7	26	Lighting and Mechanical, 1970-1971, n.d. 15.0 items Blackline of sconce (WC-7026) by the Wood Lighting Fixture Company, Lighting of Main Floor of the Museum, three diagrams of air flow, List of Electrical Symbols, Lighting Needs list, museum checklist, and two photocopied articles ("Museum Lighting" by Carroll B. Lusk and "New Fire Protection for High Value

- Areas" by George Neilson).
- 7 27 Tomb, 1976, 1979, n.d. 6.0 items
Three sketches (all ink), receipt for tomb design consultation by Neuberburg, and two letters between Norris Bramlett and Neuberburg.
- 7 28 Photographs of Villa models, n.d. 9.0 items
Nine black and white photographs (by Bryan Heseltine).
- 7 29 Terrazzo, 1973, n.d. 3.0 items
Sketches and list of materials (on manilla folder), color scheme list, and receipt for marble vases.
- 7 30 Laurence Deutsch Design, 1973, n.d. 6.0 items
Three curricula vitae, list of sections and rooms in Villa, Villa exhibition planning document, and letter from Laurence Deutsch to Neuberburg.
- 7 31 Drawings Indexes, 1973 n.d. 5.0 items
Getty Museum planning list and four indexes to the Villa architectural drawings (Index of Drawings, Index to List of Drawings, Index of Supplemental Architectural Drawings, and SS-Drawings). [Researchers may wish to consult these indexes as they review the other materials in the Drawings and Designs series.]
- Box
8 Index Cards, n.d. 192.0 items
192 3 x 5 inch index cards with notes and lists of museum sections, rooms, galleries, walls, gates, and decorations.
- Box
9 Folder
1 Maps, Plans, and Drawings, 1971, 1973, n.d. 18.0 items
12 photocopies of sections of Karl Weber's 18th- century plan of the Villa of the Papyri (original dated 28 May 1753); brownline of floor and ceiling plans, elevations, column details, and color and marble legends (with notes in red and black ink); five photocopies of plans (1 antefix detail, 1 cooling tower plan and section, 2 lecture hall plans and sections (with pencil and red pencil annotations), and 1 projection booth plan). [See also Roll 1** for another full copy of Weber plan.]
- 9 2 Original Drawings, n.d. 19.0 items
Seven pencil sketches of interior elevations and plans (numbered "Sheet 1" to "Sheet 7"): Sheets 1-2: atrium elevations, Sheet 3: atrium and tablinum elevations, Sheet 4: color essay for large peristyle decoration (painted), Sheet 5: inner peristyle elevations, and Sheets 6-7: rotunda plan and elevations. 12 other pencil sketches: one peristyle decoration (with colored pencil), four floor plans (most unidentified but includes one annotated with bronze and terracotta case locations and two annotated with sculpture locations), one elevations and floor plan (annotated with sculpture locations), and one with elevations of sea and museum ends of peristyle.
- 9 3 Publication Proofs, n.d. 4.0 items
Black-and-white photograph of column capital detail, two copies of column capital detail drawing (1 black and white separations, 1 red, black, and white mounted on board), and artist's rendering of aerial view of Getty Villa (mounted on board). [Related color photograph and 26 color separations can be found in Box 12.]
- Oversize
1** Sketches and photomechanical drawings, 1972-1974, n.d. 21.0 items
Ink sketches on tracing paper, n.d.
Pencil sketches of west garden on tracing paper, n.d.
Ink and pencil sketches of gate house entrance on tracing paper, n.d.
Wall cases blueline (by Standard Cabinet Works), 1972
Sections of wood beams blueline (by Standard Cabinet Works), 1972
Blueline of ceilings, paneling, and beams (by Standard Cabinet Works), 1972
Four bluelines of elevations and plans of decorative vases, 1973
Floor plan Villa exhibit "Revised" blueline (by Laurence Deutsch Design), Jan 1974
Two elevations Villa exhibit bluelines (by Laurence Deutsch Design), Jan 1974
Floor plan Villa exhibit blueline (by Laurence Deutsch Design), Jan 1974

- Floor Plan Villa exhibit "Original" blueline (by Laurence Deutsch Design), Nov 1973
- Elevations Villa exhibit blueline (by Laurence Deutsch Design), Nov 1973
- Roman lantern blueline (by the Wood Lighting Fixture Company), Mar 1972
- Roman lantern revised blueline (by the Wood Lighting Fixture Company), 27 Mar 1972
- East garden fontal half section profile blueline (by Ptolemy Associates), May 1973
- East garden fontal manifold blueline (by Ptolemy Associates), Jan 1973
- Room 201 elevations, details, marble floor design blueline, n.d.
- Oversize 2**
Ink drawings and photomechanicals, 1966, 1968-1969, n.d. 6.0 items
- Two ink drawings of profiles of mouldings on the House of the Ship (by Laidlaw and Bruno), 1966
- Profile of the House of the Ship blueline (by Laidlaw and Bruno), 1968
- Moulding profile of the House dei Quattro Stili, 1969
- Ink drawing of the House of Sallust dental, mouldings, and south wall profiles, n.d.
- Ink drawing of the House of Sallust dental, mouldings, and south wall profiles, Dec 1969
- Oversize 3**
Construction schedule, Sept 1970 - Dec 1972 1.0 item
- By Dinwiddie Construction and Langdon and Wilson. Mounted on board, with colored tape.
- Oversize 4**
"Villa Reconstruction" drawing, n.d. 1.0 item
- Ink and pencil drawing of a bird's eye view of Villa Luci Calpurni Pisonis by Neuerburg and Ed Genter (Langdon and Wilson). This is a reconstruction drawing of a model for the Getty Villa.
- Oversize 5**
Photomechanical drawings, 1966, 1969, 1971, n.d. 10.0 items
- House of the Faun peristyle "Ciro Lorio" blueline (by Laidlaw and Bruno), 1966, 1969
- Profiles with source annotations of "Main Zone Crowns" blueline, n.d
- Three blacklines of sketches of garden peristyle with three distinct color schemes in colored pencil (by Langdon and Wilson), 1971
- House of Sallust room 15 upper zone blueline (by Laidlaw), 1969
- Four bluelines of peristyle decoration with pencil and colored pencil (annotated "Norm's Sketches"), n.d.
- Oversize 6**
Photomechanical drawings, 1971-1973, n.d. 21.0 items
- Nine brownlines of plans, elevations, sections, and details of gallery interiors (124, 124A, 128, 130, 134, 138, 139), n.d.
- Brownline showing plans, elevations, sections, and details of gallery interiors (124, 124A, 128, 130, 134, 138, 139), 1973
- Baroque paintings gallery sections brownline, 1971
- Museum main floor blackline (?) with gallery 128 taped on top, 1971
- Two bluelines of west and east bridge terminal details, n.d.
- Interior details, sections, and plans of vestibules 201, 215 drawing, n.d.
- Ceiling vestibule plan blackline (?), n.d.
- Nymphaeum west elevation, plan, and details blueline (?) n.d.
- Entrance structure and gate house blueline sketch, n.d.
- Two drawings of west garden elevations and sections (one is cut into pieces), 1972
- Nymphaeum and west garden plan, elevation, and section blueline from design by Neuerburg, n.d.

Quarries

Oversize
7**

Photomechanical drawings, 1970-1972 42.0 items

- 18 blue-line drawings of plans and details of peristyle pool and garden fountains (labelled F1-13, 16-17, 21-22) 28 Apr 1972
- 18 blue-line drawings of plans and details of peristyle pool and garden fountains (labelled F1-16, 18-19), 20 Sept 1972
- Roof framing plan blue-line, Sept 1972
- Two peristyle and garden planting plan blue-lines (?) (annotated with blue marker and photocopied cutouts of sculptures), 1971
- Peristyle and outer garden plan black-line, 1972
- Peristyle garden planting plan blue-line, 1970
- Landscape development site work plan (annotated with red marker), 1972

Oversize
8**

Photomechanical drawings, 1971-1973 21.0 items

21 photomechanical reproductions of duct work, plumbing, mechanical, and fire protection plans and details.

Oversize
9**

Photomechanical drawings, 1971-1972 42.0 items

- 23 reproductions of electrical, mechanical, fire protection, and security plans, 1972
- 18 reproductions of parking structure ventilation and building climate control systems, 1971-1972
- Finish schedule with attached legend, 21 Jan 1972

Oversize
10**

Photomechanical drawings, 1967, 1969-1971, 1973, n.d. 40.0 items

- Basic Section blue-line (by Stephen Garrett) (#695-14) n.d.
- Basic Plan blue-line (by Stephen Garrett) (#695-13), n.d.
- Gallery 133 elevation, isometric of shelf wall, and plan black-line, n.d.
- Three south façade drawings - schemes A, B, C (by Langdon and Wilson), 3 Dec 1971
- Brownline of elevations and sections (by Langdon and Wilson), n.d.
- Brownline of elevations and sections (by Langdon and Wilson), 30 Aug 1971
- Interior details of galleries (135, 136, 136N, 136S) (by Langdon and Wilson), 8 Jan 1973
- Basement Plan black-line (SK-6B) (by Langdon and Wilson), n.d.
- Garage and peristyle cross-section blue-line (SK-12) (by Langdon and Wilson) (date crossed out and annotated "no!"), 1 Nov 1967
- North and south cross-section looking west, n.d.
- Two black-lines of cross-sections C and D through peristyle, n.d.
- Sketch sections black-line "#2" (by Langdon and Wilson), 28 Aug 1970
- Sketch sections black-line "#3" (by Langdon and Wilson), 28 Aug 1970
- South end elevation of parking structure and peristyle blue-line (SK-3 revised) (by Langdon and Wilson), 1970
- East elevation of parking structure and peristyle blue-line, n.d.
- Formal garden blue-line (SK-7), n.d.
- Nymphaeum black-line (SK-7), n.d.
- Gallery interior elevations black-line, n.d.
- South end elevation of arcade across north side blue-line, 6 Aug 1970
- Marble detail (by Ditta Medici and Figlio), n.d.
- Door handle design detail blue-line, n.d.
- Ceiling plan blue-line, n.d.
- Ceiling plan blue-line (with colored pencil), n.d.
- Interior elevations, ceiling, and floor plans blue-line (by Langdon and Wilson), n.d.
- Modification to plaster case (SK-11) (by Langdon and Wilson), 16 Aug 1971

modification to plaster caps (SS-11) (by Langdon and Wilson), 10 Aug 1971

Set of four floor plans (basement, main floor, upper floor, roof)(numbered 1-4) - one complete set, three duplicates each of #1 and #4, and one duplicate of #3, Jan 1971

Getty Museum site aerial photographic reproduction (annotated in ink with plant and street names) (by Langdon and Wilson), , 4 Oct 1969

Oversize
11**

Photomechanical drawings, 1969-1973, n.d. 52.0 items

Five photomechanical reproductions of the Hall of Cybele/Gallery 128 ("M-1") with details, sections, plans, and elevations (by Langdon and Wilson), n.d.

Five photomechanical reproductions of the Hall of Roman Portraits/Gallery 129 ("M-2") with details, sections, plans, and elevations (by Langdon and Wilson), n.d.

Four photomechanical reproductions of the South Vestibule/Room 101/Room 1 ("M-3") with details, sections, plans, and elevations (by Langdon and Wilson), n.d.

Seven photomechanical reproductions of the East Vestibule/Room 122/Room 19 ("M-4") with details, plans, and elevations (by Langdon and Wilson) (small piece is cut out), n.d.

Four photomechanical reproductions of Gallery 135 (Atrium)/Vestibule 135 (Tablinum), Alcoves 136N and 136S (Alae) ("M-5") with details, sections, and plans (by Langdon and Wilson), n.d.

Four photomechanical reproductions of Hercules Shrine/Gallery 126 ("M-6") with details, sections, plans, and elevations (by Langdon and Wilson), n.d.

Photomechanical reproduction of M-1, M-2, M-3, and M-4 replicated on one sheet, n.d.

Photomechanical reproduction of M-5 and M-6 replicated on one sheet, n.d.

Blueline of west garden ("N-1.1") with sections, plans, and elevations (by Langdon and Wilson), n.d.

Two photomechanical reproductions of Nymphaeum ("N-1") with sections, plans, and elevations (by Langdon and Wilson), 19 May 1971

Entrance structure/gate house elevations, sections, and plans ("3.26") blueline (by Langdon and Wilson), 7 June 1973

Room 201 marble floor blueline with colored pencil and pencil marbeling (by Carnevale and Lohr), July 1973

Gallery 128 plans, elevations, and details ("6.29") blueline (by Langdon and Wilson), annotated "as issued to Dinwiddie," 2 May 1972

Gallery 128 plans, elevations, and details ("6.29") blueline (by Langdon and Wilson), annotated "before erasing garlands and pedestal in apse," 2 May 1972

Landscape plan of phase six work ("L1.04") (by Langdon and Wilson), 5 Nov 1973

Peristyle garden planting plan blueline with general plant list, plant form list, planting diagrams, rose list, and seasonal planting schedules ("L-1.2") (by Langdon and Wilson), 29 June 1972

Two bluelines of garden planting plans with list of plant species used ("L-1.21") (by Langdon and Wilson) [one blueline is more developed and detailed than the other], 29 June 1972

Two bluelines of north section of garden planting plan, including Sycamore Grove, West and East Slopes, West Agricultural Garden, West Terraces, and East Entry Garden ("L-1.02") (by Langdon and Wilson), n.d.

Blueline of topographic site plan (by Langdon and Wilson), n.d.

Blueline of peristyle garden site work and paving plan (by Langdon and Wilson), 7 Dec 1970

Blackline of site land survey (by Langdon and Wilson), 9 Dec 1969

Blackline of landscape development site work plan ("L-1.0") (by Langdon and Wilson), 14 Feb 1972

Blueline of site plan showing existing road and new road (by Langdon and Wilson), n.d.

- Blackline of sketch layout of new roads (by Langdon and Wilson), 28 Aug 1970
- Blackline of inner peristyle garden and xystus/east garden plan ("L-X") (by Langdon and Wilson), n.d.
- Blackline of site plan showing elevations and topography (by Langdon and Wilson), n.d.
- Oversize
12**
- Photomechanical drawings, 1971-1973, n.d. 33.0 items
- Finish Schedule, 21 Jan 1972
- 20 working drawing blueines of sections, details, elevations, and plans, 1971-1972
- 11 working drawing blueines of vestibule 101 and gallery details and elevations, 1972-1973
- Circular tufa bench sections blueine (by United Staff & Stone), n.d.
- Oversize
13**
- Photomechanical drawings, , 1971-1972 32.0 items
- 31 working drawing blueines of sections, details, elevations, and plans, 1971-1972
- Finish Schedule, 12 Jan 1972
- Oversize
14**
- Photomechanical drawings, 1970-1971, 1973-1974, n.d. 19.0 items
- Blackline of museum basement floor plan ("1.20") (by Langdon and Wilson), 27 Aug 1971
- Blackline of museum main floor plan ("1.21") (by Langdon and Wilson), 27 Aug 1971
- Blackline of museum upper floor plan ("1.22") (by Langdon and Wilson), 27 Aug 1971
- Blueine of south elevations of bridge and peristyle ("2.1") (by Langdon and Wilson), 16 Apr 1971
- Blackline of parking structure and peristyle section A and details ("8") (by Langdon and Wilson), n.d.
- Blackline of basement floor plan ("SK-6B") (by Langdon and Wilson), Nov-Dec 1970
- Blueine of gallery 129 elevations, sections, and plan ("6.34") (by Langdon and Wilson), n.d.
- Blackline of partial main floor plan and private dining area plans (by Aubrey Devine), 22 Dec 1971
- Blackline of vestibule 101 pilasters details, 23 June 1973
- Blueine of Dinwiddie Construction schedule, 3 Sept 1971
- Blueine of Dinwiddie Construction schedule, 17 Sept 1971
- Two blacklines of Villa exhibit floor plan and elevations, 20 Nov 1973
- Two blacklines of Villa exhibit floor plan and elevations, annotated "for Jan. 15th opening," Jan 1974
- Two blacklines of Villa exhibit floor plan and elevations, annotated "revised," Jan 1974
- Blueine of east garden fontal sections (by Ptolemy Associates), 31 Jan 1973
- Blueine of east garden fontal sections (by Ptolemy Associates), 23 May 1973
- Oversize
15**
- Photomechanical drawings, 1970-1971, 1973, n.d. 15.0 items
- Six blueines of floor plans, 1970
- Blueine of east west sections, n.d.
- Blueine of east west sections, 1970
- Blackline of Nymphaeum sections, n.d.
- Photomechanical reproduction of site plan with sketch of entry (?), n.d.
- Brownline of Inner Peristyle walls and ceiling, with colored pencil, 1971

- Blueline of garden peristyle floor pattern, n.d.
- Two bluelines of east, south, and north wall elevations, with colored pencil marble design, n.d.
- Blueline of Vestibule 101 pilasters front elevation, 1973
- Oversize
16**
- Photomechanical drawings, 1971, 1973, n.d. 18.0 items
- Five bluelines of columns and pilasters (one each labeled "2," "3," "4," "5," and "8") (by United Staff & Stone), , 1971
- Four blacklines of museum floor plans (one each of basement, main floor, upper floor) and door schedule (stapled together), 1971
- Three blacklines of museum main and upper floor plans, 1971
- Blackline (?) of south wall peristyle grilled and pedimented openings, n.d.
- Blueline of piping details for tiger mask in East Garden (by Ptolemy Associates), 1973
- Two bluelines of one design of vase and pedestal elevations and plans (duplicates), 20 Apr 1973
- Two bluelines of another design of vase and pedestal elevations and plans (duplicates), 20 Apr 1973
- Oversize
17**
- Photomechanical drawings: elevator lobby, 1973, n.d. 5.0 items
- Three bluelines of South Bridge elevator lobby, with colored pencil, 1973
- Two bluelines of elevator lobby plans and sections, n.d.
- Oversize
18**
- Photomechanical drawings, 1970-1972, n.d. 37.0 items
- Blueline of peristyle paving studies (by Emmett Wemple), 1970
- 18 photomechanical reproductions of peristyle and garden plans, elevations, sections, and details, 1970, 1971, n.d.
- Two bluelines of elevations and sections prepared from design by Neuerburg, 1971
- Five blacklines of floor plans, annotated "as modified," 1970
- Five photomechanical reproductions of basement floor plans, 1970-1971
- Four bluelines of cabinet details, n.d.
- Two bluelines of cabinet details, 1972
- Oversize
19**
- Photomechanical drawings: gallery mock-ups, n.d. 3.0 items
- Three gallery mock-ups composed of bluelines of interior details and plans of galleries with taped elevations attached and added colored pencil details.
- Oversize
20**
- Photomechanical drawings: floor plans and roof plan, 1972, n.d. 20.0 items
- Set of four photomechanical reproductions of floor plans (basement numbered "1," main floor numbered "2," upper floor numbered "3," and roof numbered "4"), Jan 1972
- Four additional photomechanical reproductions of floor plans (one each of basement "1" and upper floor "3," and two of main floor "2"), Jan 1972
- Set of four photomechanical reproductions of floor plans (basement numbered "1," main floor numbered "2," upper floor numbered "3," and roof numbered "4") (main floor is annotated), Oct 1972
- Three additional photomechanical reproductions of floor plans (one each of basement "1," upper floor "3," and roof "4"), Oct 1972
- Set of four photomechanical reproductions of floor plans (basement numbered "1," main floor numbered "2," upper floor numbered "3," and roof level numbered "4") (main floor is annotated), n.d.
- Additional photomechanical reproduction of basement "1" floor plan, n.d.
- Oversize
21**
- Photomechanical drawings, 1971-1972, n.d. 6.0 items
- Sketch elevations of Loreto Room, Archaic Hall, and Ionian Hall, n.d.
- Blueline of elevator lobby and restrooms plan and details, n.d.

- Blueline of garden peristyle and parking structure south elevations, with colored pencil and annotated note regarding Stephen Garrett's Report No. 23, 22 Oct 1971
- Blueline of west garden and fountain partial plan, with colored pencil, 1972
- Blackline of east vestibule wall schemes and ceiling, n.d.
- Blackline of south bridge elevation, n.d.
- Oversize
22**
- Sketches on tracing paper, n.d. 21.0 items
- Some photomechanical reproductions of these sketches can be found in the other flat file folders.
- Pencil sketch of Hall of Cybele elevations and floor plans, n.d.
- Pencil sketch of Hall of Roman Portraits elevations and floor plans, n.d.
- Pencil sketch of room next to Hall of Cybele elevations and floor plan, n.d.
- Pencil sketch of Hall of Cybele, 4th Century Vase Room, Necropolis, 4th Century Style Room with glass display elevations, n.d.
- Pencil sketch of Hall of Cybele marble tiles, n.d.
- Pencil sketch of vestibule between peristyles ceiling scheme, n.d.
- Seven pencil sketches of elevations, most unidentified but include east vestibule wall schemes, north end of west porch, west façade of museum, and Archaic Hall, n.d.
- Six pencil sketches of plans for unidentified galleries (one sketch annotated with sculpture names and locations), n.d.
- Pencil sketch of hardware for door handle, n.d.
- Pencil sketch of marble (by Ditta P. Medici and Figlio), n.d.
- Roll
1**
- Karl Weber plan, n.d. 1.0 item
- Photographic copy of Karl Weber's plan of the Villa of the Papyri in Herculaneum. The original is dated 28 May 1753, but was completed in early 1758. This plan documents Weber's excavations of the Villa and includes a legend on the plan's border. [More information about Karl Weber and his plan can be found in *Rediscovering Antiquity: Karl Weber and the Excavation of Herculaneum, Pompeii, and Stabiae* (1995), by Christopher Charles Parslow. The plan is reproduced on pages 100-101.]
- Roll
2**
- Photomechanical drawings, 1972, n.d. 7.0 items
- Blueline of east west section of museum through center line looking south ("SK-8") (by Langdon and Wilson), n.d.
- Shop drawing blueline of ceiling, paneling, and beams sections and plans ("M-5") (by Standard Cabinet Works), 29 Sept 1972
- Shop drawing blueline of wall cases details and fixtures schedule ("Sheet 3") (by Standard Cabinet Works), 28 Sept 1972
- Shop drawing blueline of cabinet sections ("Sheet 6") (by Standard Cabinet Works), 29 Sept 1972
- Room 201 marble floor plan and details ("35"), n.d.
- Blueline of Roman Lantern full-scale details (by Wood Lighting Fixture Company), annotated in red ink, 1 Mar 1972
- Blueline of Roman Lantern full-scale details (by Wood Lighting Fixture Company), with updated changes, 27 Mar 1972
- Roll
3**
- Photomechanical drawings, 1971, n.d. 21.0 items
- Two bluelines of garage floor plan ("SK-1"), both labeled and one with some measurements (by Langdon and Wilson), n.d.
- Three bluelines of peristyle pool floor plans ("SK-2") (by Langdon and Wilson) (one unlabeled, two labeled, one with electrical outlets), n.d.
- Three bluelines elevations and a section ("SK-3") (by Langdon and Wilson), one annotated "alternate side of elevation" with notes in pencil and marker, n.d.
- Two bluelines of elevations and a section ("SK-3" and "SK-3A") (by Langdon and Wilson), one labeled "South Elevation of Arcade" and

and Wilson), one labeled South Elevation of Arcade, n.d.

Blueline of elevations ("SK-9" and "SK-10") (by Langdon and Wilson), n.d.

Blueline of garage floor plan ("SK-10") (by Langdon and Wilson) with labels and measurements, n.d.

Blueline of east west section through museum looking north ("SK-12") (by Langdon and Wilson), n.d.

Blueline of east west section through museum looking north and floor slope diagram for Lecture Hall ("SK-13") (by Langdon and Wilson), n.d.

Detailed working drawing blueline of museum main floor plan with legends, highly detailed ("1-2.1") (by Langdon and Wilson), 27 Aug 1971

Blueline of south porch of museum, with sections, partial ceiling plan of peristyle and south porch of museum, schedule of ceiling coffer types, and plan of stair no. 3 at intermediate landing ("4.20") (by Langdon and Wilson), n.d.

Blueline of peristyle and parking structure sections ("9") (by Langdon and Wilson), n.d.

Blueline of parking structure floor plan - south part ("2") (by Langdon and Wilson), n.d.

Blueline of parking structure floor plan - south part ("3") (by Langdon and Wilson), n.d.

Blueline of peristyle roof plan - north part ("7") (by Langdon and Wilson), n.d.

Roof plan and sections (by Langdon and Wilson), n.d.

Series V. Press clippings, 1970-1987, bulk 1974-1975 0.83 linear feet 2 boxes

Series V comprises newspapers and magazines collected by Neuerburg with articles that relate to the J. Paul Getty Museum. Some are complete copies of magazines and newspaper sections, while others are articles clipped from press sources; some are originals, others are photocopies. Most articles are dated and indicate from which magazine or newspaper they were taken.

Box	Folder	
10	1	Neuerburg's notes on press about Getty Villa, 1974, 1976, 1978-1979 15.0 items
		15 large index cards with handwritten notes by Neuerburg about his impressions of press articles written about the Getty Villa.
10	2	Press Clippings: Plan to build Getty Museum announced, 1971, 1973 13.0 items
		13 articles on the plan to build the Getty Villa (six duplicates).
10	3-4	Press Clippings: Getty Museum opens, 1974, n.d. 42.0 items
		Articles and letters to the editor by members of the public on the opening of the Getty Villa and reactions to its opening. For oversize press clippings on this topic, see Box 11, folder 1.
10	3	1974, n.d. 20.0 items
		19 articles (six duplicates/copies, one partial); one letter to the editor.
10	4	1974, n.d. 22.0 items
		21 articles (seven duplicates/copies); one letter to the editor.
10	5	Press Clippings: Getty Museum (general), 1975-1981, 1983-1987, n.d. 33.0 items
		32 articles on pieces in the collection, the wealth of the museum, and other Getty Museum matters; one letter to the editor. For oversize press clippings on these topics, see Box 11, folder 2.
10	6	Press Clippings: Getty Villa construction materials, 1974-1975, n.d. 18.0 items
		18 articles on materials used in constructing the Getty Villa (10 duplicates/copies, one partial).
10	7	Press Clippings: Getty Villa landscaping, 1974-1975 5.0 items
		Five articles on the Villa's landscaping (one duplicate).
10	8	Press Clippings: articles written by Neuerburg, 1974 1.0 item
		Neuerburg's article in <i>Archaeology</i> journal.
10	9	Press Clippings: Getty Museum directors and curators, 1977, 1987, n.d. 5.0 items
		One article on Stephen Garrett, four on Jiri Frel. For larger press clippings on this topic, see Box 11, folder 3.
10	10	Press Clippings: J. Paul Getty, 1974, n.d. 6.0 items
		One article on Getty's life and death (see partial copy). For complete copy...

		Six articles on Getty's life and death (one partial copy). For oversize press clippings on this topic, see Box 11, folder 4.
10	11	Press Clippings: Getty bronze statue controversy, 1977, 1979, n.d. 5.0 items Five articles about a bronze statue procured by the Getty and the controversy that ensued.
10	12	Press Clippings: miscellaneous, 1973-1974, 1977, 1987, n.d. 14.0 items Eight articles and three brochures about topics other than the Getty, including cultural activities in Los Angeles and local architecture; three (duplicate) clippings of a newspaper headline (with no article attached). For oversize miscellaneous press clippings, see Box 11, folder 5.
Box	Folder	
11*	1	Press Clippings: Getty Museum built and opened, 1970, 1973-1974 35.0 items 35 articles (17 duplicates, eight partials). For smaller press clippings on this topic, see Box 10, folders 3-4.
11*	2	Press Clippings: Getty Museum (general), 1973-1976, 1978-1980, 1982-1985, 1987 32.0 items 32 articles on pieces in the collection, the wealth of the museum, and other Getty Museum matters (one duplicate, one partial). For smaller press clippings on this topic, see Box 10, folder 5.
11*	3	Press Clippings: Getty Museum directors and curators, 1987, n.d. 4.0 items Four articles. For smaller press clippings on this topic, see Box 10, folder 9.
11*	4	Press Clippings: J. Paul Getty, 1972, 1974, 1976 5.0 items Five articles (one partial). For smaller press clippings on J. Paul Getty, see Box 10, folder 10.
11*	5	Press Clippings: miscellaneous, 1972, 1974-1975, 1981 12.0 items 12 articles (three duplicates/copies) about topics other than the Getty, including cultural activities in Los Angeles and local architecture. For smaller miscellaneous press clippings, see Box 10, folder 12.

Series VI. Photographs, slides, negatives, 1971-1974 3.5 linear feet 1 box and 7 binders

Series VI contains black-and-white and color photographs, slides, and some negatives of interiors, exteriors, design details, statuary, and materials used in the Getty Villa. Some images are of design sources and drawings, one is a black-and-white portrait of J. Paul Getty.

Binders (boxes 13-19) contain color slides, photographic prints, and some negatives, that document the J. Paul Getty Museum Villa construction process, ca. 1971-1974. The slides are dated and mostly in chronological order. Many of the photographs are dated, some are annotated. Most of the slides are annotated with "Getty Mus.," "Getty," "Getty Museum," "NN," and/or "Neuerburg." Images are of details and general views.

Box	Folder	
12*	1	Board-mounted photograph of Villa interior, n.d. 1.0 item Photograph annotated "Picture #5."
12*	2	Color separations of Getty Villa images, n.d. 15.0 items 15 color separations (four layers: black, blue, red, yellow) of 26 photographs of interiors and exteriors of the Getty Villa, all mounted on paper.
12*	3	Color photographs of Getty Villa, 1971-1974, n.d. 45.0 items Nine photographs of marble (one by DeAntonis, six by Ditta Medici), 13 of construction process (eight interiors, five exteriors), three of rotunda (two by Kent Oppenheimer), three of garden fountain (one by Kent Oppenheimer, two labelled "W-7758"), six of peristyle (one by Kent Oppenheimer), one of wall detail, one of floor tile detail, one of interior (by Kent Oppenheimer), two of south bridge (both by Kent Oppenheimer), and one of Neuerburg by the peristyle. There are also five photographs of statuary (four from Wethersfield Farm - two by Joseph Stachura, and one unlabelled).
Box		
13		Slides, July 1971 - Nov 1972 645.0 slides
Box		
14		Slides, Dec 1972 - July 1973 636.0 slides
Box		
15		Slides, July 1973 - Apr 1974 667.0 slides Images are of the latter stages of construction and include artworks on display.
Box		
16		Getty Villa, ca. 1971-1974 556 slides, 20 sheets of negatives Getty Museum views, interior and exterior. Also views in factories and workshops, U.S. and Europe of tile, marble, and stone work. Photography by Neuerburg, Oppenheimer, Claudette Mainzer.
Box		

- 17 Getty Villa construction and design, ca. 1970s 74 photographs (black-and-white, color), 9 contact sheets
 Getty Villa, details and views; drawings; 1 portrait of J. Paul Getty.
- Box
18 Getty Villa construction photographs, June 1972 - Dec 1973, n.d. 852.0
 photographs
 Most are ca. 4x5 snapshots.
- Box
19 Normon Neuerburg slide presentation with prints, 1970s 98 color prints, 87
 slides
 Getty Villa, sources for Getty Villa design, and some drawings. Some
 photographs annotated. Slides labelled.



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Appendix B. Index to Garrett Reports No. 1 to 22

n.d., Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

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Hellenistic Sculpture	12. 7.11

Hercules Room	5. 7.01
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	12. 8.08
	15. 5.17
	16. 9.00
	18. 6.16
	21. 1.00
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INSEN Necropolis	12. 7.09
INSEN Periclean Gallery	12. 7.08
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	2. 3.03
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LANDSCAPE, see Peristyle Garden	12. 7.18
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	22. 5.00
Founders/Trustees Room	12.12.13
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	15. 9.01
SUTTON PLACE	1. 6.22
	2. 3.12
	5. 4.00
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	8. 6.03
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3. 2.00
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5. 2.00
7. 2.00
8. 3.50
9. 6.01
10. 16.00
12. 8.06

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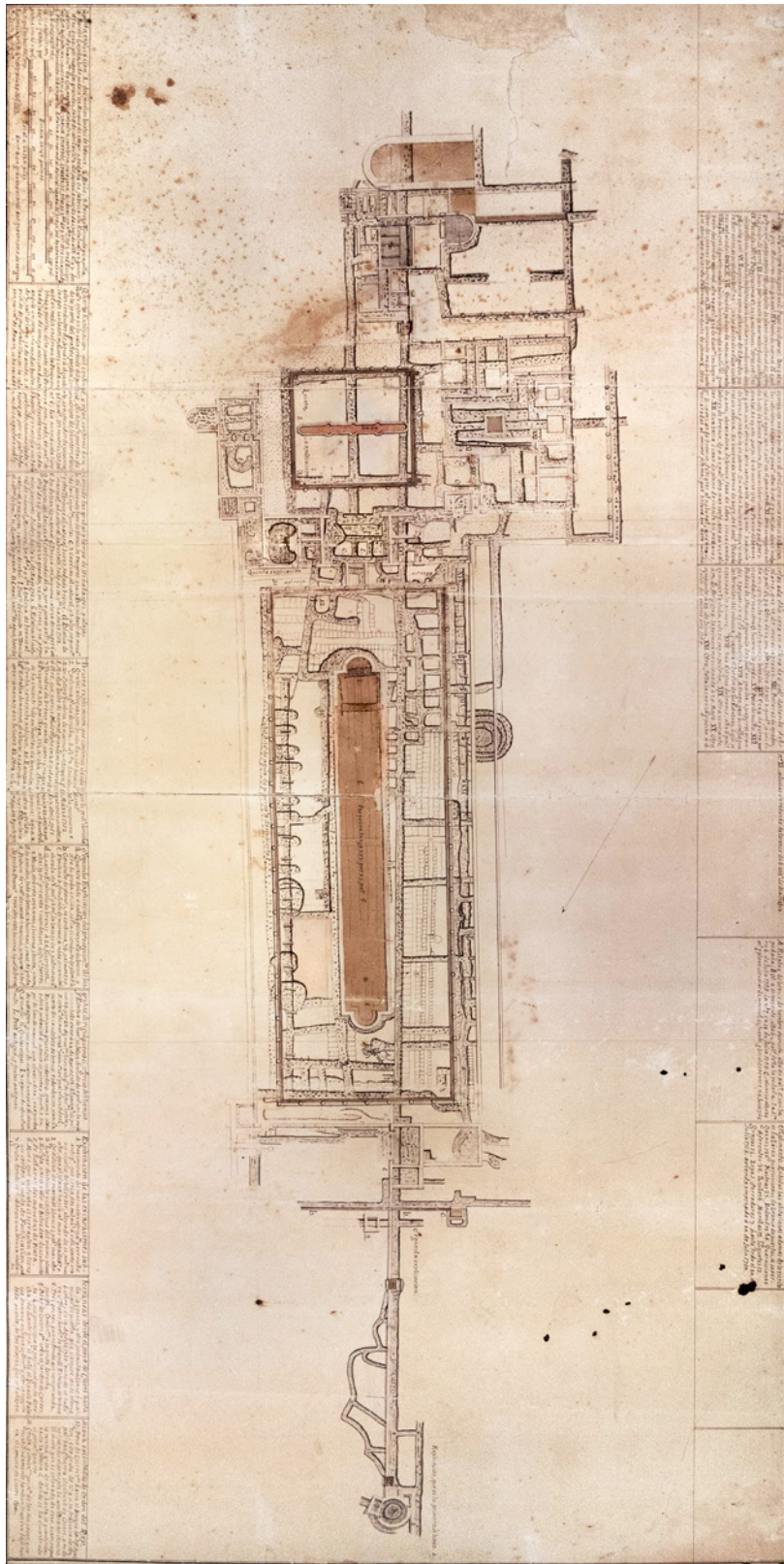


Figure 1. Plan of the Villa dei Papyri, Jakob Weber, 1752.

27 August 1973

Dear Stephen,

Yours of the 23rd here today and although there isn't a great deal to write about I'll answer it immediately. As for the labels on the replica statuary that is pretty simple: the title of the piece, followed by something like "reproduction of an original bronze found in the Villa of the Papyri in Herculaneum".

Today I also received a letter from Signorina Grazioli with a copy of the letter she wrote you. However she also wrote of something else she will possibly discuss with you. It has to do with the marble inlay papal coat of arms. It appears it needs some restoration before it can be shipped; that, of course, means a slight delay in sending it and some extra cost. The total cost is still quite reasonable considering what is involved. This, of course, is museum business and I keep telling her to write the museum directly as I have no authority to get involved in financially obligating the museum. Anyway, if you do meet with her would you please tell her not to try to go through me, that it is not my responsibility. Many thanks. Frankly, I'm getting fed up with this as I've told her twice before that she should deal directly with the museum but I don't want to offend her.

Now, to the breathless tour: the gatehouse is awaiting Mr Getty's reaction to the simplified scheme which perhaps Norris can give us tomorrow. The east end of the south bridge is now structurally complete; the temple is almost completely stripped, the arch was being stripped today, the porch of the belvedere was poured Thursday and they are beginning stripping it now. The west belvedere is poured and stripped and they have begun putting in the grilles and are forming the slab on top; the footings for the west terminal were poured also. Planting is about complete in the main peristyle and the benches are ready to be set (all the pieces are on the job); the water has now been drained from the pool as Bob Damm didn't want to worry about cleaning it weekly. Garth will have finished the two end panels this week and I repeat that they are among the most successful things he has done (there is reason why I am saying this as you eventually find out if you don't know already).

The southeast terrace has been paved and the southwest is in process. They are starting to bring in the plane trees for the east side; four have arrived already and they will be great. The holes have been dug for the trees in the east garden and they are to go in this week, I believe. The floor in 101 was started today and it will be as much an "eye dazzler" as expected. The marble is all in in 139 and 138 and the plaster is being patched so that the rooms can be painted by the end of the week. The plastering in the atrium is now down to the top of the doors (now I have to work out the colors and that won't be easy!). Louie may begin to put in the mosaic floors in the two alcoves within a few days. 130 is all painted and ready except for some trim and the display cases. The north half of 134 is painted but

Figure 2. Letter from Norman Neuerburg to Stephen Garrett, 27 August 1973, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

2.

a bit of base and trim is lacking in the south half before the painting can be finished. They are putting in door trim in 129 and with luck the two columns and entablature may go up next week. The Hercules Room is all complete except for finishing the grouting of the floors; the base for the Lansdowne Hercules is even in place. There is a hold-up in the ceiling of 122 because of steam pipes being in the way but that is now being fixed and plastering the ceiling should continue very soon. Again no comment on the upper floor other than to say that the drawings for the paving are complete and work should start fairly soon (waterproofing was a delay on the west porch). The railings are starting to go in in the west garden and the walls and ceiling of the porch have been sealed and are ready to begin painting.

I finally am beginning to get a feeling that things are coming to an end and particularly for myself. I feel that I should quietly begin to make myself scarce and finally disappear. Going back to teaching pretty much makes this obligatory but I think it will be for the best anyway. Whatever might develop in the future I think it can only happen after a period of my being pretty much out of it. Although I can't go back to things as they were before I got involved in this project I think I do need to get back to my own concerns for a while, to do things I have let go on my house and just wind down a bit. I think you can understand this. The next few months at the museum are going to be incredibly hectic but it will be best that I not be too much involved in it while working on my other job. For me it would only be one compromise after the other and I've about had enough of that already. Anyway, I feel as if I am headed for a crossroads in my life but so far the road is totally shrouded in a thick fog!

You, of course, have come to one of these crossroads and made your choice; for the museum I think it was the correct one but undoubtedly you will have your doubts in the coming months. I certainly will help all I can, though I think I may be most effective if I am in the background for a while. And you know as well that I will be more than willing to help you and Jean in those other aspects of your life not circumscribed by the museum and its staff.

I don't know for sure but quite possibly I may have to miss your first Tuesday meeting on on the 18th (and won't be able to make any at all after that date) as that is the week I have to report back to the college. Classes don't begin till the following Monday but I have meetings and counseling at least a part of the rest of the week. Perhaps, then you might want to meet, at least briefly, after you arrive but before the meeting. Anyway, good luck to you and Jean in all your preparations and see you soon.

Figure 2. Letter from Norman Neuerburg to Stephen Garrett, 27 August 1973, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

19 September 1971

Dear Steve,

A few notes to accompany my colored version of 2K. I had intended only to color those parts which were to be painted but then decided it would make more sense to indicate the tile roofs and masonry facing, which are only given approximately, though the relative values are fairly accurate. In the purely exterior areas color is used only to accent - primarily in the frieze zone and secondarily in broader areas as wainscoting. Walls in protected areas, whether totally inside or under roofed porticoes, are normally completely covered (the examples where decoration is lacking are limited to unfinished areas or purely rustic areas - other than these exceptions the rule is close to 100% true). On the exterior of the large peristyle added color is limited to a frieze on the long walls continuing around the corners of the facade; this is supplemented by color in the pediments of the two front windows and on the two wreaths above. One could add to this the red background of the two relief lunettes above the garage entrance and exit. As for the museum building the main areas are another frieze band quite close in color and tone to the tile roof just above it; there is also a high wainscoting of black panels framed in the same red (this black tends to be the most fugitive of the colors used by the Romans in their paints and should be so treated). In addition to this the pediment of the little porch on the east garden is painted pale blue. The west porch shelters a decorated wall and is further embellished by a yellow frieze and yellow on the lower third of the columns. The "lararium" niche where the bridge abuts should also have some color. A certain amount of color would be used in the various parts of the west garden. The upper facade overlooking the large peristyle has color in the frieze zone; the normal red band, blue and yellow in the pediments, and colored details on the capitals. These colored details are taken up again in the capitals of the lower order which also has yellow bands on the columns where they are inset into the raised floor of the museum porch. All the inner walls of the large peristyle are decorated - in the so-called second Pompeian style - though those of the museum porch are different from those on the two long sides; the colors tend to be generally soft with strong colors limited to details. The inner peristyle has walls with relief decoration of false ashlar; this is colored in the lower half (the ceiling is colored as well) and the entablature on the lower order of columns has a yellow band; the capitals are highlighted as well. I have also indicated that the blind windows would be painted light blue, as if reflecting the sky. There might be other areas with small accents of color, but they would not show up on a drawing this scale. I have shown Bob a first version of this, though he made no comment. However, in any case, I consider this preliminary in nature and both minor and major changes can still be made, but it will give you an idea of the sort you've not really had before of what I have in mind. You may want to show this to Mr Getty, though I would expect you would like a more showy version for him. Anyway, do as you wish.

Nothing else to report since ~~you~~ my last to you. Best wishes to you and Jean.

Norman Neuerburg

Figure 3. Letter from Norman Neuerburg to Stephen Garrett, 19 September 1971, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975, Getty Research Institute, Los Angeles, California.

30 August 1971

Dear Steve,

You will be receiving Ed's drawing of the elevations of the building complex and I am supplementing it with a few comments which may be of use to you. I'll start at the top of the sheet and go from left to right.

WEST ELEVATION: The columns of the west porch with their spiral fluting are based on those in one of the villas at Stabiae; the lower third will be painted yellow. The wall behind these is to be painted in the genre known as opus topiarium; this sort of painting with representations of gardens is very typical for garden areas in the years immediately preceding the eruption. The colors will be natural against a light blue or blue-green background.

EAST ELEVATION: The design of the side doorway to the garage derives partly from the entrance to the Casa del Gran Portale in Herculaneum. The little porch from the east vestibule of the museum is based on a gate of a garden near the amphitheatre in Pompeii known as the Foro Boario. The false ashlar of the ground floor is based on that of the House of the Polybii in Pompeii.

LONGITUDINAL SECTION: The painted decoration in the doric portico is based on the colored design which I showed to Mr Getty and which was approved by him. The design within the arch at the front of the museum is only a tentative one as yet. The decoration shown in the inner peristyle is to be in relief and is based on that of the second peristyle of the House of the Faun in Pompeii. The structure in the roof above the Hercules room has to do with the fan exhaust ~~for~~ the climate control.

GARDEN PERISTYLE SOUTH ELEVATION: The small structure at the end of the bridge has been brought forward from its placement in the color rendering and as you can see the stairway here has been deleted. This makes the stair court at the opposite end even more crucial.

MUSEUM TRANSVERSE SECTION: This shows the size relation of the east and west gardens to the museum building. At the end of the upper deck of the west porch a solid wall is pierced by a door to give access to the bridge connected to the private access road. The wall below contains a niche as articulation. Both of these elements may yet require a bit more refining. This section shows the parapet wall in front of the fan from the climate control room; this detail derives from a solution in the Casa del Menandro in Pompeii. You will notice in this drawing and that above it the placement of the windows as per Mr Getty's request.

NORTH ELEVATION: Here the upper story has been left without any openings at all; those in the lower floor will largely be obscured by the landscape.

Figure 4. Letter from Norman Neuerburg to Stephen Garrett, 30 August 1971, Box 2, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

FORMAL GARDEN EXPLANATION

Since the formal garden (Nymphaeum) to the west of the museum is in addition to the original plan and concept and adds as well to the original estimate of cost, some explanation of its rationale and design is perhaps in order. The position of the atrium and its outer portico opening on to a rather steep hillside requires some treatment of the latter feature. It is highly unlikely that in an ancient Roman villa an area so close to the house would have been treated in any sort of rustic or informal way. In the Villa dei Papiri this view from the atrium looked to the sea and one can assume some sort of formal garden was laid out below the portico on the slope toward the shore. Only a small portion of the area outside of the villa was explored so we really know nothing of the layout or extent of the gardens. However, the area explored did contain a number of fountains, and it is not impossible that the unexplored portions contained a more or less elaborate fountain complex of the sort we are proposing. Such a feature would perhaps be typical of a third phase of the villa (2nd cent. B.C. for the nucleus around the atrium and inner peristyle, 1st cent. B.C. for the large peristyle, and 1st cent. A.D. for the formal garden). The solution of terraces is the logical Roman one and they are kept rather low so as to be subordinate to the building and to conform somewhat to the slope of the hillside. In principle the parts farthest away from the house are the least elaborate, even being rather rustic in their decoration, while still being formal in their symmetrical arrangement, so that they begin to become a natural part of the landscape. In general this idea of zones of transition will guide much of the landscaping of the area around the villa. Although the design is fundamentally architectural there will be some planting to add color and to soften the outlines.

The design of the complex is based on various ancient examples in Italy, and the references will be to my book on Roman fountains. The best parallel that I can furnish for the differing treatment of the levels is given by the sanctuary of Fortuna at Palestrina where fountains are a feature of almost every level. Here at the lowest level the fountains imitate natural caves (fig. 25, pp. 42, 173 - 174); we have reversed the order, but there is no inconsistency in that. The central feature of the lowest level is a hemicycle opening into a chamber nymphaeum. This combination appears at Hadrian's Villa in Tivoli in the Canopus (figs. 81 - 82), and there are numerous examples of the individual types (e.g. hemicycles, figs. 83 - 111; chambers, figs. 26 - 70). The round pool in the center appears at Baiae (fig. 109). There is also a good example

Figure 5. Memo from Ed Genter to Stephen Garrett, 3 October 1970, Box 1986.IA.08-6, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

Formal Garden Explanation - Page 2

in the house of Marcus Lucretius in Pompeii (pp. 131 - 132). The walls flanking the hemicycle are based on a house found in excavations in Rome in the 19th century (fig. 157, pp. 213 - 214). The decoration on this level would be a combination of grotto stone and some colored mosaic. The middle level is rather simple with pergolas with vines at the sides such as might have been used for outdoor dining by the Romans. The decoration here would be painted plaster. The upper level would be faced in stone with an artificial rustic fountain grotto in the center (e.g. fig. 179). One of the rooms at the side would contain the cooling tower for the climatic control and other services might be concealed within the structure if need be.

In appearance the complex does resemble Renaissance and Baroque gardens, but that is not surprising as these latter are strongly inspired by the ancient ones. The hemicycle gives a necessary focal point to the long axis of the museum building while the whole complex can be taken in from the roof terrace of the west portico. As a feature it would undoubtedly be enjoyed by the public, both by those principally interested in the museum as well as those only coming to visit the gardens.

Norman Neuerburg

Figure 5. Memo from Ed Genter to Stephen Garrett, 3 October 1970, Box 1986.IA.08-6, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

32. Pompeii - IX-ii-5 - House of Marcus Lucretius
33. IX-vii-nn in Vicolo di Tesao
34. IX-viii-6 - Casa del Centenario
35. Villa delle Colonne a Mosaico
36. Herculaneum - III-8 - Casa dello Scheletro
37. V-i - Casa di Nettuno ed Anfitrite
38. Naples - Museo Nazionale - Mosaic Niche - Inv. N° 16608
39. Scuola di Virgilio
40. Villa Pausilypon
41. Pozzuoli - Villa Cardito
42. Nymphaeum near the Flavian Amphitheatre
43. Baiae - Terme di Sosandra - Teatro-Ninfeo
44. Misenum - "Villa of Lucullus"
45. Nymphaeum under Capo Miseno
46. Ischia - Varule
47. Cumae - Nymphaeum by the Road to the Acropolis
48. Fountain House in the Forum
49. Minturnae - East Nymphaeum
50. West Nymphaeum
51. Nymphaeum in a Shop near the Terme
52. Scauri - "Villa of Scaurus"
53. Formia - "Villa of Cicero" - Large Nymphaeum
54. Small Nymphaeum
55. Fountain on the Via Appia
56. Sperlonga - Grotta di Tiberio (or "di Seiano")
57. Terracina - Grandi Terme alla Marina
58. Nymphaeum on the Site of the Railroad Station
59. Monte Circeo - Fontana di Mezzo Monte

Figure 6. Norman Neuerburg, "The Architecture of Fountains and Nymphaea in Ancient Italy" (Ph.D. diss., New York University Institute of Fine Arts, 1960).

34. POMPEII - IX-viii-6 - Casa del Centenario

The nymphaeum of this house uncovered in 1879 is located in a light well off a large triclinium behind the peristyle. The nymphaeum is set opposite the wide door and is placed on top of an L-shaped cryptoporticus which runs along the back and right side walls. The nymphaeum is in the usual form of an aedicula with a pediment and an apsed niche. Unfortunately only a portion of the mosaic and shell decoration of the niche and front are remaining, though, there is perhaps enough to reconstruct the general design, if not the details. A hole near the bottom of the niche appears to have held the pipe supplying the fountain figure. In front of the niche is a scaletta d'acqua of eight steps covered with marble: a restoration of the original pieces which were missing at the time of the discovery. From them the water passed over a painting of a river god into a large basin in front, the inside of which was painted a sea green. Flanking the scaletta and supporting the pilasters of the aedicula are pillars painted to imitate red marble. A marble figure of Silenus originally stood in the niche as a fountain figure. The decoration of the walls is still largely well preserved, thanks to the roof placed over the court shortly after its discovery, and it is notable for the curiously illogical and inorganic composition. The lowest part of the wall is painted to represent a garden wall with small gridded windows with vines growing out of them. Above this is a frieze of fish swimming. On the upper part of the side walls are garden scenes on a yellow ground: columns, ivy, shrubs, birds, and square fountains supported on sphinxes. The upper part of the rear wall has a scene of wild beasts. The house had been badly hit by the earthquake and was in the process of redecoration

Figure 6. Norman Neuerburg, "The Architecture of Fountains and Nymphaea in Ancient Italy" (Ph.D. diss., New York University Institute of Fine Arts, 1960).

at the time of the eruption. The decoration of the walls of our small garden is excellently preserved and may be dated to this period and the nymphaeum may probably also.

fig. 130

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Figure 6. Norman Neuerburg, "The Architecture of Fountains and Nymphaea in Ancient Italy" (Ph.D. diss., New York University Institute of Fine Arts, 1960).

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THE J. PAUL GETTY MUSEUM

Job Meeting No. 3

September 8, 1971

Present:

copies

Ed Center	Langdon & Wilson
Dr. Norm Neuerburg ✓	
Emmet L. Wemple	Emmet L. Wemple, ASLA, Landscape Arch.
Denis L. Kurutz	" " " " " "
Leo Chavez	Hadji-Jimenez & Associates
Jack Gregory	John S. Gregory Co.
Norris Bramlett	The J. Paul Getty Museum
Burton Frederickson	The J. Paul Getty Museum
T. W. Smith	Dinwiddie Construction Co.
H. W. Gatewood	" " "

1. It has been resolved to remove one tree from inside the building line, due to the excessive costs and only a 50-50 chance of survival if we attempt to save it.
2. Jack Gregory and Hadji-Jimenez office are preparing drawings for storm drain and sanitary sewer lines.
 - a. Dinwiddie Construction Co. to submit estimate when preliminary drawings for 8" sewer line are completed. The existing 6" line was installed in approximately 1920.
3. Malibu stone is not practical for the Ashler pattern on the retaining wall. Dinwiddie Construction Co. to check with Arnold Masonry Contractor, Santa Barbara, to install a sample for approval of Santa Barbara Sand Stone.
4. Lead time for marble should be 5 months, therefore, Dinwiddie Construction Co. would like to go out for bids on September 21, and receive bids October 21, 1971. Will need 12 sets of drawings of the special rooms, including the Herculean Room, a brief description of the white marble pavers, size, thickness of setting bed, etc. for unit prices.
5. The location of the gas line for the emergency generator room has been resolved by Hadji-Jimenez.
6. Drawing and photographs were submitted by Dr. Neuerburg for Latco Tile samples and terrazzo samples. Dinwiddie Construction Co. to follow up on this.

Figure 7. Job Meeting No. 3, 8 September 1971, Box 3, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

VALLEY PLANING MILL

OF VAN NUYS, INC.
6103 CEDROS AVENUE
VAN NUYS, CALIFORNIA 91401

May 9, 1973

Dr. Neuerberg,
17985 West Pacific Coast Highway,
Malibu, California 90265

Re: Getty Museum, Founder's Room.

Dear Dr. Neuerberg:

This will confirm our telephone conversation of this date:

Door M17 - 1/8" walnut detail stile & rail 1 side, 1/8" walnut flush panel
1 side - on 1 3/4" door & steel frame.

Door M19 - 1/8" walnut detail stile & rail 1 side - on 1 3/4" walnut door &
walnut frame.

Door M20 - 1/8" walnut flush panel 1 side of 1 3/4" walnut door & walnut frame.

Door M21 - 1/8" walnut flush panel 1 side of 1 3/4" walnut door & walnut frame.

Door M22 - 1 3/4" walnut slab door & walnut frame.

Door M105 - 1 3/4" walnut slab door & walnut frame.

Door M23 - 2 1/2" oak detail panel door & 1/8" walnut flush panel 1 side, walnut
& oak frame.

Door M73 - 1/8" walnut detail stile & rail 1 side of 2 1/2" oak detail panel
1 side, walnut & oak jamb.

Yours very truly,
Valley Planing Mill
of Van Nuys, Inc.

By 
Jack R. Carpenter

cc: Ted Smith, Dinwiddie Construction Co.
Mr. Genter, Langdon & Wilson, Arch.
Mr. Gatewood, Dinwiddie Construction Co.
Mr. Henry, Vaughan Interior Walls.

Figure 8. Memo from Valley Planing Mill to Norman Neuerberg, 9 May 1973, Box 3, Norman Neuerberg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 9. Slide sheet of terra cotta factory taken by Norman Neuerburg during a trip to Naples, n.d., Box 16, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

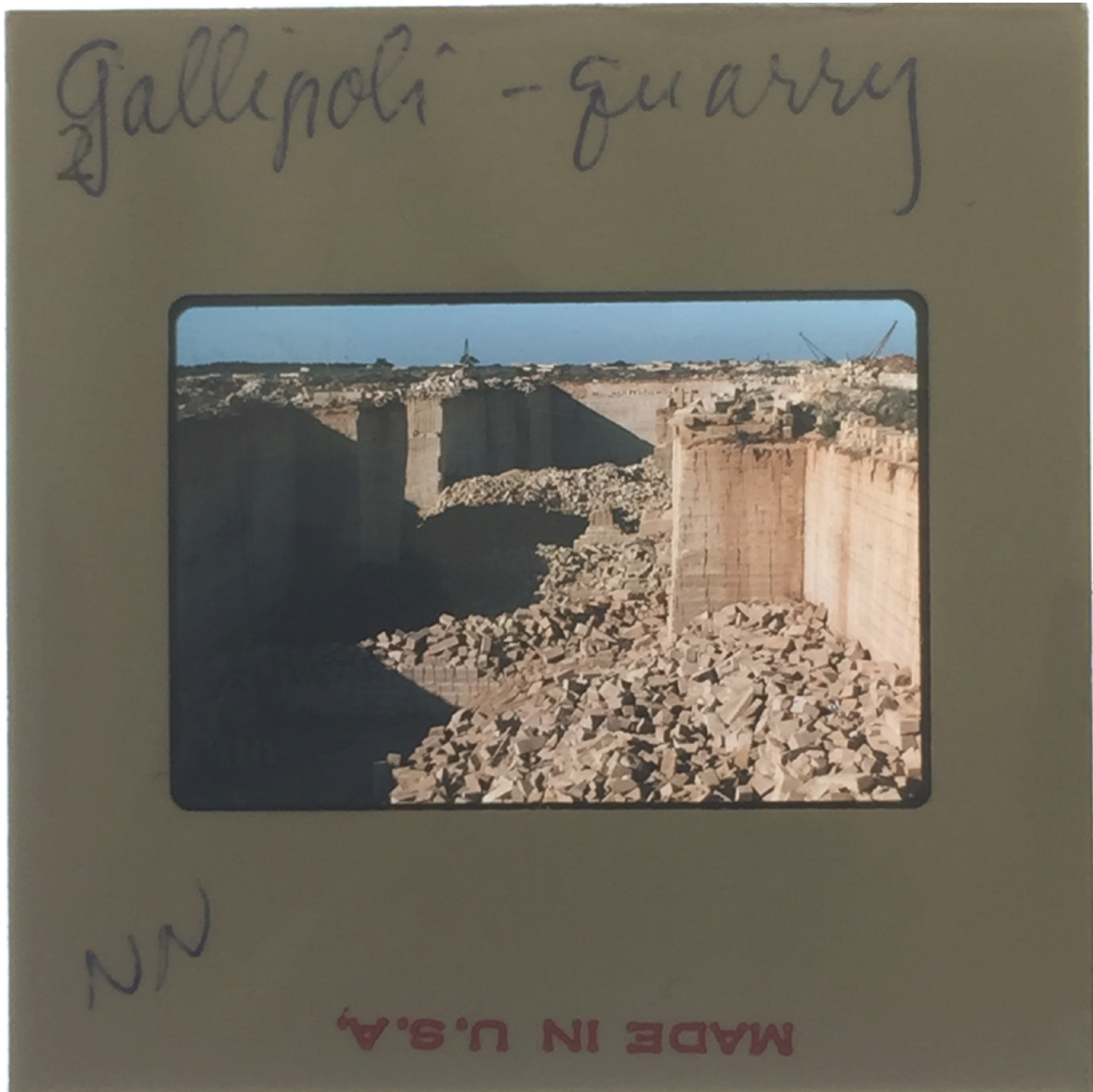


Figure 9. Slide of Gallipoli quarry taken by Norman Neuerburg during a trip to Naples, n.d., Box 16, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 10. Slide sheet of installation of pool statue taken by Norman Neuerburg, 5 September 1974, Box 16, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 11. Gouache painting of peristyle walls by Norman Neuerburg, n.d., Box 9, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

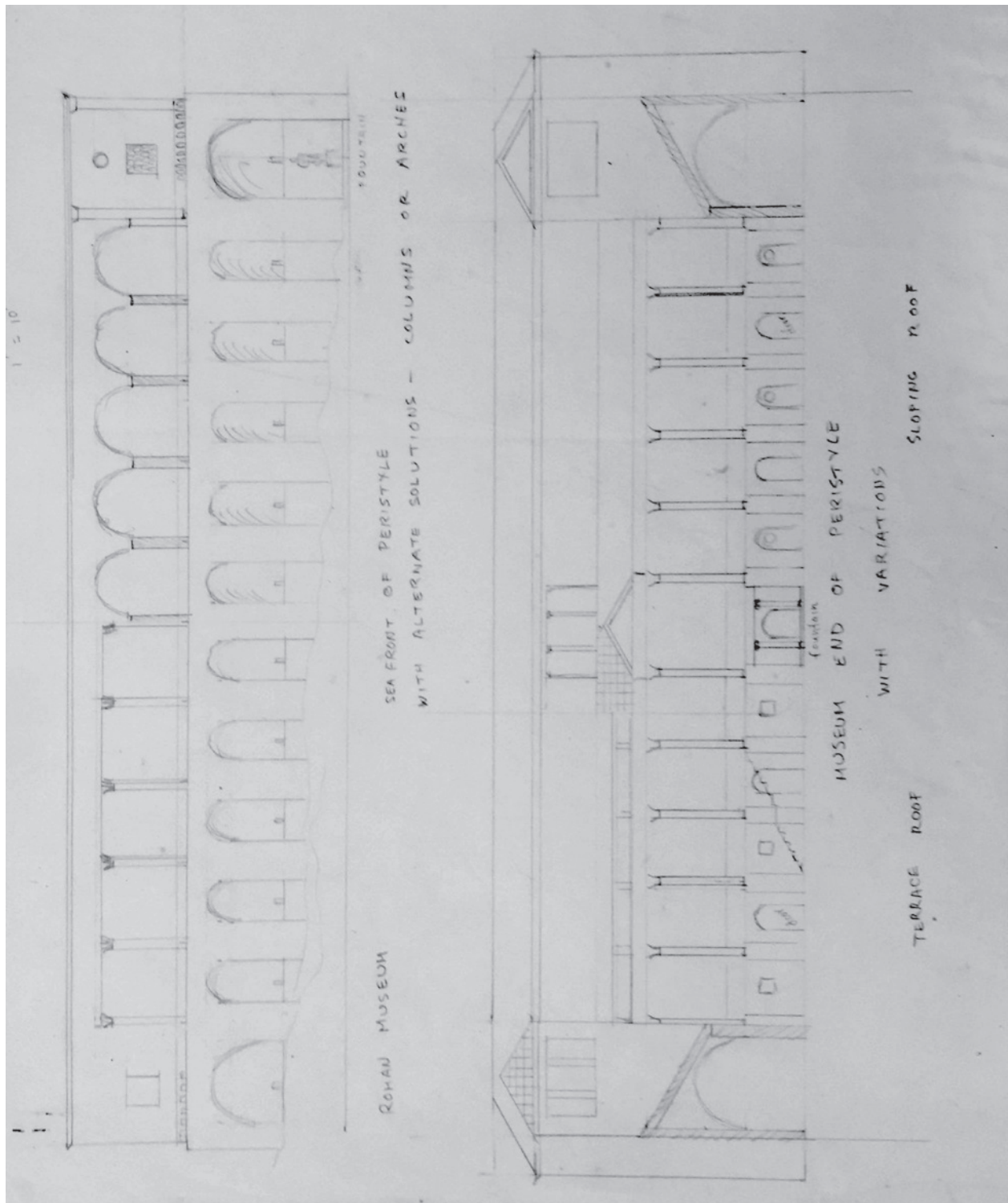


Figure 11. Sketch of peristyle elevations by Norman Neuerburg, n.d., Box 9, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

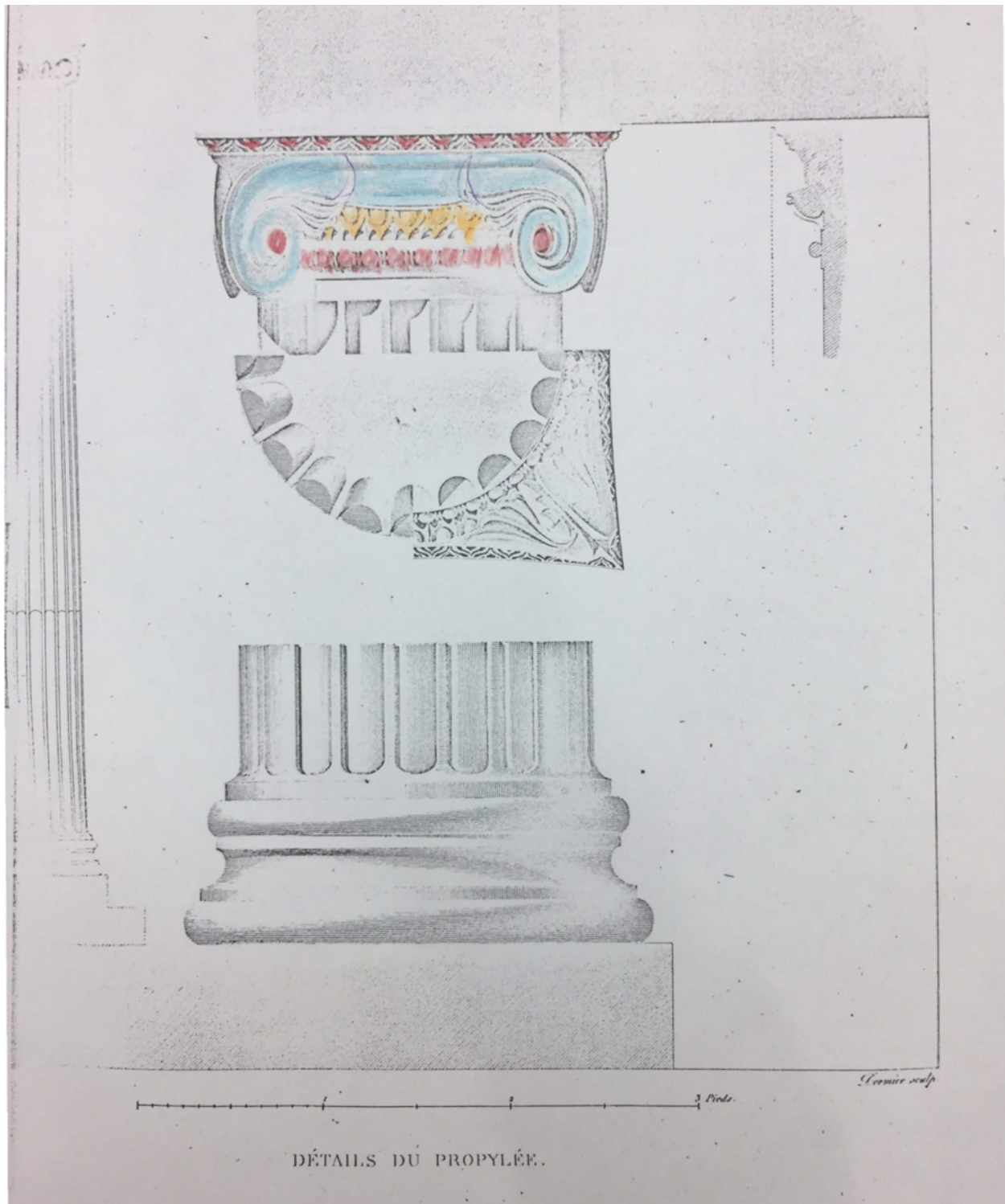


Figure 12. Photocopy from *Les Ruines de Pompéii* by François Mazois, n.d., Box 7, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

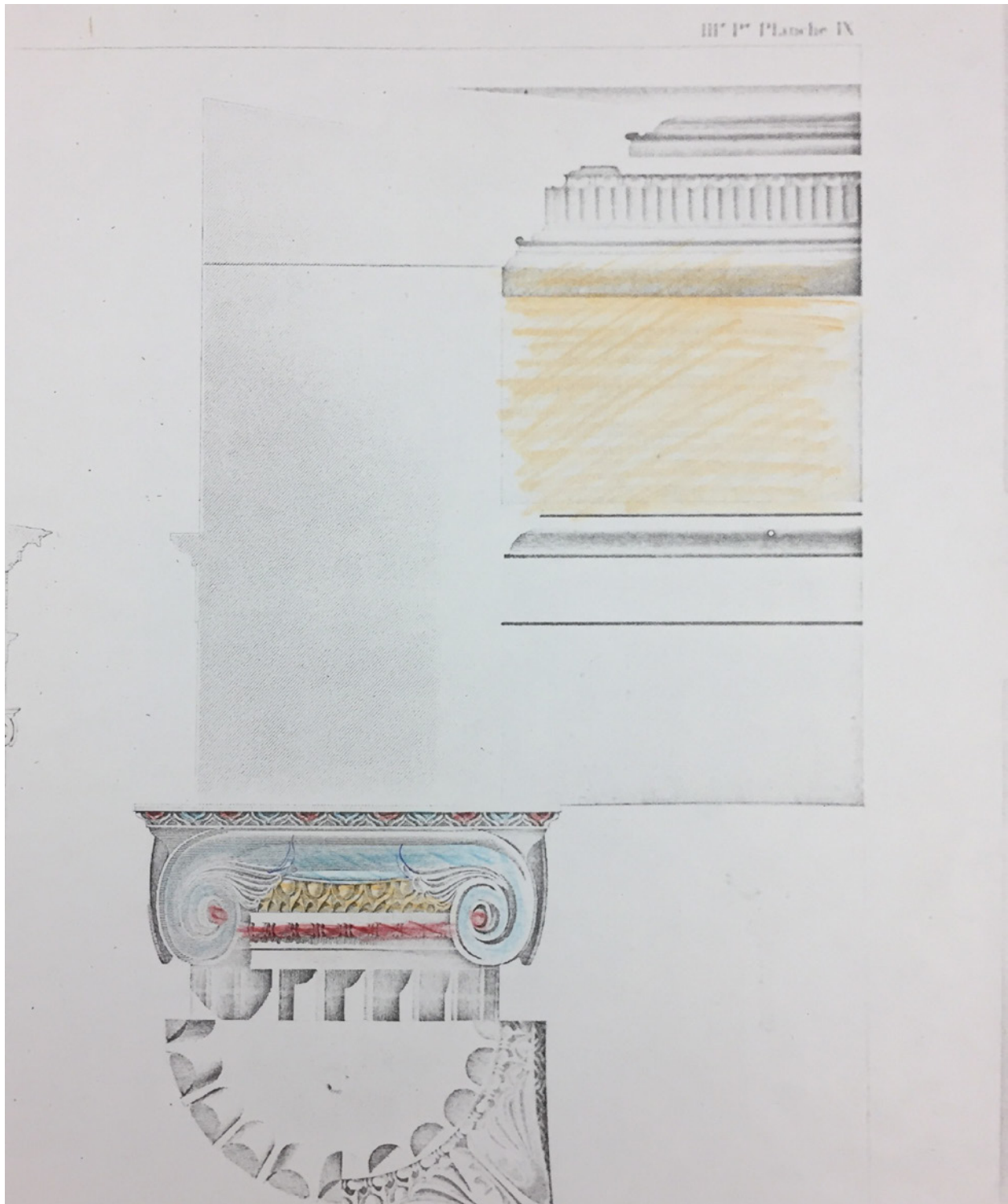


Figure 12. Photocopy from *Les Ruines de Pompéii* by François Mazois, n.d., Box 7, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975, Getty Research Institute, Los Angeles, California.



Figure 13. Photocopy of perspective drawing by Langdon & Wilson, Box 5, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 13. Photocopy of perspective drawing by Langdon & Wilson, Box 5, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

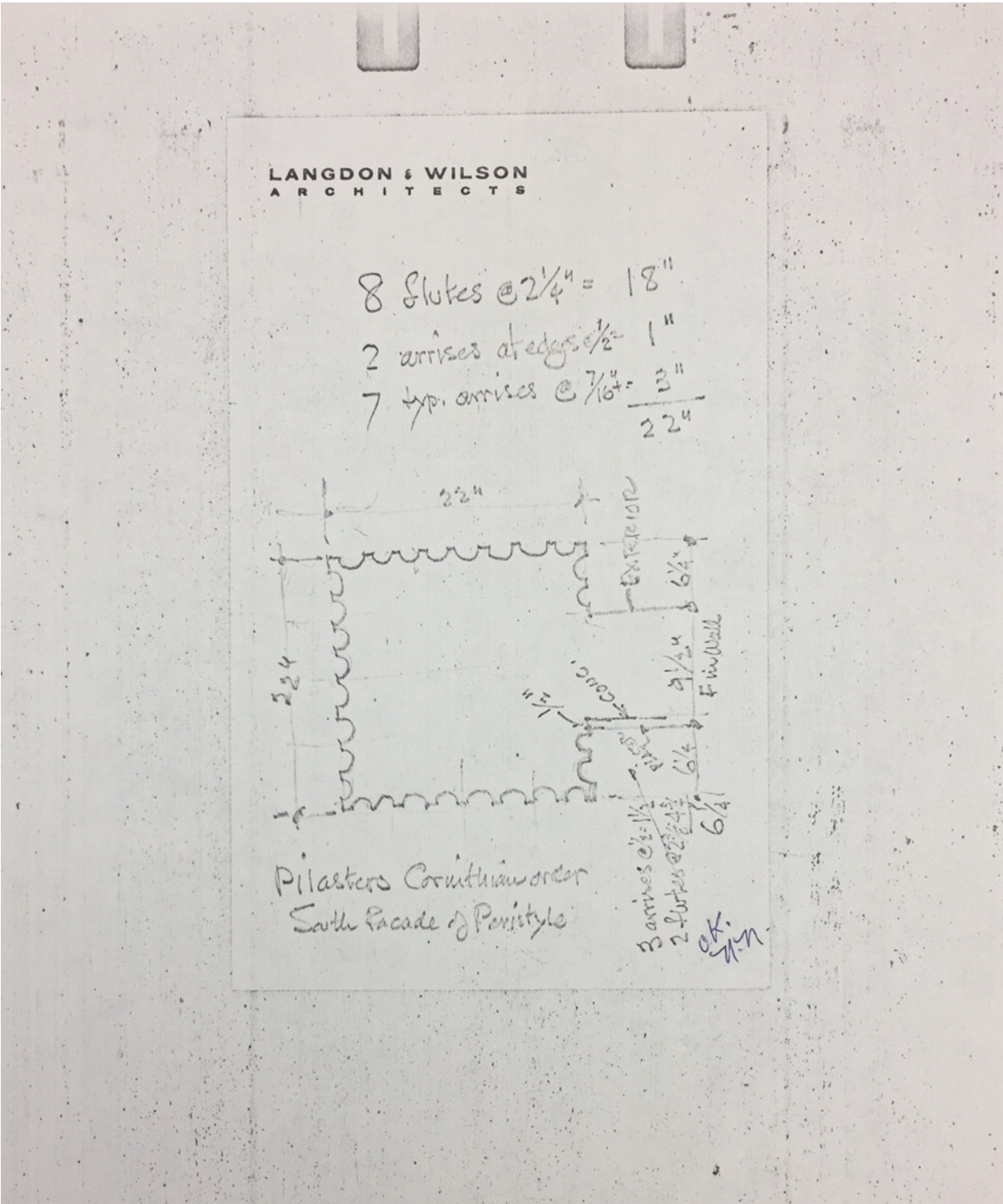


Figure 14. Photocopy of sketch of pilaster for south bridge of peristyle by Langdon & Wilson, Box 7, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

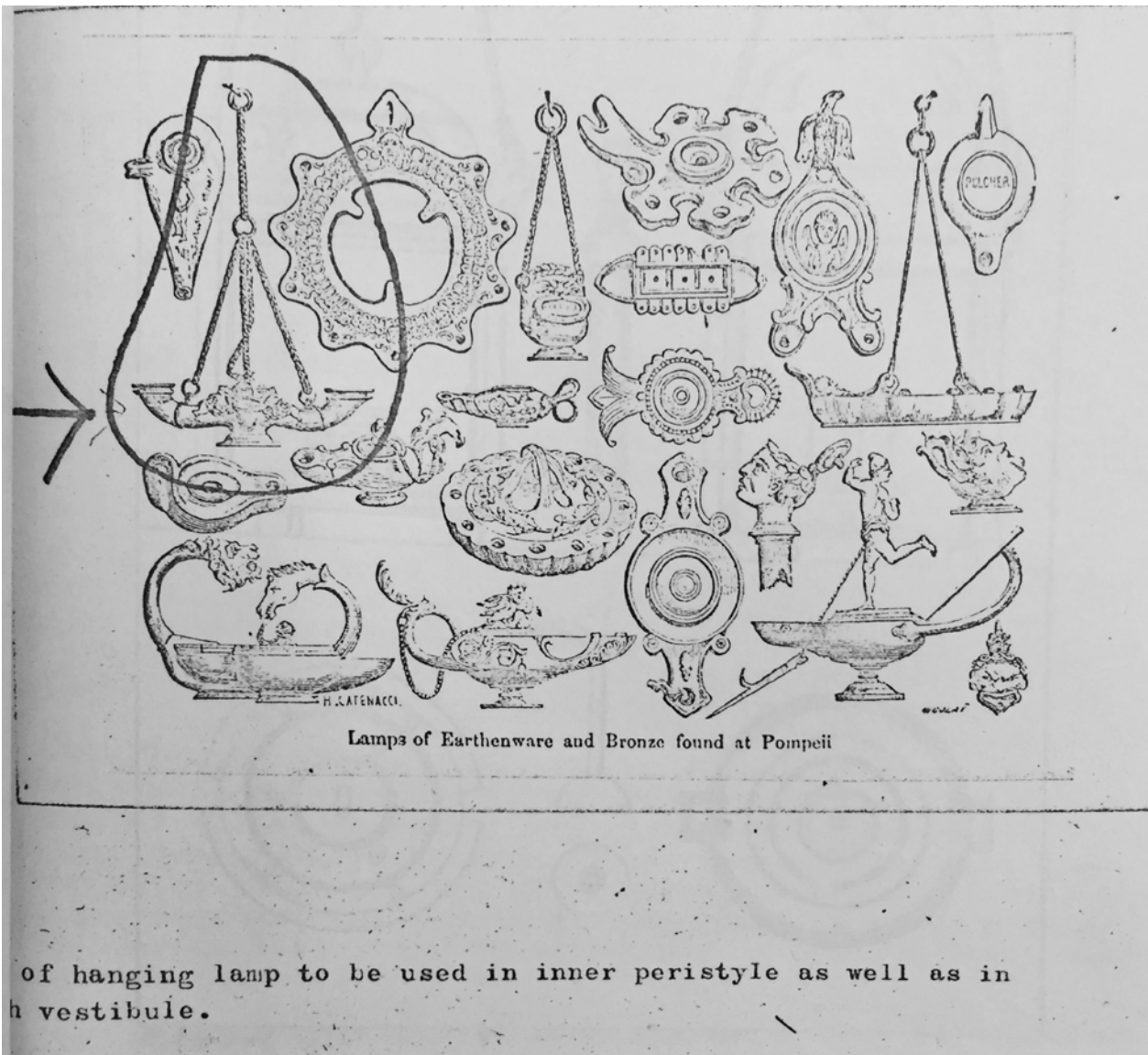


Figure 15. Lamp design in Report No. 18, 18 August 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

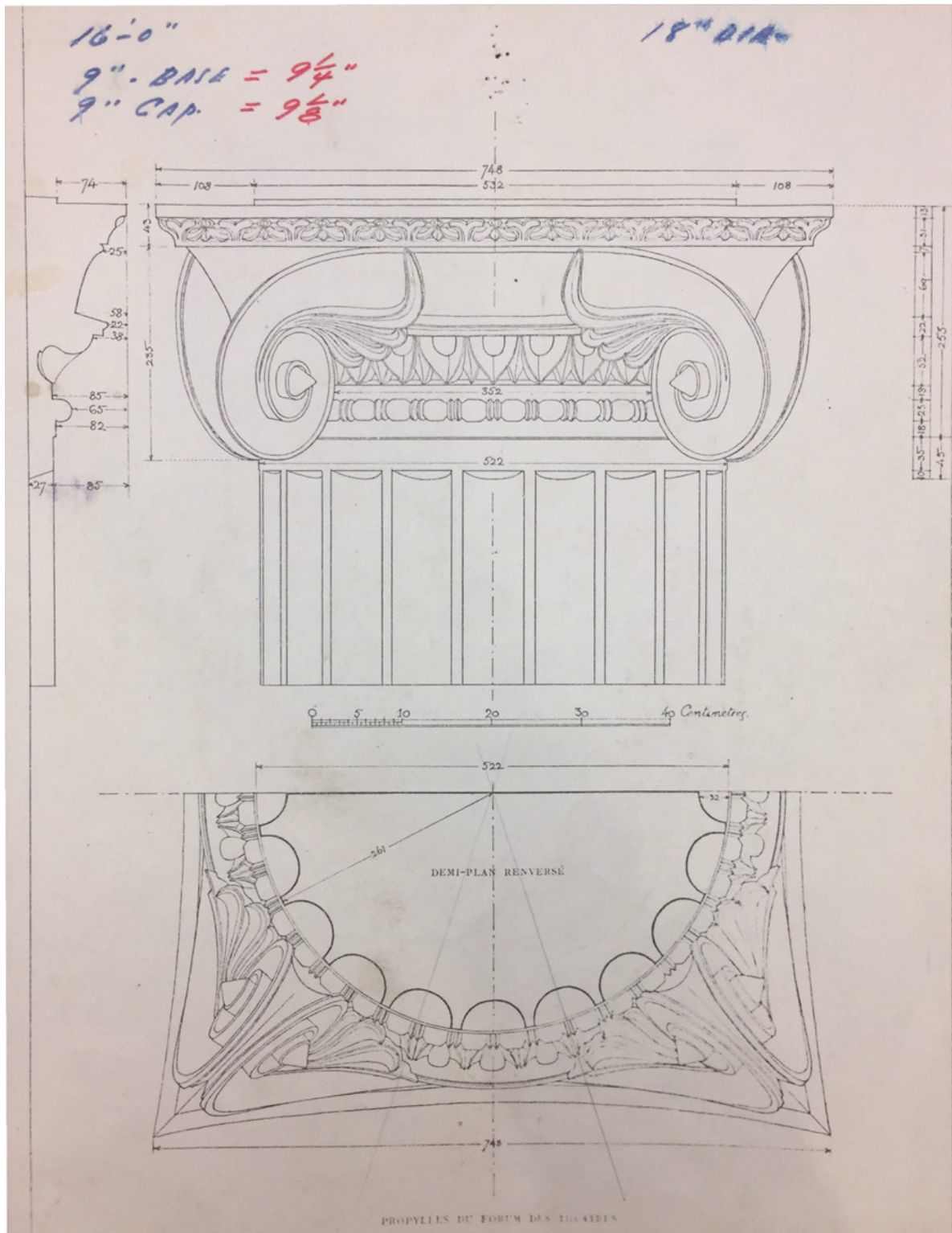
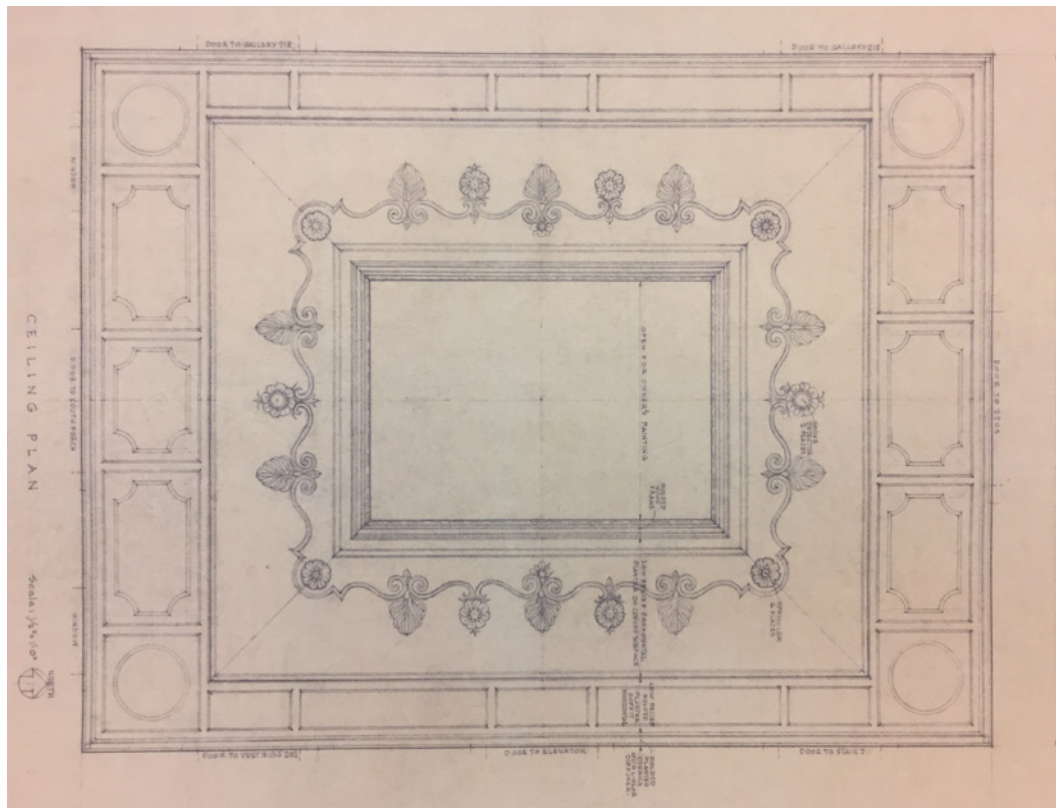


Figure 16. Photocopy from *Les Ruines de Pompéii* by François Mazois, n.d., Box 7, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975, Getty Research Institute, Los Angeles, California.



C E I L I N G

NOTE:

BAROQUE MOTIF ADAPTED FROM BORROMINI'S SKETCH FOR SIMILAR ORNAMENTAL FRAME AND HIS CEILING IN THE PALAZZO FALCONIERI.

THE FLAT SOFFITS ADJACENT TO NORTH AND SOUTH WALLS ARE EXACTLY RELATED TO NORTH AND SOUTH END PANELS OF THE MARBLE FLOOR.

ALL PANELS IN SOFFITS ARE CENTERED ON DOOR OPENINGS.

ALL CEILING FIXTURES SHOWN ARE INTEGRATED INTO ORNAMENTAL OR MOLDED PLASTER WORK.

Figure 17. Ceiling plan by Langdon & Wilson, Box 19, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

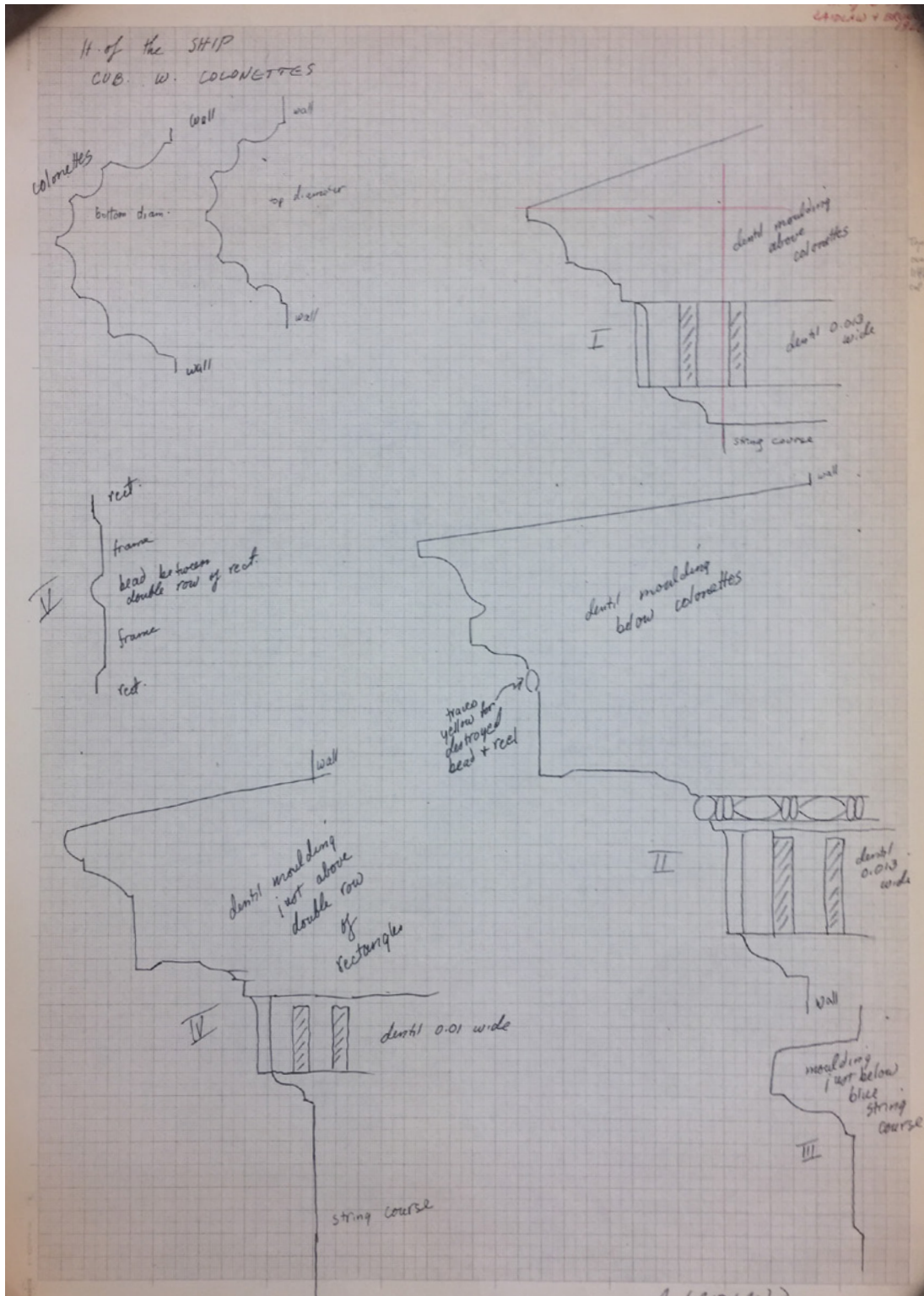


Figure 18. Drawings of profiles by A. Laidlaw and V. Bruno, Box 7, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 19. Slide of sculptures taken by Norman Neuerburg during trip to Naples, n.d., Box 16, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975, Getty Research Institute, Los Angeles, California.



ARCHAEOLOGY

July 1974

VOLUME 27 NUMBER 3

Price \$3.00

Figure 20. Rendering of the Getty Museum, *Archaeology* 27, no. 3 (July 1974).

Venturi and Rauch
Architects and Planners

Robert Venturi AIA
John Rauch AIA
Denise Scott Brown ARIBA

333 South 16th Street Philadelphia, Pa. 19102 Pe 5-5079

6 May 1974

Dear Norman,

Denise and I were very impressed with your enormous accomplishment. Also we had a very good time looking at it and being with you.

Last week we spoke with Paul Goldberger who is the New York Times architecture critic. I think he will do something on it and he is sophisticated enough to love it, I am sure.

See you again soon, we hope.

A handwritten signature in cursive script, appearing to read 'Bob', written in dark ink.

Mr. Norman Neuerburg
4153 Tracy Street
Los Angeles, California 90027

RV:pr

Figure 21. Letter from Robert Venturi to Norman Neuerburg, 6 May 1974, Box 3, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 22. Norman Neuerburg, *Herculaneum to Malibu: A Companion to the Visit of the J. Paul Getty Museum Building, A Descriptive and Explanatory Guide to the Re-Created Ancient Roman Villa of the Papyri Built at the Wishes of J. Paul Getty in Malibu, California, 1970-1974* (Malibu: J. Paul Getty Museum, 1975).

Side wall of the atrium in the Museum showing the colonnade and latticed balustrade.

Detail of false loggia in the atrium of the Samnite House in Herculaneum, typical of the decoration of an elegant house of the second century B.C.

Row of columns with twisted fluting in the Villa di San Marco at Stabiae.

West porch of the Museum showing similar columns. The walls are decorated with murals representing formal gardens in the Roman fashion while the ceiling suggests the openwork topping of a pergola.

of the so-called Pompeian Fourth Style decoration are inset in order to create the appearance of an ancient bedroom, the missing parts being recreated in a generalized fashion. Ancient wooden furniture from Herculaneum has been reproduced to furnish the room. Another room with black walls of the so-called Third Style contains an ancient black and white mosaic of a spinning wheel with a Medusa head in the center on its floor.

The central doors on each side give access to large galleries to the north and south. The ceiling of the first gallery to the south is based on that of a great hall in the Villa of Varano at Stabiae; the arched ceiling of the room next to it is of a type frequently found in both Pompeii and Herculaneum. The ceiling of the large gallery to the north is taken from that of a bedroom in the House of the Black Salon in Herculaneum. The walls in most of the galleries are painted in typical Roman colors. The door and window frames are copied from an actual wooden example found at Herculaneum in a carbonized state in a small apartment over a shop on the Decumanus Maximus. The massive oak doors throughout this level have bronze door pulls of Pompeian design.

The wide bronze doors of the *tablinum* open to the West Porch and West Garden. The unusual Corinthian columns of the portico with their twisted fluting — the direction alternating from

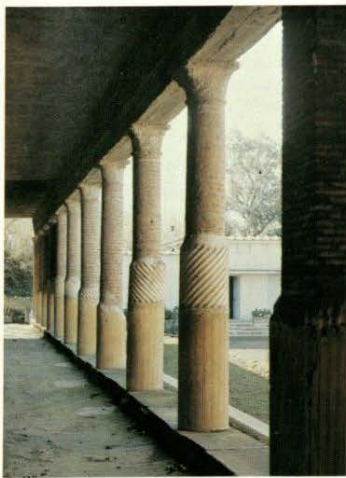


Figure 23. Norman Neuerburg, *Herculaneum to Malibu: A Companion to the Visit of the J. Paul Getty Museum Building, A Descriptive and Explanatory Guide to the Re-Created Ancient Roman Villa of the Papyri Built at the Wishes of J. Paul Getty in Malibu, California, 1970-1974* (Malibu: J. Paul Getty Museum, 1975).



Figure 24. Prints taken and organized by Norman Neuerburg, 1976, Box 19, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 24v. Prints taken and organized by Norman Neuerburg, 1976, Box 19, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.



Figure 25. Slide sheet of presentation images, n.d., Box 16, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970-1975, Getty Research Institute, Los Angeles, California.

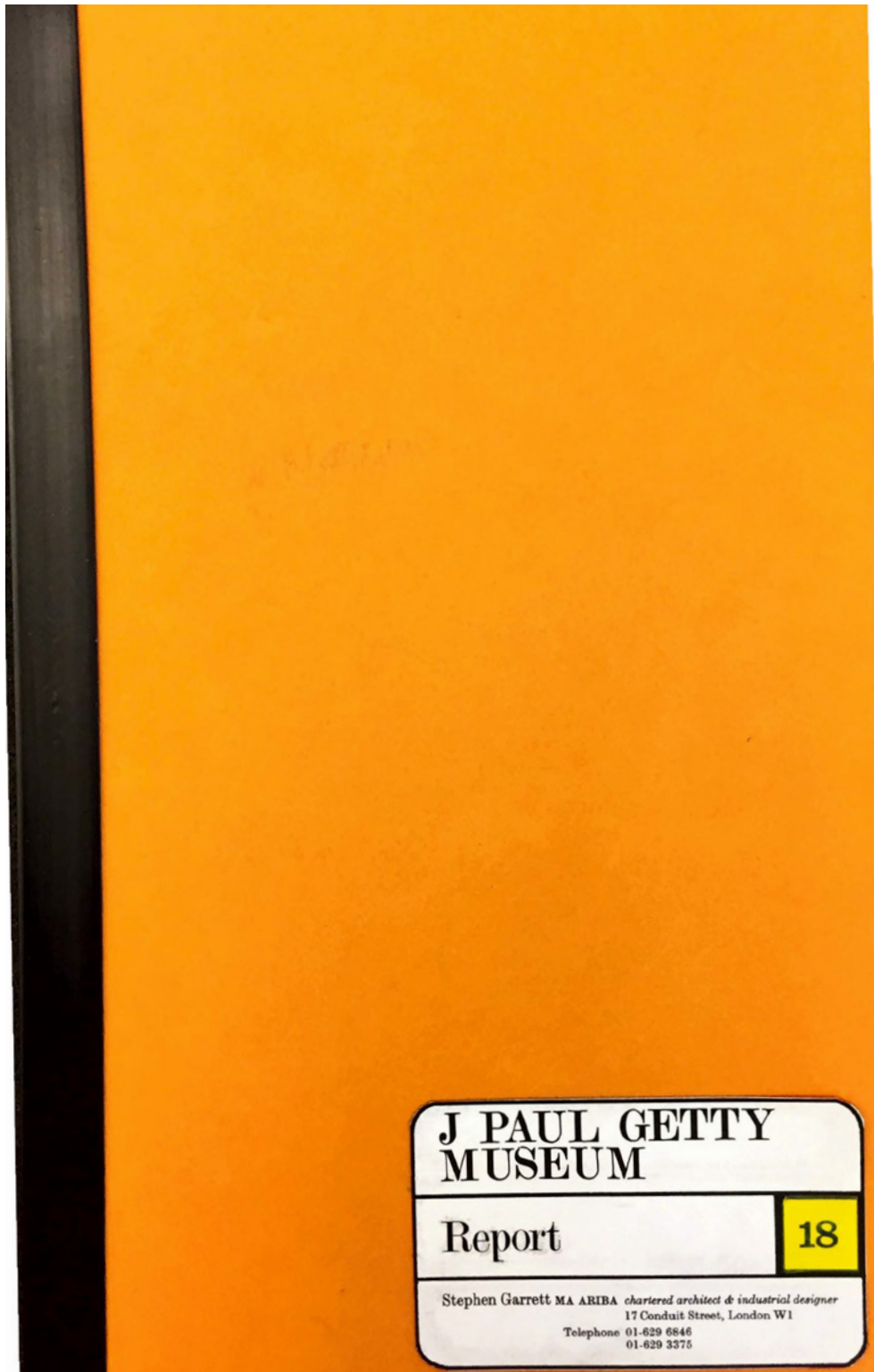


Figure 26. Report No. 18, 18 August 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

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1.00	INTRODUCTION
2.00	PRESENT POSITION : PERMITS : TIME SCHEDULE
3.00	ESTIMATES
4.00	MAJOR QUERIES
5.00	DESIGN : MAJOR FACTORS
6.00	DESIGN : GALLERIES
7.00	DESIGN : GENERALLY
8.00	SERVICES
9.00	ENTRANCE : ROADS : BOUNDARY
10.00	LANDSCAPING
11.00	GENERAL
12.00	QUERIES ARISING FROM REPORT

(For list of supplementary information,
included in the Appendix to this
Report, see next page)

Figure 27. Report No. 18, 18 August 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

FORMAL GARDEN EXPLANATION

Since the formal garden (Nymphaeum) to the west of the museum is in addition to the original plan and concept and adds as well to the original estimate of cost, some explanation of its rationale and design is perhaps in order. The position of the atrium and its outer portico opening on to a rather steep hillside requires some treatment of the latter feature. It is highly unlikely that in an ancient Roman villa an area so close to the house would have been treated in any sort of rustic or informal way. In the Villa dei Papiri this view from the atrium looked to the sea and one can assume some sort of formal garden was laid out below the portico on the slope toward the shore. Only a small portion of the area outside of the villa was explored so we really know nothing of the layout or extent of the gardens. However, the area explored did contain a number of fountains, and it is not impossible that the unexplored portions contained a more or less elaborate fountain complex of the sort we are proposing. Such a feature would perhaps be typical of a third phase of the villa (2nd cent. B.C. for the nucleus around the atrium and inner peristyle, 1st cent. B.C. for the large peristyle, and 1st cent. A.D. for the formal garden). The solution of terraces is the logical Roman one and they are kept rather low so as to be subordinate to the building and to conform somewhat to the slope of the hillside. In principle the parts farthest away from the house are the least elaborate, even being rather rustic in their decoration, while still being formal in their symmetrical arrangement, so that they begin to become a natural part of the landscape. In general this idea of zones of transition will guide much of the landscaping of the area around the villa. Although the design is fundamentally architectural there will be some planting to add color and to soften the outlines.

The design of the complex is based on various ancient examples in Italy, and the references will be to my book on Roman fountains. The best parallel that I can furnish for the differing treatment of the levels is given by the sanctuary of Fortuna at Palestrina where fountains are a feature of almost every level. Here at the lowest level the fountains imitate natural caves (fig. 25, pp. 42, 173 - 174); we have reversed the order, but there is no inconsistency in that. The central feature of the lowest level is a hemicycle opening into a chamber nymphaeum. This combination appears at Hadrian's Villa in Tivoli in the Canopus (figs. 81 - 82), and there are numerous examples of the individual types (e.g. hemicycles, figs. 83 - 111; chambers, figs. 26 - 70). The round pool in the center appears at Baiae (fig. 109). There is also a good example

Figure 28. Memo from Ed Genter to Stephen Garrett, 3 October 1970, Box 1986.IA.08-6, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

12.00 QUERIES ARISING FROM THIS REPORT

12.01 In addition to any instructions which you may wish to give arising from this Report, I will be grateful if I could have your comments on the following points:

- a May I advise the Architects that they have your approval for the design and estimate for paving to the Peristyle Garden ? (3.08)
- b May I have your comments on what action you wish taken regarding symmetry to the southern elevation ? (4.01)
- c Is there any further action that you wish me to take concerning opening some galleries prior to the overall completion of the project ? (4.04)
- d May I advise the Architects of your approval of the coloured rendering of part of the external elevation ? (5.02)
- e May I advise the Architects of your approval of the coloured rendering of the design for the Peristyle wall decoration ? (5.14)
- f Have you any comments concerning the boundary line to be drawn between Ranch and Museum property which I may refer to Mr Bramlett ? (9.04)

Figure 29. Report No. 25, 23 February 1972, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

Stephen Garrett MA ARIBA chartered architect & industrial designer
17 Conduit Street, London W1
Telephone MAYfair 6846 & 3375

cc Fraser 9 9 69
Bob "
Komo "

J PAUL GETTY MUSEUM

**DECISIONS made by Mr Getty in answer to questions raised
in Section 11 of Mr Garrett's report as confirmed to
Mr Garrett by Mr McKno on 8 September 1969**

Question a No
b Yes
c No
d Not for the present
e Courtyard, Yes. Windows, dependant
on proposals for Courtyard
f Long Gallery, definitely. Library,
possibly. Great Hall, No
g No
h Yes
i Yes, with the Courtyard in addition
j Yes
k Yes
l No
m Yes
n At a later date
o Yes
p Yes
q Yes
r Yes

**Stephen Garrett
8 September 1969**

Figure 30. Response to Report No. 1, 8 September 1969, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

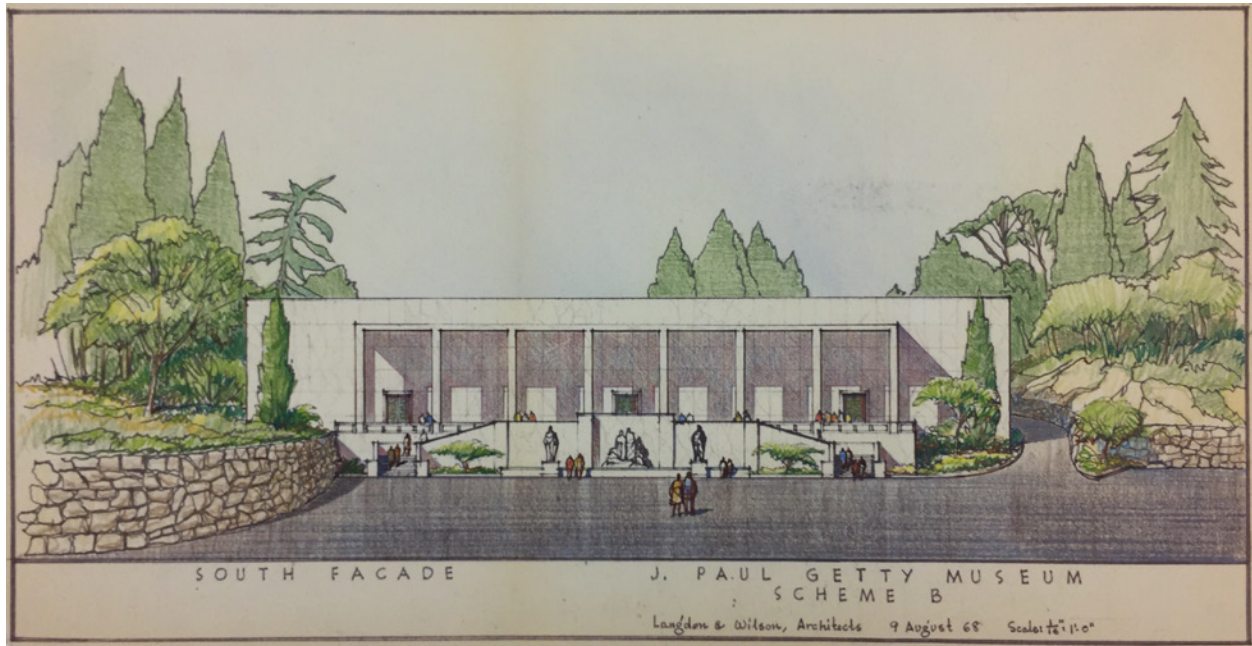


Figure 31. Two different schemes for an expansion of the Getty Ranch by Langdon & Wilson, Box 1986.IA.19-29, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.



Figure 32. Villa de León, designed by Kenneth MacDonalD Jr. for Leon and Clemence Kaufmann, Castellammare, *Architectural Digest*, 1928.

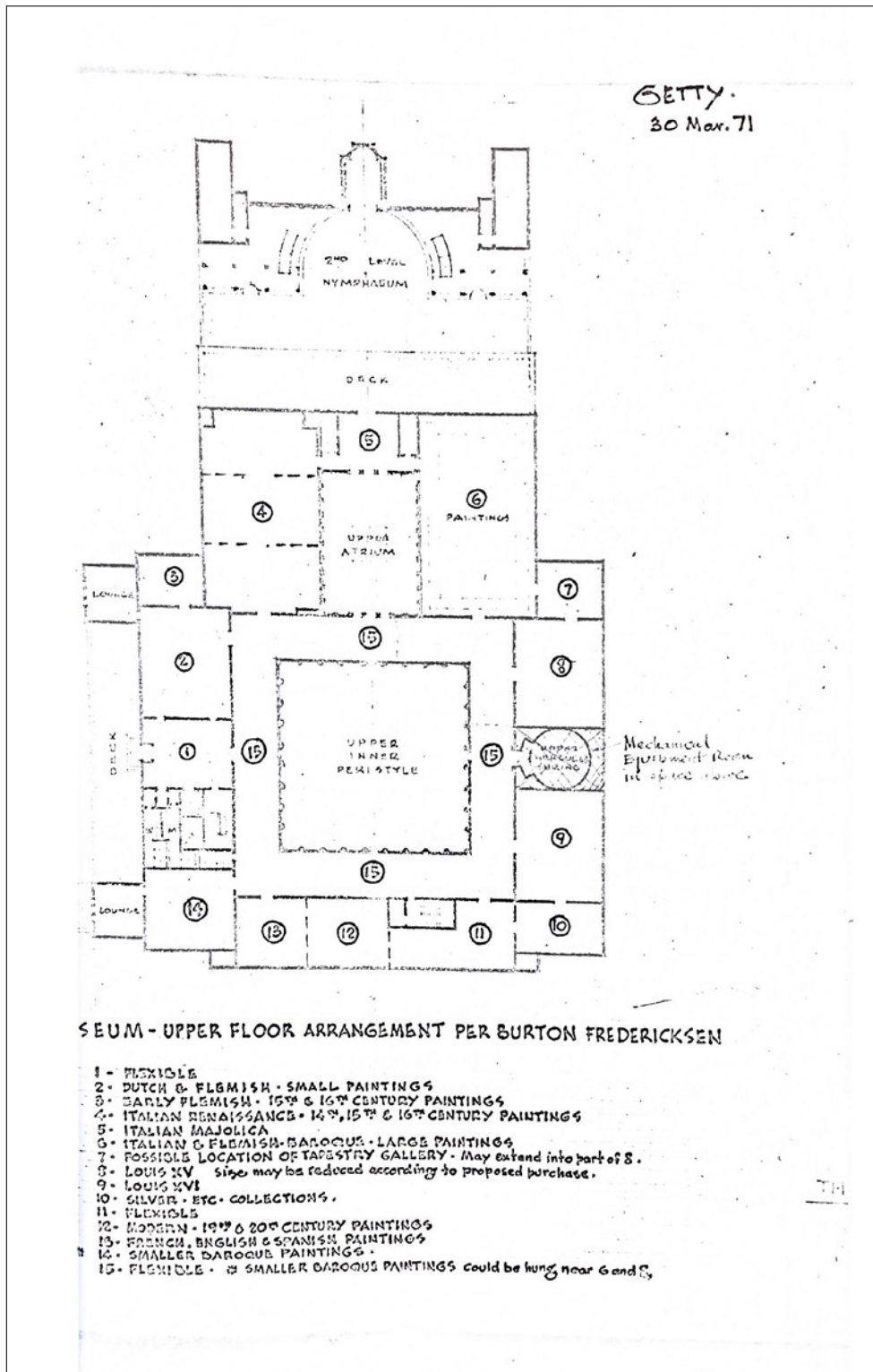


Figure 33. Report No. 15, 12 April 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

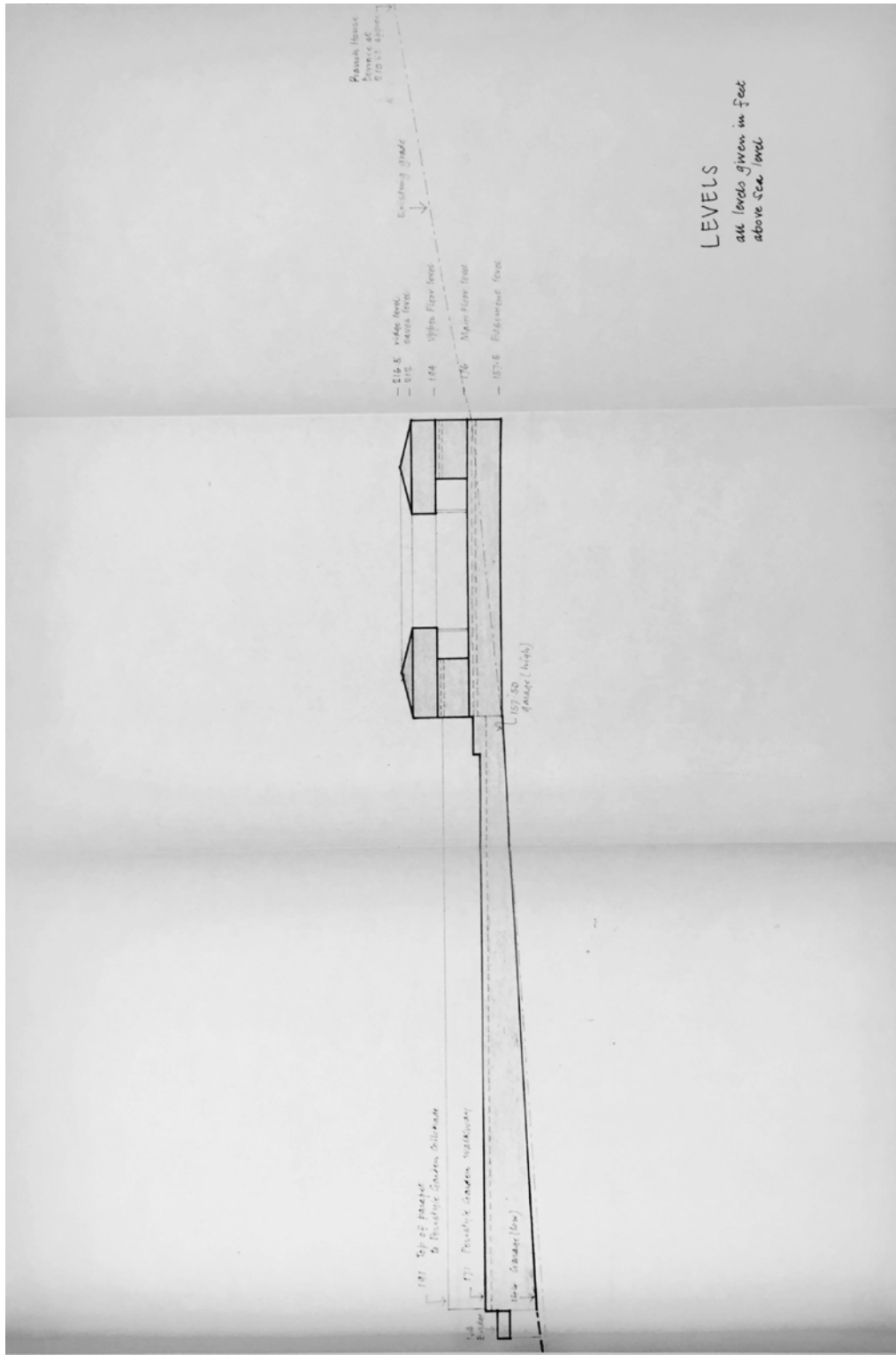


Figure 34. Levels in Report No. 15, 12 April 1971, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

DINWIDDIE CONSTRUCTION CO. - JOB DIARY

BUILDING J. PAUL GETTY MUSEUM WEATHER Clear DAY NO. 1010 DATE Sept. 25, 1973 Tuesday

#2555

D. C. CO.: Layout - East Roadway; South Bridge Terminal; East Garden elevators. Upper Floor - Barricade south section; Set floor closures; Install backing for fabric; Install plywood to concrete floor. Main Floor - Fit and hang doors; Install finish hardware; Set wood door jambs. Basement - Set metal door jambs. South Bridge - Set columns; Set West Terminal forms; Sandblast West Terminal; Sack and patch. Gate House - Build wall panels. East Garden - Form roadway curbs Finish curbs. General Clean-up.

CONCRETE POUR: Curbs at East Road south of arched entrance.
 CONCRETE: Today 6 yds. Previous 18428½ yds. Total To Date 18434½ cu. yds.

ARCHITECTS AND ENGINEERS MEETING: See minutes for those in attendance.
 Job Safety Meeting: Attended by all trades.

HATCH MASONRY: Setting South Bridge Ballustrade.
 PIERCE: Lathing telephone room on Basement level.
 BOLSTER: Plastering Main floor; Patch waste mould.

ASSOCIATED: South west retaining wall.
 JOHNSON & TURNER: Painting Main, Upper and Basement levels.

WASHINGTON: Install bronze doors and handrails.
 CARNEVALE: Install marble Rms. 128, 136, 135, 122, 129, Stairs 7& 10; Tufa; Mosaics 133 & 136.

SELECTILE: Installing tile on Upper South Porch.
 PRICE: Inner Peristyle drains; Test atrium pool; Set South Grotto spray ring.

KILPATRICK: Air balance Upper level; Grills in 136; Check out S. Bridge equipment.
 STEINY: Complete east vault wiring; Relocate Main Flr. security devices; Terminate security wire.
 OTIS: Installing elevator cabs.
 WESTWOOD CARPETS: Carpet installation on Upper level.
 SHUGART: Misc. ceiling work.
 CARRH BENTON: Decorative murals on So. Peristyle & Porch; West Porch.
 LEROY GRANDALL: Compaction inspection.
 W. F. JOHNSON: Install fabric on Walls in Great Hall.
 MOULDER BROS: Main Peristyle maintenance; Install pressure valve E. Garden; W. Garden trenches.

DIRECTIONS: Number the days from date of contract or proceed order.
 Note progress in each of the floors.
 Note in particular the location of the work.
 Note in particular events and visitors.
 Mail the original to the office; keep the copy on the job.

PKC

[Handwritten signature]
 SUPERINTENDENT

(145)

TRADE	NUMBER OF MEN ON JOB	D. C. CO. SCALE PERCENT
Superintendent	1	1
Assistant Supt.	1	1
Timekeeper	1	1
WREATHING Clerk	1	1
Detailer		
Teamster		
Engineers	22	2
Laborers	22	5
Carpenters	22	5
Carpenter Apprentices	1	1
Cement Finishers	4	1
Struct. Steel Erectors		
Reinf. Steel Placers		
Masons	3	
Metal Lathers	1	
Plasterers	5	
Sheet Metal Workers		
Roofers	2	
Painters	6	
Glaziers		
Orn. and Misc. Iron	2	
Marble Setters	26	
Terazzo		
Tile Setters	3	
Plumbers	3	
Sprinklers		
Steam Fitters		
Ventilation	5	
Electricians	5	
Elevators	4	
Floor Covering	2	
Acoustical	1	
Murals	4	
Inspection	1	
Wall Covering	4	
Landscaping	7	
TOTALS	84	49 12

DIARY MUST BE SIGNED BY SUPERINTENDENT

Figure 35. Dinwiddle Construction Job Diary, 25 September 1973, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

DINWIDDIE CONSTRUCTION CO. - JOB DIARY

BUILDING J. PAUL GETTY MUSEUM WEATHER Clear #2555

DATE Sept. 30, 1973 DAY NO. 1015

Sunday

SUBS.	TRADE	NUMBER OF MEN ON JOB	
		D. C. CO.	SCALE PREM.
	Superintendent		
	Assistant Supt.		
	Timekeeper		
	Watchmen		
	Detailer		
	Teamster		
	Engineers		
	Laborers		
	Carpenters		
	Carpenter Apprentices		
	Cement Finishers		
	Struct. Steel Erectors		
	Reinf. Steel Placers		
	Masons		
	Metal Lathers		
	Plasterers		
	Sheet Metal Workers		
	Roofers		
	Painters		
	Glaziers		
	Orn. and Misc. Iron		
	Marble Setters		
	Terrazzo		
	Tile Setters		
	Plumbers		
	Sprinklers		
	Steam Fitters		
	Ventilation		
	Electricians		
	Elevators		
	Floor Covering		
	Acoustical		
	TOTALS		

NO ACTIVITY.

DIRECTIONS:
 Not for the days from the contract or proceed order.
 Note progress in each trade by floors.
 Note work behind schedule and reason.
 Note important events and visitors.
 Mail the original to the office; keep the copy on the job.

PRC

[Handwritten Signature]
 SUPERINTENDENT

Figure 35. Dinwiddle Construction Job Diary, 30 September 1973, Box 1986.IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

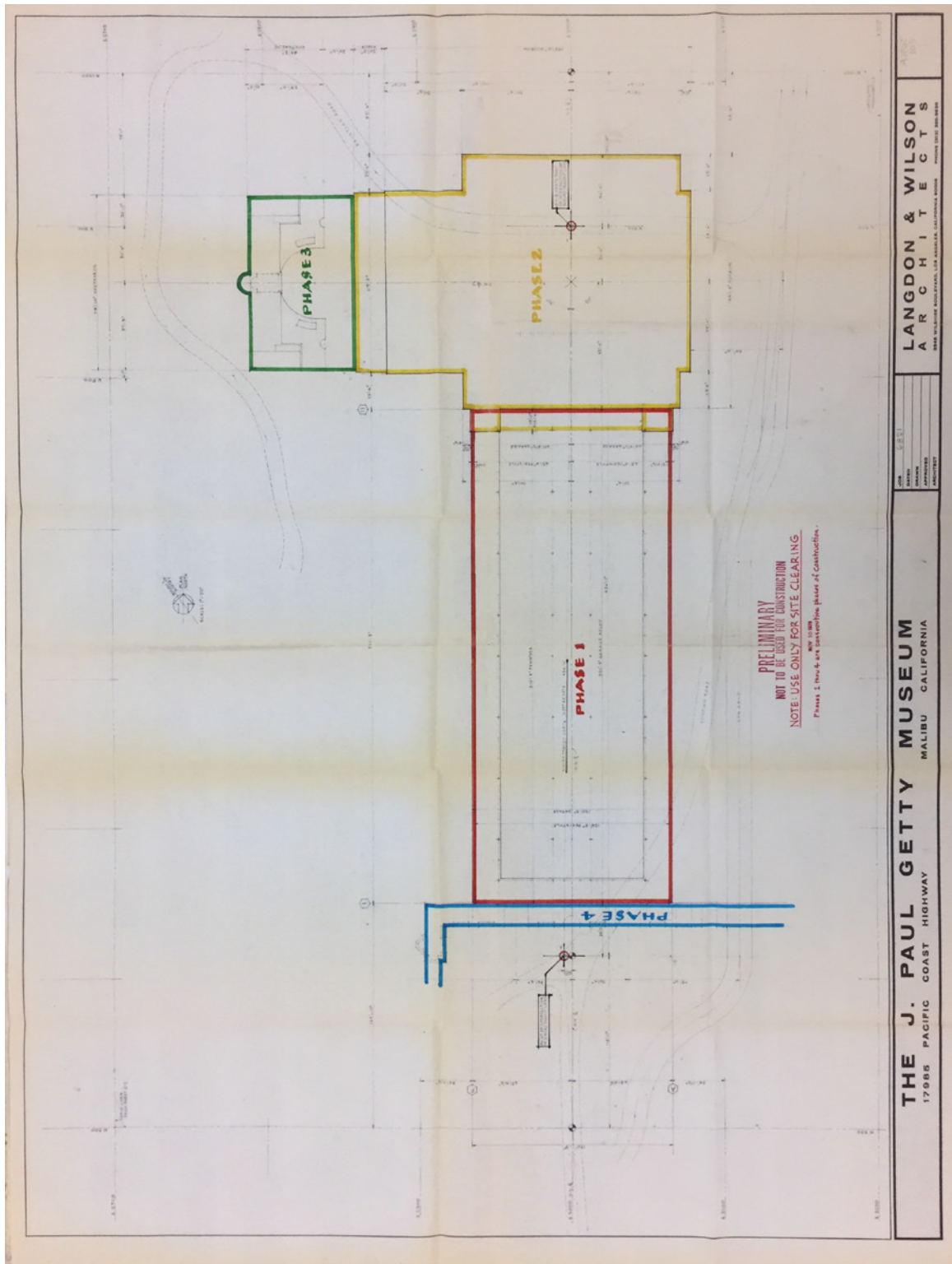


Figure 36. Phases on construction on the J. Paul Getty Museum, 10 November 1970, Flatfile 1986.IA.08-19, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

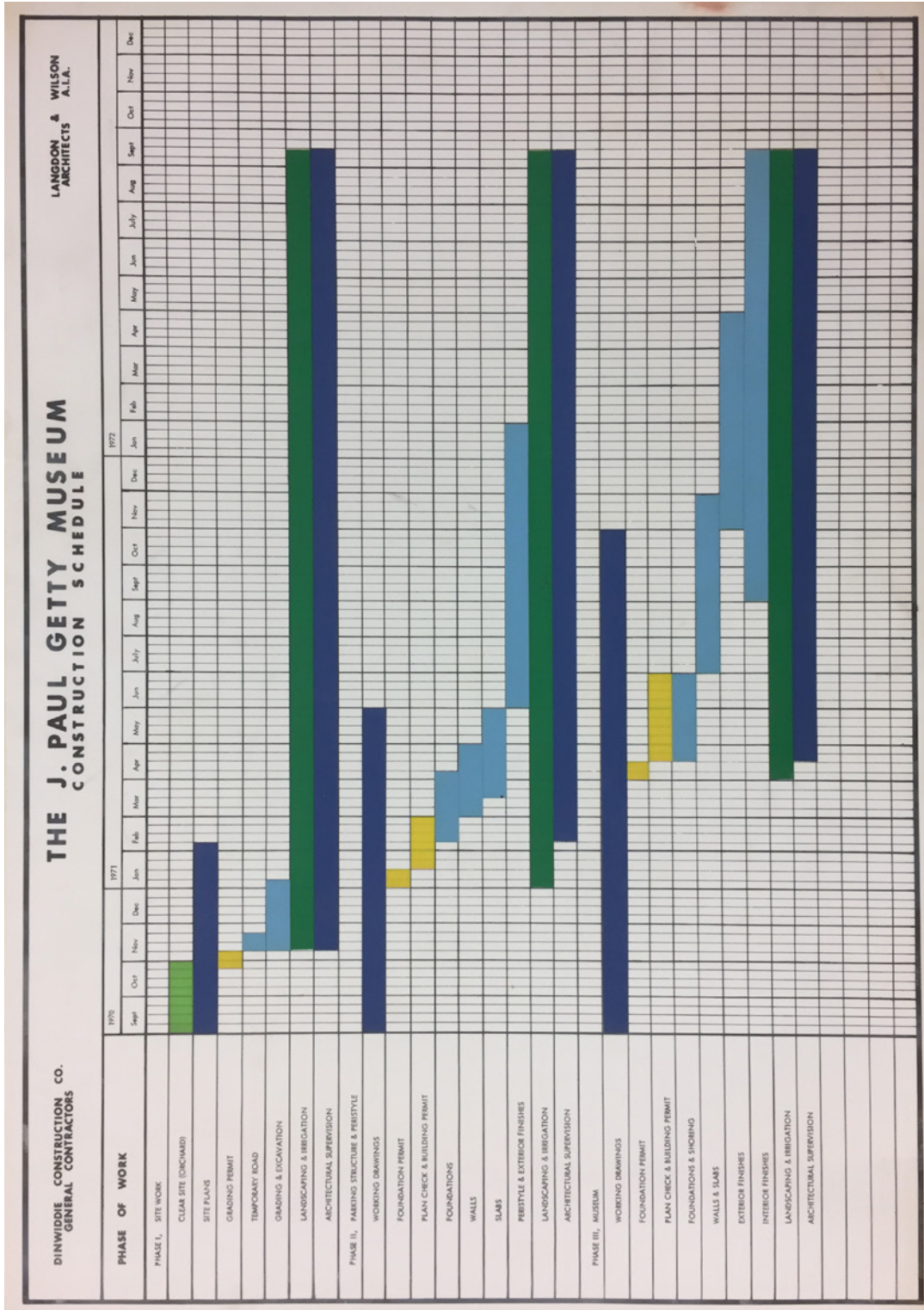


Figure 37. Construction Schedule for the J. Paul Getty Museum, nd., Box 3**, Norman Neuerburg papers regarding Getty Villa design and construction, 1966-1987, bulk 1970- 1975, Getty Research Institute, Los Angeles, California.

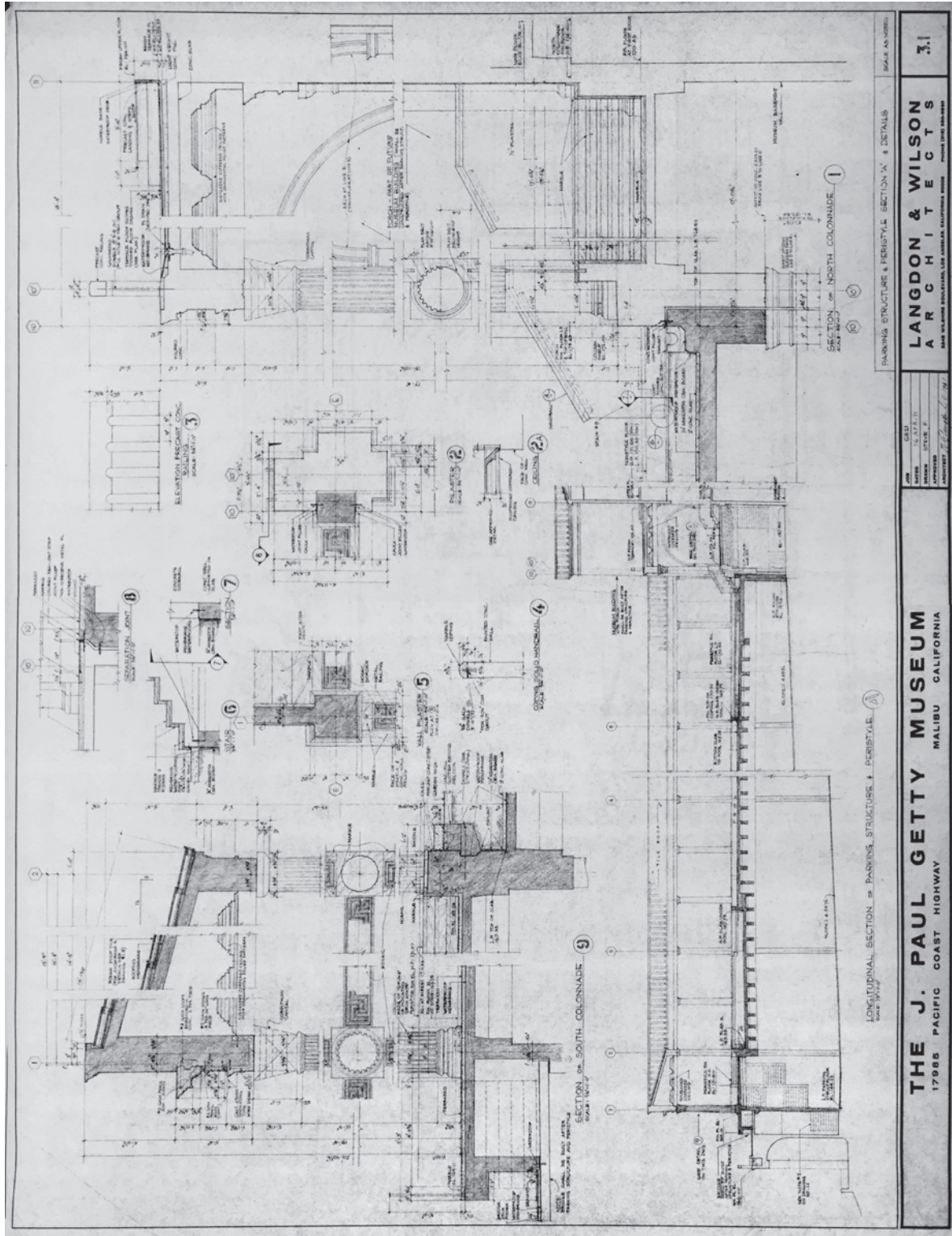


Figure 38. Exterior Elevations - Peristyle and Parking Structure - East & West, 16 April 1971, Flatfile 1986.IA.08-19, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

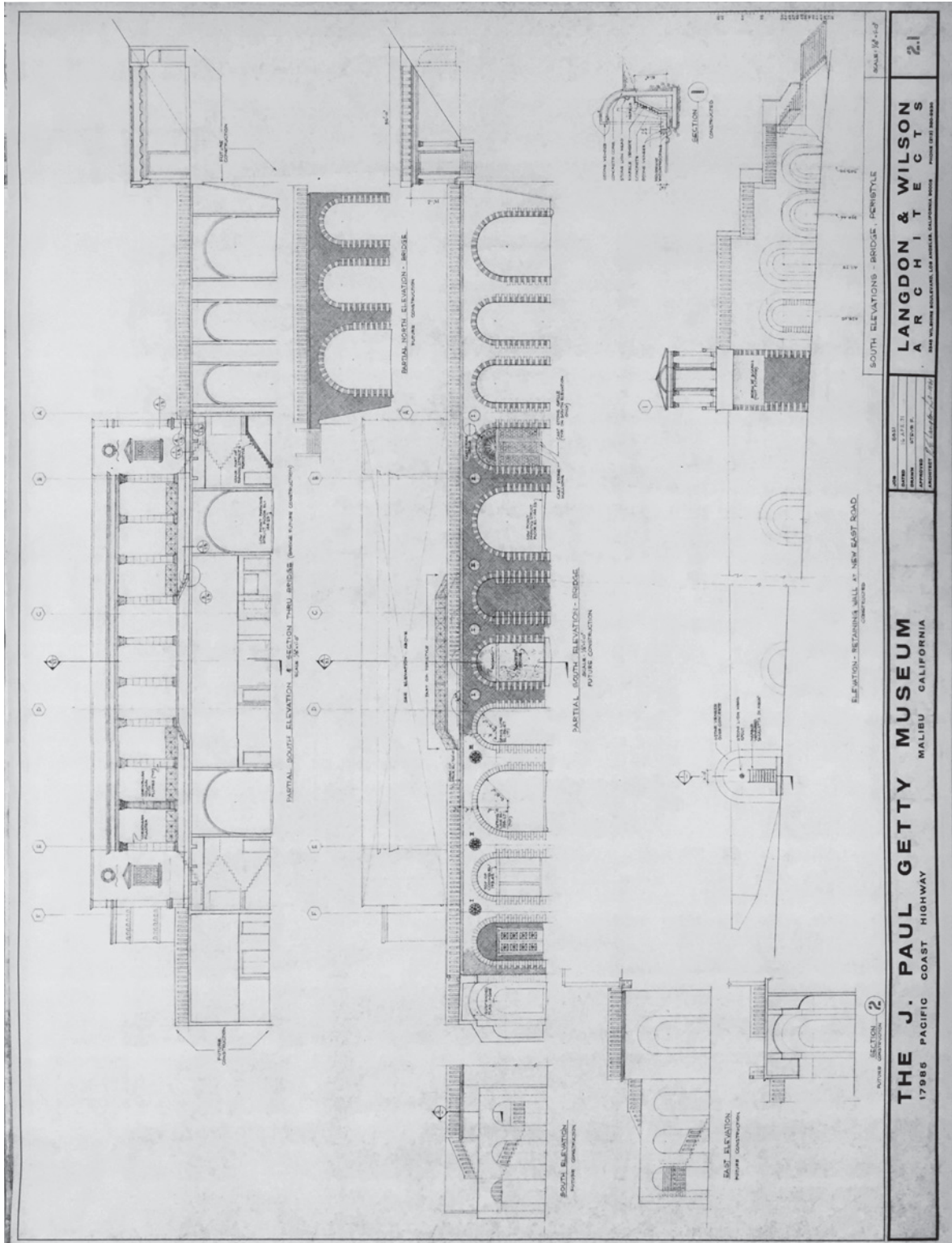


Figure 39. Paring Structure & Peristyle Section 'A' & Details, 16 April 1971, Flatfile 1986. IA.08-19, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

Memo to J Paul Getty Esq

J PAUL GETTY MUSEUM

At our meetings on 4th and 7th March you raised various queries relating to the design of the Museum.

I have spoken to Mr Langdon and Dr Neuerburg and the remarks that follow are based on my conversations with them.

Symmetry to southern elevation of Peristyle Garden

You asked that the southern elevation to the Peristyle Garden should be amended so that the sections of the 'bridge' to either side of the main structure should be the same.

I advise that the design as now shown on the Architect's drawings should not be amended for the following reasons :

Historical

- a Buildings of the period of the Villa show a very arbitrary attitude to symmetry
- b While there are examples of symmetry in buildings of the period they are exclusively civic buildings and are not domestic even when as large as the Villa
- c Weber's plan of the Villa shows no special concern with symmetry
- d In those civic buildings of the period where there is symmetry in the approach this was always made to include an ample paved forecourt such as would be impossible at The Ranch

Aesthetic

- e The road leading up the site to the Museum is winding and informal. The disposition of the sycamore trees and the variety in gradient to the canyon sides
- f The road leading up the site is winding. The disposition of the sycamore trees is random and there are a variety of gradients to the canyon sides. The road swings away from the axis and hugs the side canyon. All these features form an introduction to the building which does not naturally lead to a symmetrical treatment of the important elevation that will face you.

Figure 40. Issue of symmetry in Report No. 13, 11 March 1971, Box 1986. IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

- g As discussed with you on a number of occasions there is reason for concern at the sheer size of the building in relation to the width between the sides of the canyon. A symmetrical treatment would serve to emphasise the bulk of the building - whereas the Architects' present proposals aimed at providing a relatively informal link with the landscape to both

Practical

- h The extent of the excavations that would be necessary to permit a symmetrical treatment to be worth while are perhaps greater than you had anticipated. For not only would the canyon side to the west have to be cut back to accommodate a length of bridge equal to the eastern side - but there would also have to be considerable cutting back in front of the bridge to allow the symmetrical effect to be seen.
- i It is desirable to restrict excavation to the canyon sides whenever possible to avoid the possibility of soil erosion. The excavations that would be required for a symmetrical effect would involve the removal of a number of trees
- j While firm estimates are not yet available it appears that the additional cost of this work would be about 250,000 dollars
- k An amendment to the bridge would require the re-submission of drawings to the Los Angeles Authorities. Permission for the foundations to the Peristyle Garden has already been received and permission for the superstructure is expected next week. Re-submission would involve delay and could effect the very favourable, and speedy, treatment that the whole project has received from the Authorities.

Access to car park under Peristyle Garden

You asked that the present proposals for roads in front of the southern elevation of the Peristyle Garden should be omitted and car entrance and exit from the parking space be from the east side.

As I will be able to explain with the help of a drawing there would be considerable difficulty in arranging for both entrance and exit to the parking area to be made from the eastern side. The difficulties arise from (a) narrow and confusing conditions adjacent to the bridge, and (b) difficulty caused by providing adequate turning circles in the width available to us between the eastern elevation and the canyon side.

A possible compromise would be to make cars enter the parking area from the east, but exit from the south, thus omitting one section of road from the landscaped area to the south of the Peristyle Garden.

Figure 40. Issue of symmetry in Report No. 13, 11 March 1971, Box 1986. IA.08-4, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

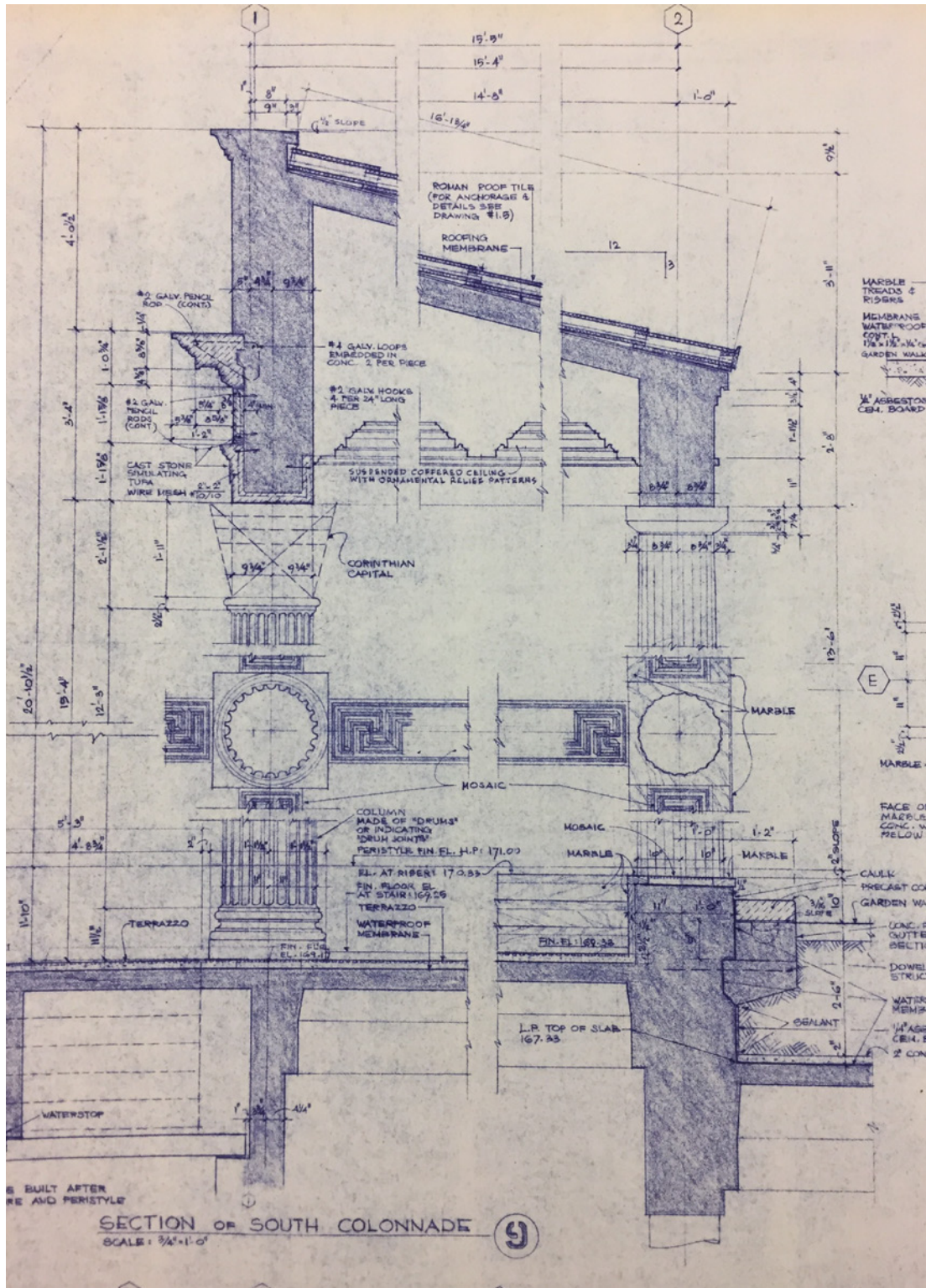


Figure 41. Section of South Colonnade, 16 April 1971, Flatfile 1986.IA.08-19, Villa Construction Records, 1960, 1964, 1968-1986, undated, Institutional Archives, Getty Research Institute, Los Angeles, California.

