

## The House Of Getty

This volume analyzes the extraordinary patronage of modern architecture that the Tremaine family sustained for nearly four decades in the mid-twentieth century. From the late 1930s to the early 1970s, two brothers, Burton G. Tremaine and Warren D. Tremaine, and their respective wives, Emily Hall Tremaine and Katharine Williams Tremaine, commissioned approximately thirty architecture and design projects. Richard Neutra and Oscar Niemeyer designed the best-known Tremaine houses; Philip Johnson and Frank Lloyd Wright also created designs and buildings for the family that achieved iconic status in the modern movement. Focusing on the Tremaines' houses and other projects, such as a visitor center at the meteor crater in Arizona, this volume explores the Tremaines' architectural patronage in terms of the family's motivations and values, exposing patterns in what may appear as an eclectic collection of modern architecture. Architectural historian Volker M. Welter argues that the Tremaines' patronage was not driven by any single factor; rather, it stemmed from a network of motives comprising the clients' practical requirements, their private and public lives, and their ideas about architecture and art.

Traces the life and infamous 1973 abduction of the Getty Oil founder's grandson,

offering insight into J. Paul Getty III's questionable social life, his family's abandonment, and the audacious ransom demanded by the kidnapper. This volume provides a striking account of the life, destruction, rediscovery, and cultural significance of the ancient Roman town of Herculaneum and one of its grandest residences—the House of the Bicentenary. This volume vividly recounts, for general readers, the Roman town of Herculaneum, destroyed by the eruption of Mount Vesuvius in 79 CE and uniquely preserved for nearly two thousand years. Initial chapters offer an engaging historical overview of the town during antiquity, including the riveting story of its rediscovery in the eighteenth century, excavation in the nineteenth and twentieth centuries, and broad cultural significance in modern times. Subsequent chapters offer an interpretive tour of the ancient town, then focus on one of Herculaneum's grandest and most beautifully decorated private residences, known as the House of the Bicentenary. Located on the town's main street, it has a range of features—original rooms, magnificent wall paintings and mosaics, and remarkable documents—that illuminate daily life in the ancient world. Final chapters bring the story up to date, including recent discoveries about the site and its famous papyrus manuscripts, as well as ongoing conservation initiatives.

Provides a history of the buildings that have housed the Getty Museum

collections, overviews the collections themselves, and offers a biography of J.

Paul Getty

Book of Beasts

The Prayer Book of Charles the Bold

Gettyrama

Little Known Facts about J. Paul Getty and More

The Roads of the Romans

Alone Together

History and Heritage

The original Getty Museum, housed in a replica of a Roman Villa on a site overlooking the Pacific Ocean, is one of Los Angeles's most treasured landmarks. Closed for almost ten years while renovations were made to the building and the site itself was transformed into a center for the study of antiquities and conservation, the Getty Villa is now set to open late in 2005. The Getty Villa is a lively history of the Getty Museum, its renowned antiquities collections, and its growth from a small museum in a ranch house in Malibu to its first home in a building designed to replicate what we know of the Villa dei Papiri, an ancient Roman villa partially uncovered in Herculaneum. Most engagingly, this book records the ten-year adventure in reconfiguring a beautiful, but topographically challenging, site into one that could continue to accommodate the splendid Museum

building and also provide for an outdoor theater, laboratories for conservation work and research, offices for staff and visiting scholars, and an education program for adults and children. This is a story of architectural imagination, geographical challenges, and legal hurdles, all of which have resulted in a truly unique and beautiful site. The story is an enlightening and rewarding one for anyone interested in architecture and in the difficulties posed by building on a grand scale in the twenty-first century. Beautifully illustrated throughout, the book includes 250 reproductions of works of art, photographs of both the old and the new Getty Museum, site plans, and architectural elevations.

Nefertari, the favorite queen of Rameses II, was buried about 3,200 years ago in the most exquisitely decorated tomb in Egypt's Valley of the Queens. Discovered in 1904 by Italian explorer Ernesto Schiaparelli, the tomb had deteriorated to a disastrous extent when emergency consolidation began in 1986. The six-year conservation project of the GCI and the Egyptian Antiquities Organization was completed in 1992. In this fascinating exploration of the tomb, John McDonald takes the reader through each chamber, describing the hieroglyphic messages depicted in the brilliant wall paintings and discussing the images within the context of Egyptian beliefs. He also offers insights into the life of Nefertari, the development and symbolism of royal tombs, and the construction and decoration of the tombs. House of Eternity is illustrated with historic black-and-white images and more recent color photographs that reveal the vibrant beauty of the wall

paintings. In November 1995 the tomb was reopened to the public. Because of the potential for damage and deterioration to the fragile wall paintings caused by increased humidity, carbon dioxide, and microbiological activity introduced by visitors to the tomb, the number permitted to enter daily is strictly controlled by the Egyptian authorities. This book results from a desire of the GCI to enrich visitors' experience by providing a detailed descriptive walk-through of the tomb while conveying a strong message regarding the need for conservation and continuous monitoring to ensure the long-term survival of the tomb's paintings. Visitors to the tomb and the armchair traveler alike will find House of Eternity to be an excellent resource for understanding Nefertari's journey to the afterlife and for appreciating the extraordinary depictions of that journey on the walls of Nefertari's tomb.

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In 1997, a BAFTA award-winning British film about six out of work Sheffield steelworkers with nothing to lose took the world by storm. And now they're back, live on stage, only for them, it really has to be The Full Monty. Simon Beaufoy, the Oscar-winning writer of the film, has now gone back to Sheffield where it all started to rediscover the men, the women, the heartache and the hilarity of a city on the dole. The Full Monty was the winner of the UK Theatre Best Touring Production award 2013.

How to be Rich

Proceedings from the Modern Paints Uncovered Symposium

The Tomb of Nefertari

Modern Paints Uncovered

Painfully Rich

Ann Getty

The Great Getty

Publisher description

An examination of the development, role, and influence of the British decorative art dealers who invented an Anglo-Gallic style for elite interiors. In this volume Diana Davis demonstrates how London dealers invented a new and visually splendid decorative style that combined the contrasting tastes of two nations. Departing from the conventional narrative that depicts dealers as purveyors of antiquarianism, Davis repositions them as innovators who were key to transforming old art objects from ancien régime France into cherished “antiques” and, equally, as creators of new and modified French-inspired furniture, bronze work, and porcelain. The resulting old, new, and reconfigured objects merged aristocratic French eighteenth-century taste with nineteenth-century British preference, and they were prized by collectors, who displayed them side by side in palatial interiors of the period. *The Tastemakers* analyzes dealer-made furnishings from the nineteenth-century patron’s perspective and in the context of the interiors for which they were created, contending that early dealers deliberately formulated a new aesthetic with its own objects,

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language, and value. Davis examines a wide variety of documents to piece together the shadowy world of these dealers, who emerge center stage as a traders, makers, and tastemakers.

This is a collection of more than 150 images from the Bruce and Nancy Berman Collection of contemporary photographs. These images concentrate on the American landscape and the people and structures to be found in it.

Inside the Getty takes readers on a tour from the Getty Villa to the Getty Center, from the Museum ' s original home in J. Paul Getty ' s house to the many labs, libraries, and galleries that fill the Center in Brentwood today. Readers will discover more about the history and daily operations of this institution. The second edition refreshes the illustration program with more recent photography and brings the text up to date with new information about some of the Museum ' s most prominent new acquisitions, the Getty Research Institute ' s holdings, the work done by the Getty Conservation Institute and the Getty Foundation, and changes to Getty operations site-wide.

The Bestiary in the Medieval World

All the Money in the World

A Museum for the New Century

Seeing the Getty Villa

House Paints, 1900-1960

### Herculaneum and the House of the Bicentenary Inspired Re-Creations of Iconic Artworks

James McDonald has put his experiences over 60 years in the oil business into his book *Gettyrama*. While an officer of Tidewater Associated Oil Co (Flying A), he worked closely with George Getty, son of J.Paul Getty, and indirectly with J.Paul himself. In the first part of the book, he recites a number of "tales" about the Gettys which were not generally known outside of a few in the company. In the second part of the book, McDonald has included a number of articles which were published in *Pacific Oil World* over a period of years when he was an editor of the publication. He had a vast experience in the industry over 60 years and is considered an expert in the industry both domestically and worldwide.

The versatility of modern commercial house paints has ensured their use in a broad range of applications, including the protection and decoration of historic buildings, the coating of toys and furniture, and the creation of works of art. Historically, house paints were based on naturally occurring oils, gums, resins, and proteins, but in the early twentieth century, the introduction of synthetic resins revolutionized the industry. Good quality ready-mixed products became available and were used by artists worldwide. While the ubiquity of commercial paints means that conservators are increasingly called upon to preserve them, such paints pose unique challenges including establishing exactly which materials are present. This book traces the history of the household paint industry in the United States and United Kingdom over the first half of the twentieth century. It includes chapters on the artistic use of commercial paints and the development of ready-mixed paints and synthetic resins; oil paints, oleoresinous gloss

and enamel paints, water paints, nitrocellulose lacquers, oil-modified alkyds, and emulsion paints; and the conservation implications of these materials. The book will be of interest to conservators and conservation scientists working on a broad range of painted surfaces, as well as curators, art historians, and historians of architectural paint.

Theodora "Teddy" Getty Gaston—now one hundred years old—reveals the glamorous yet painful story of her marriage to J. Paul Getty. As formidable as Getty was, his wife was equally strong-minded and flamboyant, and their clutches and clashes threw off sparks. She knew the vulnerable side of Getty—he underwent painful plastic surgery and suffered terrible phobias—that few, if any, saw. A vivid love story, *Alone Together* is also a fascinating glimpse into the twentieth century from the vantage point of one of its most remarkable couples. This is how the other half lived—dinner dances, satin gowns, beach houses, hotel suites, first-class cabins on the *Queen Mary*. Teddy's extra-ordinary life story moves from the glittering nightclubs of 1930s New York City to Mussolini's Italy, where she was imprisoned by the fascist regime, to California in the golden postwar years, where Paul and Teddy socialized with movie stars and the elite. But life with one of the world's richest men wasn't all glitz and glamour. Though terrifically charismatic in person, Getty grew more miserly as his wealth increased. Worse, he often left Teddy and their son, Timothy, behind for years at a time while he built planes for the war effort in the 1940s or brokered oil deals—he was the first American to lease mineral rights in Saudi Arabia, which made him, at his death, the richest man in the world. Even when Timothy was diagnosed with a brain tumor, Getty complained about medical bills and failed to return to the United States to support his wife and son. When Timothy died at age twelve, the marriage was already falling apart. Teddy's unrelenting spirit, her valiant

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friendship, and her winning lack of vanity transform what could have been a sob story into a nuanced portrait of a brilliant but stubbornly difficult man and the family he loved but left behind, as well as an enchanting view into a bygone era. This was a life lived from the heart. The Getty Research Journal is a periodical that showcases work by scholars and staff associated with the Getty Research Institute and the other programs of the J. Paul Getty Trust. It offers refereed essays that focus on an object or aspect of the Getty's extensive archival, rare book, and artistic holdings or that bear upon the annual research themes of the Research Institute or the Getty Villa. It also presents a selection of short, lively pieces about new acquisitions, scholarly activities, and ongoing research projects at the Getty. The second issue features essays by Gail Feigenbaum, Claire Fox, Sarah E. Fraser, Talinn Grigor, Karen J. Lloyd, Kristina Luce, Courtney J. Martin, and Irene Sun-Woo; the short texts examine materials related to Roman graves, painters' prices in seventeenth-century Rome, Giovanni Battista Piranesi's Prisons series, the alchemist Sigismund Bacstrom, a nineteenth-century Venetian picture gallery, Goupil & Cies stock books, the Beau Geste Press, the photography of Sam Wagstaff, and the transgressive techniques of the Guerrilla Girls. It closes with new work by photographer Ken Gonzales-Day.

My Life with J. Paul Getty

The Burdens of Wealth

The Tastemakers

History and Use

A Visual Guide to Nonbinary Pronouns and the World of Gender Fluidity

### Therese Makes a Tapestry

Over the past seventy years, a staggering array of new pigments and binders have been developed and used in the production of paint, and twentieth-century artists readily applied these materials to their canvases. Paints intended for houses, boats, cars, and other industrial applications frequently turn up in modern art collections, posing challenges for paintings conservators. This volume presents the papers and posters from "Modern Paints Uncovered," a symposium organized by the Getty Conservation Institute, Tate, and the National Gallery of Art and held at Tate Modern, London, in May 2007. Professionals from around the world shared the results of research on paints that have been available to artists since 1930--the date that synthetic materials began to significantly impact the paint industry. Modern Paints Uncovered showcases the latest strands of cutting-edge research into the conservation of contemporary painted surfaces. These include paint properties and surface characteristics, analysis and identification, aging behavior, and safe and effective conservation techniques.

An enthralling and comprehensive look into the contemporary state of one of the world's wealthiest—and most misunderstood—family dynasties in the world, perfect for fans of *Succession*, *The House of Gucci*, *The Cartiers*, and *Fortune's Children*. Oil magnate Paul Getty, once the richest man in the world, is the patriarch of an extraordinary family of sons, grandchildren, and great-grandchildren. While some have been brought low

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mental illness, drug addiction, and one of the most sensational kidnapping cases of the 20th century, many of Getty's heirs have achieved great success. In addition to J. Paul Getty, a cofounder of Getty Images, and Anne G. Earhart, an award-winning environmentalist, others have made significant marks in a variety of fields, from art and viticulture to politics and LGBTQ rights. Now, across four continents, a new generation of lively, unique, and even outrageous Gettys are emerging, and not only because of the dynasty's still-immense wealth. August Getty designs extravagant gowns for Katy Perry, Cher, and other stars; his sibling, Nats—a fellow LGBTQ rights activist—announced his gender transition following his wedding to transgender icon Gigi Gorgeous—produces a line of exclusive streetwear. Their fascinating cousins include Balthazar, a multi-hyphenate actor-director-DJ-designer, and Isabel, a singer-songwriter and MBA candidate. A far-flung yet surprisingly close-knit group, the ascendant Gettys are bringing this iconic family onto the global stage in the 21st century. Through extensive research, including access to J. Paul Getty's diaries and love letters, and fresh interviews with family members and friends, *Growing Up Getty* offers an inside look at the benefits and burdens of being part of today's world of the ultra-wealthy. The first-ever compilation of the luxurious interiors from the influential designer and philanthropist Ann Getty. For those who are passionate about fine interiors, the preservation of antiques, the highest level of craftsmanship, and respect for architecture,

integrity, this book offers an insider's view of the exquisite designs of Ann Getty in classical styles and periods and known for sourcing her vast array of objects opulent materials from across the globe, Getty creates interiors that are steeped in historical style yet remain fresh and vibrant for today's clientele. From the exceptional residence she and her music-composer husband, Gordon Getty, use for entertaining to displaying their world-class collection of art and antiques, to the comfortable yet sophisticated townhouse she designed for a stylish young family, the book showcases richly detailed interiors that are coveted by design enthusiasts and collectors. Featured are pieces from Getty's successful furniture line of original designs inspired by the renowned Getty collection as well as her own extensive travel and design studies. This intimate look at Getty's first-ever monograph, demonstrates how to combine objects from different periods and styles in a sumptuous atmosphere rich in bold colors, vibrant textures, and classic elegance.

An intimate history of the Getty Museum from its early relatively modest days until it unexpectedly received the endowment that made it the world's wealthiest museum, eventually a private foundation of worldwide influence. Following the death of Gordon Getty in 1976 it was necessary to adapt the institution to radically different circumstances and much higher expectations, virtually none of which had been anticipated. This evolution was guided by some of the most prominent managers and historians available, b

also marred by some unfortunate and widely publicized mis-steps that made the transition unusually erratic. Institutional histories are normally written and published by the institutions themselves, with the result that its blunders or mistakes are not always glossed over. The present memoir is meant to be an objective and relatively frank appraisal of the history of this exceptional institution by an early participant in the process.

The Story of America's Most Unconventional Dynasty

Off the Walls

Second edition

The Gilded Life and Tragic Times of J. Paul Getty III

Where We Live

One Family's Patronage of Domestic Architecture in Midcentury America

Inside the Getty

**Jane Green reimagines the life of troubled icon Talitha Getty in this transporting story from a forgotten chapter of the Swinging '60s Claire grew up in a small town, far from the glitz and glamour of London. On the cusp of adulthood, she yearns for the adventure and independence of a counterculture taking root across the world. When she's offered the chance to start anew in Morocco, in a palace where famous artists and**

**musicians—even the Rolling Stones—have been known to visit, she seizes the chance. Arriving in Marrakesh, she's quickly swept up in a heady world of music, drugs and communal living. And Talitha Getty, socialite wife of a famous oil heir, seems to preside over the whole scene. As Claire is pulled into her orbit, the realities of Talitha's precarious existence set off a chain of dangerous events that could alter Claire's life forever.**

**A tragic family history told in a collection of imaginary letters to a famed collector, Moise de Camondo Letters to Camondo is a collection of imaginary letters from Edmund de Waal to Moise de Camondo, the banker and art collector who created a spectacular house in Paris, now the Musée Nissim de Camondo, and filled it with the greatest private collection of French eighteenth-century art. The Camondos were a Jewish family from Constantinople, “the Rothschilds of the East,” who made their home in Paris in the 1870s and became philanthropists, art collectors, and fixtures of Belle Époque high society, as well as being targets of antisemitism—much like de Waal's relations, the Ephrussi family, to whom they were connected. Moise de Camondo created a spectacular house and filled it with art for his son, Nissim; after Nissim was killed in the First World War, the house was bequeathed to the French state. Eventually, the Camondos were murdered by the Nazis. After de Waal, one of the world’s greatest ceramic artists, was**

**invited to make an exhibition in the Camondo house, he began to write letters to Moise de Camondo. These fifty letters are deeply personal reflections on assimilation, melancholy, family, art, the vicissitudes of history, and the value of memory.**

**When life (in a global pandemic) imitates art . . . Van Gogh's Starry Night made out of spaghetti? Cat with a Pearl Earring? Frida Kahlo self-portraits with pets and toilet paper? While the world reeled from the rapid spread of the novel coronavirus (COVID-19), thousands of people around the globe, inspired by challenges from Getty and other museums, raided toy chests, repurposed pantry items, and enlisted family, roommates, and animals to re-create famous works of art at home. Astonishing in their creativity, wit, and ingenuity, these creations remind us of the power of art to unite us and bring joy during troubled times. Off the Walls: Inspired Re-Creations of Iconic Artworks celebrates these imaginative re-creations, bringing highlights from this challenge together in one whimsical, irresistible volume. Getty Publications will donate all profits from the sales of this book to Artist Relief, an emergency initiative offering resources to artists across the United States.**

**The true story of the Getty family as featured in the TV series Trust and the movie All the Money in the World Boardroom battles, sex, money, drugs,**

**power, crime, tragedy, and family intrigue; at the centre stands the figure of John Paul Getty, the grandfather, an eccentric oil billionaire believed to have been the richest man in the world. Married and divorced five times, he had five sons, and yet was cheated of his dearest ambition-to found an oil dynasty. His angelic youngest son died at age twelve after years of illness. Of the remaining four sons, three proved to be hopeless businessmen and, one by one, dropped out of Getty Oil. Only one had the talent to take the helm of the family business, and he was groomed for the part. And then he killed himself. With his cherished hopes of a family dynasty crushed, John Paul built a magnificent museum as a monument for all time to his success. But money tainted even his philanthropy; the Getty Museum has become feared for its wealth and ability to pillage the art market. In the manoeuvring that followed John Paul's death, Getty Oil was sold; Texaco acquired it for \$9.9 billion, the biggest corporate takeover in history. Award-winning journalist and writer Russell Miller brings us the extraordinary and often disturbing story of a unique American family. From the pioneering days in the Oklahoma oil fields to the bitter struggles over Getty Oil, we follow the rise and fall of three generations, all cursed with the Midas touch.**

**Guide to the Getty Villa**

## **The Getty Villa**

### **Uncommon Youth**

### **The Life and Loves of J. Paul Getty, Richest Man in the World**

### **J. Paul Getty and His Heirs**

### **Growing Up Getty**

### **Paul Getty and his Museum**

"This publication is issued on the occasion of the exhibition Book of Beasts: The Bestiary in the Medieval World, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019."

Ever wondered what nonbinary and gender nonconforming really mean? Or if it's grammatically correct to use they as a singular pronoun? In this charming and disarming guide, a real-life they-using genderqueer writer unpacks all your burning questions in a fun, visual way. No soapboxes or divisive comment-section wars here! Sometimes funny, sometimes serious, always human, this gender-friendly primer will get you up to speed. It's about more than just bathrooms and pronouns--this is about gender expression and the freedom to choose how to identify. While they might only be for some, that freedom is for everyone!

Jean Paul Getty (1892-1976) - a powerful, oil tycoon who was at one point the richest man in the world, with a private life described as "bizarre beyond belief", but what drove him and shaped the man he was? The author looks at the difficulties Getty had in

interacting with others on a personal level, and why many have portrayed Getty as living a solitary, even lonely life, despite being surrounded by guards, staff, visiting business colleagues and female companions. Instead he suggests that Getty's fortune was to serve as the central foundation of his life. His need to create, defend and expand that fortune — all of which he successfully did — is key to understanding his life. In 1965, shortly after founding his namesake museum in Malibu, California, J. Paul Getty (1892–1976) penned a reminiscence about “the romance and zest—the excitement, suspense, thrills, and triumphs—that make art collecting one of the most exhilarating and satisfying of all human endeavors.” Newly republished, this book offers a fascinating portrait of an idiosyncratic and highly personal passion for art. In the late 1920s, Getty writes, “It appeared to me that the days of collecting were just about over. The men who had made their millions . . . before I'd started in business . . . had swept up just about everything worthwhile.” The onset of the Great Depression changed the landscape dramatically; Getty recounts how his serious acquisitions began in the early 1930s and continued for more than three decades. The text, adorned with revealing anecdotes, covers paintings, antiquities, and decorative arts and furniture, with conversational asides discussing Getty's philosophy of collecting. This personal chronicle reads like an intriguing postcard from a vastly different—and increasingly distant—era.

The meek shall inherit the Earth — but not its mineral rights

British Dealers and the Anglo-Gallic Interior, 1785-1865

Interior Style

Getty Research Journal

Tremaine Houses

Jean Paul Getty

LA Graffiti Black Book

Chronicles the life of the savviest entrepreneur of the century, tracing his development from childhood, the deals that earned his first million, and the story of his five marriages and family tragedies

Step back in time to seventeenth-century Paris with Thérèse, a talented young girl who lives and works at the Gobelins Manufactory, where Europe's greatest artisans make tapestries and luxury objects for King Louis XIV. Even though girls are not trained on the great looms there, Thérèse practices on a small one at home and dreams of becoming a royal weaver someday. This charming story follows Thérèse as she carries out an ambitious plan with the help of family, friends, and the artisans of the Gobelins. The intricate craft of tapestry weaving is illuminated, and surprises await Thérèse, her parents and brothers, and even the king himself. Children's book author Alexandra S. D. Hinrichs here breathes vivid life into a delightful tale full of fun twists and an appealing cast of characters. Original paintings by award-winning artist Renée Graef playfully illustrate the book, as well as the many steps involved in the

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creation of the famous Gobelins tapestries, from dyeing wool and making silver thread, to painting and copying the elaborate designs, to the delicate art of weaving. Thérèse's fictional adventures are inspired by real people, the actual Gobelins Manufactory, and a beautiful tapestry that hangs today in the J. Paul Getty Museum. This revised and updated edition of the Guide to the Getty Villa is published in conjunction with the reinstallation of the Villa collection galleries. It offers an engaging introduction to the Villa's history as well as an up-to-date look at its gardens, historical rooms, and galleries. It begins with the history of the site, recounting how, as J. Paul Getty's art collection grew, he decided to house it in a replica of the ancient Roman villa at Herculaneum now known as the Villa dei Papiri. The second chapter chronicles the destruction of Herculaneum in 79 CE during the eruption of Mount Vesuvius, the Villa dei Papiri's rediscovery in the eighteenth century, and more recent archaeological discoveries at the site. The third chapter leads readers on a tour of the Getty Villa, from the cobblestone "Roman road" through the outdoor theater, atrium, peristyles, and gardens; it includes detailed descriptions of special rooms such as the Basilica, the Room of Colored Marbles, the Temple of Herakles, and the Tablinum. The final chapter recounts how Getty began collecting art in the late 1930s, how the collection grew in the decades before and after his death in 1974, and how the displays at the Villa have evolved along with the collection, culminating in the chronological arrangement to be completed in early

2018. This edition includes a new director's foreword as well as a revised and refreshed main text, including an entirely new chapter. It also includes updated illustrations throughout the book and updated floor plans of the newly reinstalled Villa.

Inspired by the most infamous incident involving the Getty family - now a major film directed by Ridley Scott, starring Mark Wahlberg, Michelle Williams and Oscar® Nominee Christopher Plummer Oil tycoon J. Paul Getty created the greatest fortune in America - and came close to destroying his own family in the process. Of his four sons who reached manhood, only one survived relatively unscathed. One killed himself, one became a drug-addicted recluse and the third had to bear the stigma all his life of being disinherited in childhood. The unhappiness continued into the next generation, with the name Getty, as one journalist put it, 'becoming synonymous for family dysfunction'. Getty's once favourite grandson John Paul Getty III was kidnapped by the Italian mafia who cut off his ear to raise a ransom and, after a lifetime of drink and drugs, became a paraplegic. His granddaughter Aileen has AIDS. And the Getty family itself has been torn apart by litigation over their poisoned inheritance. But did the disaster have to happen? John Pearson, who has specialized in biographies of families as varied as the Churchills, the British Royal Family, the Devonshires and the Krays, sets out to find the answer. The result, first published in 1995, is a fascinating saga of an extraordinary dynasty. He traces much of the

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trouble to the bizarre character of the avaricious, sex-obsessed billionaire, J. Paul Getty himself - and demonstrates how much of his behaviour has been repeated in succeeding generations. He describes the famous kidnapping of his grandson in graphic detail, revealing how the old man's attitude added considerably to the boy's sufferings. And he shows how the family has coped with the latest modern scourges: drugs and AIDS. For All the Money in the World is not a hopeless story. While some of the family have been damaged by the Getty legacy, others have saved themselves from disaster, most notably the cricket-loving philanthropist, J. Paul Getty Jr. Pearson's moving story of his recovery from drugs and deep personal tragedy shows that there is hope for future generations of this stricken family - and demonstrates that money can be used to buy survival and even happiness.

previously published as Painfully Rich

The House of Getty

Photographs of America from the Berman Collection

How to They/Them

The J. Paul Getty Museum and Its Collections

Kidnapped

Sister Stardust

***This title was previously published as Uncommon Youth The true account behind the glamorous life and tragic times of J. Paul Getty III, whose***

***kidnapping made headlines in 1973, as seen in Ridley Scott's All the Money in the World and the FX series Trust by Danny Boyle. J. Paul ("Little Paul") Getty III, the grandson of Getty Oil founder J. Paul Getty, may have been cursed by money and privilege from the moment he was born. Falling in with the wrong people and practically abandoned by his famous family, Getty was a child of his international jet set era, moving from Marrakesh to Rome, nightclubs to well-appointed drug dens. His high-profile kidnapping defined the decade—and was permanently memorable for the ear that was mailed to his mother as evidence of the kidnappers' intentions. Kidnapped is richly reported, and includes many interviews with Getty himself conducted from the late 1970s to the early 1990s, that raise new angles about the case. How much did Getty acquiesce to the kidnappers? Why wouldn't his rich-as-Croesus grandfather pay the ransom, which began at the equivalent of \$550,000 in lire and bulged to 3.6 million as the months dragged on? Charles Fox began following and researching this story since the days shortly after Getty's disappearance. Fox's writing captures the voices of models and maids, mistresses and mothers, carabinieri and club-owners, drug dealers and drivers, alongside the Getty family members themselves to paint an evocative portrait of an era and one of its most misunderstood participants.***

***Mr. Getty expounds the highly personal view of business that has guided him through his spectacular career. He reveals the principles and methods which have enabled him to build up and wisely use his tremendous fortune. In January 1469, the accounts of Duke Charles the Bold of Burgundy (reigned 1467-77) record a payment to the noted scribe Nicolas Spierinc 'for having written ... some prayers for my lord.' Seven months later, the same accounts record a payment to the illuminator Lievin van Lathern for twenty-five miniatures plus borders and decorated initials in the same manuscript. In this study, the late Antoine de Schryver - an internationally renowned art historian - presents a thoroughly researched and balanced argument suggesting that the documents refer to the exquisite prayer book of Charles the Bold which can now be found in the collection of the J. Getty Museum. --book jacket.***

***In his candid and witty autobiography, famed tycoon J. Paul Getty invites readers to glimpse the twentieth century from the vantage point of a man who lived, as he puts it, "through the most exciting and exhilarating - and most turbulent and terrible - eight decades of human history." Whether describing how he amassed his staggering fortune, recounting conversations with intriguing personalities of the day, or frankly discussing his marriages and liaisons, J. Paul Getty sets the record straight - once and***

*for all. He even speaks honestly about his notorious stinginess and the bizarre problems faced by the impossibly wealthy.*

*Letters to Camondo*

*The Joys of Collecting*

*A Study of a Flemish Masterpiece from the Burgundian Court*

*The Full Monty*

*The Tragic Life of J. Paul Getty III*

*As I See it*

*A Novel*

**This collection of unique works by 150 Los Angeles graffiti and tattoo artists represents an unprecedented collaboration across the city's diverse artistic landscape. Many graffiti artists carry sketchbooks, called black books, and they ask crew members and others whose work they admire to inscribe their books with lettering or drawings. A few years ago, the Getty Research Institute invited artists, including Angst, Axis, Big Sleeps, Chaz, Cre8, Defer, EyeOne, Fishe, Heaven, Hyde, Look, ManOne, and Prime, to consider the idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and**

**Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were particularly drawn to a liber amicorum (book of friends), a form of autograph book popular in the seventeenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. Inspired by this meeting of minds across centuries, these artists became both creators and curators, crafting their own pages and inviting others to contribute. Eventually 150 Los Angeles artists decorated 143 individual pages. These were bound together into an exquisite artists' book that became known as the Getty Graffiti Black Book. This publication reproduces each page from the original artists' book and recounts the story of an unprecedented collaboration across the diverse artistic landscape of Los Angeles.**

**House of Eternity**

**The Autobiography of J. Paul Getty**