

ANN GETTY INTERIOR STYLE

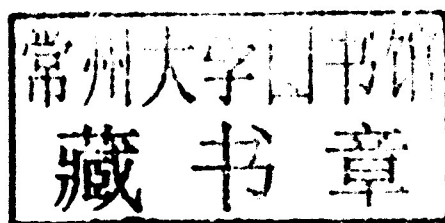
BY DIANE DORRANS SAEKS

Photography by Lisa Romerein

RIZZOLI
NEW YORK

ANN GETTY INTERIOR STYLE

BY DIANE DORRANS SAEKS



RIZZOLI
NEW YORK

New York Paris London Milan

PHOTO CREDITS

Principal photography by Lisa Romerein

Additional photography by:

Patrik Argast: 210, 211, 212, 213, 232–33

François Halard: 152, 154–55, 156, 157, 158, 159, 160, 161

Matthew Hranek: 202–05

David Duncan Livingston: 4, 167, 168–69, 170, 171, 172–73, 174, 175, 176, 177

Terry Lorant: 38, 214, 215, 222–23

Keith Morrison: 8

Larry Sultan: 6–7

Rachel Weill: 228, 229, 230, 231

First published in the United States of America in 2012

by Rizzoli International Publications, Inc.

300 Park Avenue South

New York, NY 10010

www.rizzoliusa.com

© 2012 by Diane Dorrans Sacks

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior consent of the publishers.

2012 2013 2014 / 10 9 8 7 6 5 4 3 2 1

Distributed in the U.S. trade by Random House, New York

Printed in China

ISBN-13: 978-0-8478-3791-5

Library of Congress Control Number: 2012939280

A SERIOUS COLLECTOR OF RARE AND HISTORIC textiles, Ann Getty scooped up the best of eighteenth-century Preme silk brocades (similar to those hand woven for Versailles and the Louvre) and found fragments of English silks, some of them originally handcrafted for ball gowns and dresses. These fragments were pieced together for the pillows on the living room sofa, *previous pages*. The larger pillows display "bizarre" patterns inspired by Chinese motifs. Paintings include a Gustav Moreau at left, a charming Renoir, and an Impressionist snow scene by Pissarro.

IN HOMAGE TO CRAFTSMANSHIP and connoisseurship, Ann and Gordon Getty created a lifetime's collection of museum-worthy furniture and paintings displayed in their living room, *opposite*. Tables and chairs gleam with gilded carving and silken antique textiles, and a new overmantel by Agrell Architectural Carving demonstrates the uplifting power of beauty. Included are: a pair of early-eighteenth-century giltwood armchairs designed by John Vardy for Spencer House, London; early George III carved giltwood armchairs; and a George II giltwood chair from the collection of David Garrick. The chair seats and backs are upholstered with of-the-period silk brocades. The (functioning) French Imperial silver-gilt library table lamp, center, by Martin-Guillaume Biennais, Paris, 1809–19, is adorned with the applied arms of Napoleon's mother. A similar one is in the collection of the Louvre.

CONTENTS

Introduction	6
by Diane Dorrans Sacks	
Chapter One	16
Gordon and Ann Getty Residence San Francisco	
Chapter Two	82
Residence of Peter Getty Pacific Heights, San Francisco	
Chapter Three	106
The Temple of Wings Berkeley Hills, California	
Chapter Four	128
A House in the Sacramento Valley	
Chapter Five	164
F. Scott and Terry Gross House Nob Hill, San Francisco	
Chapter Six	178
Trevor and Alexis Traina Residence Pacific Heights, San Francisco	
Chapter Seven	200
A House Near Lafayette Park San Francisco	
Chapter Eight	208
A House in Pacific Heights Presidio Heights, San Francisco	
Chapter Nine	216
Todd and Katie Traina Residence Pacific Heights, San Francisco	
Chapter Ten	222
Entertaining	
Acknowledgments	238

ANN GETTY INTERIOR STYLE



BY DIANE DORRANS SAEKS

Photography by Lisa Romerein



ANN GETTY INTERIOR STYLE

BY DIANE DORRANS SAEKS

RIZZOLI
NEW YORK

New York · Paris · London · Milan



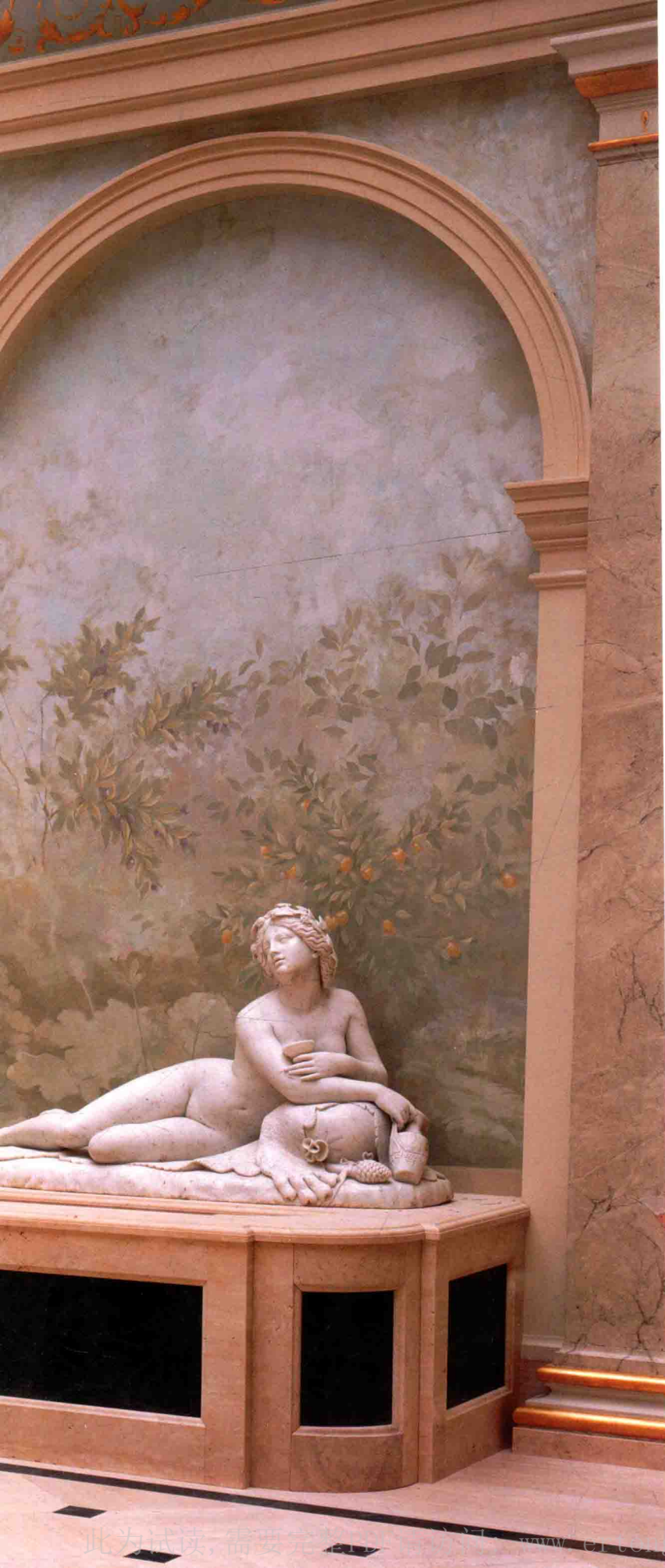
A SERIOUS COLLECTOR OF RARE AND HISTORIC textiles, Ann Getty scooped up the best of eighteenth-century Preme silk brocades (similar to those hand woven for Versailles and the Louvre) and found fragments of English silks, some of them originally handcrafted for ball gowns and dresses. These fragments were pieced together for the pillows on the living room sofa, *previous pages*. The larger pillows display "bizarre" patterns inspired by Chinese motifs. Paintings include a Gustav Moreau at left, a charming Renoir, and an Impressionist snow scene by Pissarro.

IN HOMAGE TO CRAFTSMANSHIP and connoisseurship, Ann and Gordon Getty created a lifetime's collection of museum-worthy furniture and paintings displayed in their living room, *opposite*. Tables and chairs gleam with gilded carving and silken antique textiles, and a new overmantel by Agrell Architectural Carving demonstrates the uplifting power of beauty. Included are: a pair of early-eighteenth-century giltwood armchairs designed by John Vardy for Spencer House, London; early George III carved giltwood armchairs; and a George II giltwood chair from the collection of David Garrick. The chair seats and backs are upholstered with of-the-period silk brocades. The (functioning) French Imperial silver-gilt library table lamp, center, by Martin-Guillaume Biennais, Paris, 1809–19, is adorned with the applied arms of Napoleon's mother. A similar one is in the collection of the Louvre.

CONTENTS

Introduction	6
by Diane Dorrans Sacks	
Chapter One	16
Gordon and Ann Getty Residence San Francisco	
Chapter Two	82
Residence of Peter Getty Pacific Heights, San Francisco	
Chapter Three	106
The Temple of Wings Berkeley Hills, California	
Chapter Four	128
A House in the Sacramento Valley	
Chapter Five	164
F. Scott and Terry Gross House Nob Hill, San Francisco	
Chapter Six	178
Trevor and Alexis Traina Residence Pacific Heights, San Francisco	
Chapter Seven	200
A House Near Lafayette Park San Francisco	
Chapter Eight	208
A House in Pacific Heights Presidio Heights, San Francisco	
Chapter Nine	216
Todd and Katie Traina Residence Pacific Heights, San Francisco	
Chapter Ten	222
Entertaining	
Acknowledgments	238





INTRODUCTION

by Diane Dorrans Saeks



ANN AND GORDON GETTY PHOTOGRAPHED IN THE ATRIUM OF THEIR SAN FRANCISCO residence in 2006. This portrait by California photographer Larry Sultan is now in the permanent collection of the San Francisco Museum of Modern Art. Published with the gracious permission of the Estate of Larry Sultan. The sculpture in statuary marble, *Baccante*, circa 1850, depicts an ivy-adorned votary of the god of wine, reclining on a lion pelt. The artist is John Thomas, whose other notable works include the Great Fountain at Castle Howard, North Yorkshire; decorative sculpture for the gate-piers to Buckingham Palace; and a *Naiad* for Queen Victoria.

ANN GETTY POSED IN VALENTINO COUTURE FOR A 1970S PORTRAIT BY San Francisco photographer Keith Morrison. She is portrayed with a Coromandel screen, Chinese porcelain figures, and antique French silks, constant themes in her decor.

Ann and Gordon Getty's stately Willis Polk–designed residence is almost invisible behind a fragrant blur of blooming magnolia trees and jasmine vines. It stands very discreetly on an ultra-private hillside in San Francisco, with views of the Golden Gate Bridge, the Palace of Fine Arts, and silvery expanses of San Francisco Bay.

At a distance, the tranquil scene is framed by the deep-green forest of the Presidio, and as the late-afternoon fog whirls, scents of cedar and eucalyptus trees blend with the tang of sea air into a distinctive and bracing atmosphere.

It's a life away from the spotlight. But museum curators, art collectors, antiques connoisseurs, and cognoscenti in many fields arrive here for just one reason: the Gettys' extraordinary and world-class art and antiques collection, and the splendor of their interiors.

Rooms are infused with the brilliance of a lifetime's collection that includes large-scale canvases by Canaletto and Bellotto; intimate scenes by Cassatt, Vuillard, and Matisse; and Odilon Redon's vivid and uplifting floral portraits.

Northern light refracts shards and shimmers from jeweled Russian chandeliers, rock-crystal lamps, mirrored cabinets, the intricate gilt-bronze of Boulle chests, acres of *verre églomisé*, fine

examples of French and English craftsmanship, and Ann Getty's design bravura.

Beside a pedimented cabinet hangs a Degas portrait of a woman in a feather-trimmed hat. A small, deft Matisse canvas captures the moment when the sun diffuses tender early-morning light in an olive grove on a hillside above Nice.

The collection is personal, the result of focused decades of research, study, consultation with experts, sleuthing, and exacting standards. Ann Getty's taste for quality, charm, beauty, and the rare and eccentric is evident in every room of the residence.

The interiors are spacious and the ceilings tall, but Ann Getty's meticulous attention to detail and the many delights of her clustered collections give the rooms an intimate feeling. It's this personal view, the reflection of private interests, and years of pursuit that fascinate the experts. Guests are entranced observers and participants in the tableau.

Vectors of brilliance energize each piece in the Getty residence—as well as the interiors that Ann Getty designs for clients.

Almost concealed behind a vivid tableau of porcelain court ladies flirting with boys in emerald jackets is a small marquetry box,

A FAVORITE PAINTING IN THE LIVING ROOM IS THE PORTRAIT OF VASLAV NIJINSKY

by Jacques-Emile Blanche. With Leon Bakst's costumes and Michel Fokine's choreography, *Les Orientales*, one of the early Ballets Russes productions, featured Nijinsky in a Siamese dance, with authentic gestural choreography and stylized costumes. This Coromandel-framed portrait links to the stylized wall decoration of the room, and to vivid themes of Russian dance and chinoiserie throughout Ann Getty's decor. She especially likes the stylistic images of Chinese and Japanese art, as in this dramatic screen, interpreted by and for the eighteenth- and nineteenth-century European market.

circa 1748, by the great Italian cabinetmaker Pietro Piffetti. It's a rococo tour de force of carved ivory, tortoiseshell, mother-of-pearl, tulipwood, and ormolu.

"I was in New York to preview the portrait of Nijinsky by Jacques-Emile Blanche at Christie's," said Ann Getty. The portrait was in the private viewing room along with this little coffer.

"I was focused on the painting, but when I spotted the Piffetti piece I fell in love with it," she added. "He was the Ebanista Reale to the King of Sardinia, and most of his pieces are on a larger scale. I am happy to have this little treasure that displays the beautiful fluidity and technical skill for which he is known. It is a little gem that can sometimes go unnoticed."

And while curators admire the quality, precision, and rarity of the Getty collection, Ann and Gordon Getty find living with these personal favorites to be an everyday pleasure.

"I cherish most of the pieces in our collection and I am always thrilled when I can reunite items that originally belonged together. I love pairs of objects. I like paintings with associations, like the painting of Nijinsky (which I acquired after the viewing) by Jacques-Emile Blanche in the living room that relates to Rudolf Nureyev's collections in the music room," said Getty. "If I had to pick my favorite piece of furniture it would be the reverse-painted-glass cabinet that is in the dining room in my Sacramento Valley country house [pages 142–3]. It is English and dated around 1760. It is not the most important piece in the collection, but I think it is one of the most beautiful. Delicately depicted Chinese court scenes on reverse-painted glass cover the upper section of the breakfront. These mirror paintings are exquisite and magical in candlelight."

Many favorite pieces of art are in the master bedroom of the Pacific Heights residence. "I am very fond of Mary Cassatt's *At the*

Theater," said Getty, whose collection includes several small paintings of mothers and children. "I admire the way Cassatt captured a young woman seated in a private box, her sense of anticipation, as well as the gentle depiction of the subject. She looks like she is caught up in the performance, but you can't read her exact expression. It is so complex and attentive; you don't know what she is thinking. It was originally owned by Paul Gauguin, and I am happy to have it now. I hang it in my bedroom so that I can look at it every day."

Ann Getty quietly caught the attention of leading art collectors, auction houses, and curators when she first started acquiring spectacular pieces from English country house sales in the 1970s.

San Francisco's elegant grande dame Denise Hale has known Ann Getty since Billy Getty was three years old. She is now the godmother of Billy and Vanessa's son, Alexander.

"In San Francisco society, Adolphus Andrews was the last of the social Old Guard with a significant collection of fine art and antiques—and subsequently I was so impressed by Ann's knowledge. She found the best advisors, and acquired the best of the best," said Hale. "She has had my deepest admiration from day one."

Similarly, Getty's serious approach, her studious tendencies, and her goal to create a personal and cohesive collection brought her to the attention of leading auction houses, a reciprocity that continues today.

"What most distinguishes Ann Getty's collecting passion is her connoisseurship in several, often very esoteric, fields of interest," said Warren P. Weitman, Jr., chairman of Sotheby's North and South America. "She achieves a harmony among art and antiques and history as she blends them together with her antique textiles, furniture with historical importance, and paintings by French Impressionist artists."





ANN GETTY IN THE SYRO-TURKISH GUEST BEDROOM OF HER SAN FRANCISCO RESIDENCE.

The 1894 chair, crafted in fine cut crystal, is by F. & C. Osler, Birmingham, England. It was a design destined for European royalty and maharajas. The gold leaf, paints, and traditional tools are those used by specialist artists restoring antiques at the house. Among Getty's favorite designers are Elsie de Wolfe, for her lighthearted yet dramatic approach to design; Sister Parish for her never-overthought but always sophisticated and comfortable rooms; and Tony Duquette for his lavish whimsy.

With her depth of knowledge and distinctive taste, Ann Getty has created the ambience of a magnificent English country house in an urban, sophisticated California environment, noted Weitman.

"The house in San Francisco transcends the city and travels to European culture at its pinnacle with well-chosen carpets, high-style English furniture with impeccable and historic provenance, important Old Master and French paintings," added Weitman. "Grand rooms are transformed into exquisite and authentic vignettes. Her devotion to detail and her care and discrimination make Mrs. Getty's command of interiors comprehensive and vital."

Ann Getty, distinguished by her elegant reticence, spends her time working on interiors for clients (including new clients in China). At her art studio, she studies and tests arcane techniques and materials and oversees antique textile restorations, and in the evening she is most likely poring over rare volumes or *recherché* auction catalogs.

In spite of common perception, she is far from a socialite.

"I used to go out once a month just to maintain this 'status,'" she joked. Now, it's all work, with high-level supervision of her Ann Getty Home collection, collaborations with decorative artists, and travel to studios and secret sources.

One delight of her firm has been working with bright, young couples in San Francisco and beyond. Getty's roster of clients—San Francisco families, high-tech couples, and entrepreneurs with houses in California, New York, and Hawaii—has always been ultra-private, but now Getty is in high demand. She recently completed the remodel and redesign of a house for son Peter, a musician, and has consulted on residential developments in Asia.

For herself and her clients, Getty is especially adept at creat-

ing mood as well as a cohesive story for each room. She loves chinoiserie, French craftsmanship, and Venice. The English chairs, Canalettos, and Bellottos in her music room look for all the world like the collection of an eighteenth-century lord who has returned from a Grand Tour in France and Italy.

After Getty launched Ann Getty & Associates in 1995 she followed with her Ann Getty House collection of forty-five ornately carved chairs, versatile tables, decorative objects, overscale upholstered ottomans, and copies of her favored desks. The standouts for connoisseurs of the collection are the reproductions of her 'Badminton' chairs, with their quirky Orientalist angles.

"I'm totally hands-on," says Getty. "I've been very practical and take-charge since I was a girl growing up on a farm in the Sierra foothills, picking peaches, helping in the walnut orchards, driving tractors, fixing things."

Before she launched her firm, Ann Getty spent decades devoted to international art and antiques studies at UC Berkeley, taking trips into remote corners of Ethiopia on paleoanthropology digs, and to hidden corners of China, India, and Egypt to study and acquire antique ceramics and textiles. Her first major project was her residence in San Francisco.

"It is very rare to find a town house that has been furnished with so much taste, the result of discriminating acquisitions and thought," said Giles Waterfield, director of the Royal Collections Studies (under the auspices of Her Majesty Queen Elizabeth and the Prince of Wales) and former director of the Dulwich Picture Gallery. "While the house is never ostentatious, the quality of the works of art in many genres is consistently high."

Martin Chapman, curator of European Decorative Arts at the California Palace of the Legion of Honor museum in San Francisco, is a frequent visitor.