

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

DRAFT

Historic name: Jones, A. Quincy, Barn
 Other names/site number: the Barn (preferred); Mead-Maddick Studio and Residence; A. Q. Jones Residence #3
 Name of related multiple property listing: N/A
 Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 10300 W. Santa Monica Boulevard
 City or town: Los Angeles State: California County: Los Angeles
 Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local
 Applicable National Register Criteria:
 ___A ___B ___C ___D

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title: State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER

MID-CENTURY MODERN

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood, brick, and glass

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The A. Quincy Jones Barn, referred to more simply as the Barn, is a two-story, 3,729 square-foot building that occupies a rectangular corner lot of 5,359 square feet on a commercial street adjacent to a residential neighborhood. Built nearly to the property line on three sides of the parcel, the original building was constructed in 1949 with alterations in 1965. The L-shaped, wood-frame construction (3,729 square feet) was designed in the manner of a New England barn. It is composed of a two-story 43' by 70' rectangular volume located at the northeast corner of the property and a one-story attached volume to the south. The main pedestrian entrance to the building is located on the east façade. The property has no vehicular entrance. The Barn retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

Narrative Description

Setting

The Barn occupies a corner parcel along a hybrid commercial/multi-family residential section of Santa Monica Boulevard, known as Tract 7260. Along this portion of Santa Monica Boulevard, east and westbound traffic are separated by a narrow landscaped median. Eastbound traffic that

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flows in front of the Barn is separated from the buildings by another narrow landscaped median and a one-way, one-lane access road commonly known as Little Santa Monica. The building is set back from the curb on Santa Monica Boulevard by a sidewalk, and by a sidewalk and landscaped strip on Fox Hills Drive. An alley runs east to west on the south side of the parcel.

Across Fox Hills Drive to the northeast is a nine-story office building. To the south and northwest are four- and five-story multi-family residential buildings in a variety of contemporary styles constructed since the 1990s. As of April 2023, the parcels directly west of the Barn were being excavated for a mid-rise, multi-family residential project.

An important part of the overall setting of the Barn is its adjacency to the master-planned business, retail, and residential center that is Century City. The planning of Century City began during the 1950s, with construction throughout the 1960s and 1970s. Century City includes a regional shopping mall and multiple skyscrapers in excess of twenty stories high—a distinctly postwar urban landscape.

The Barn (one contributing building)

East Façade

The main/east façade of the two-story volume is essentially symmetrical in design, with the exception of a window configuration on the southern portion of the first floor.¹ A wooden, board-and-batten fence extends from the two-story volume along the property line obscuring the one-story volume from view. Exterior wall cladding of the two-story volume consists of painted wooden shiplap siding. A composition-clad side-gabled roof has a two-three-two pattern of Plexiglas skylights along the spine.

At the center of the main façade is a natural-finish wood-slatted gate suspended from top-mount sliding barn-door hardware. Two extruded common brick steps lead to a small entrance vestibule. The entry gate is flanked by two large squares of rough-sawn redwood. On the north square of redwood, there are raised plastic letters reading “BARN” and “10300 Santa Monica Boulevard.” Slatted wood-and-dowel screens conforming to the shape of each window opening cover all first floor windows on this façade.

Directly above the entrance door, on the second floor, a small wood-sided gable volume protrudes from the façade and contains a four-by-four fixed pane wooden window. On the second floor, three four-by-three pane double-hung wooden windows flank the gable volume for a total of six windows.

At the south end of the main façade is a running bond, eave-wall, and used-brick chimney with cement cap running the full height of the building.

¹ The main façade of the building originally fronted Santa Monica Boulevard and the mail slot and address numbers remain on the Santa Monica Boulevard façade. In 1965, A. Quincy Jones moved the entrance to the building to the Fox Hills Drive façade, removing the Santa Monica Boulevard entrance doors and enclosing the entry space.

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A composition-clad, side-gabled roof is visible on the one-story volume above the wooden board-and-batten fence with a steel-post and wood clad entry gate. A small wooden roof-top cupola is located at the center of the roof spine.

North Façade

The secondary/north façade is symmetrical in design and clad in wooden shiplap siding. The recessed former entry on this façade is centrally located above three used-brick steps. A panel of rough-sawn redwood is located within the recess beneath two three-over-two fixed pane windows. A metal mail slot is located to the east of the rough-sawn redwood. Wood slatted screens conforming to the shape of the two windows flank the recessed former entry.

On the second floor, a six-by-two pane fixed wooden window is flanked by two vertically stacked three-by-one paned wooden casement windows tucked under the apex of the gable and visible beam. This window configuration is flanked by four-by-three wooden double-hung windows at the second floor level.

South Façade

Like the secondary façade, the south/tertiary façade of the two-story building has a six-by-two pane fixed wooden window flanked by two vertically stacked three-by-one paned wooden casement windows tucked under the apex of the gable and visible beam. Along the alley, the wooden board-and-batten fence shields a trash enclosure with steel post and wood-clad gate. At the southwest corner of the parcel is a stucco-clad triangular wall with no fenestration.

West Façade

The west/quaternary façade is clad in wooden shiplap siding with no doors or windows.

The discussion about the interior of the Barn refers to the spaces as they are named on the 1965 interior remodel plans of A. Quincy Jones, as their functions remain essentially unchanged (**Figures 4, 5**). A full discussion of the original functions in 1949-50 at the time of construction vs. the 1965 remodel is documented under Alterations.

The interior of the Barn's large, double-height living room space consists of two walls clad in distinctive diagonal wood planking at the north and south ends of the room, a drywall wall at the west end of the room, and an open mezzanine gallery volume clad in rough-sawn redwood. Five narrow fixed-panes of translucent glass are recessed under the mezzanine gallery floor offering light from the exterior entry vestibule. A bar with birch cabinets is located at the southeast corner of the living room. At the northwest corner of this room is an open staircase leading to the mezzanine gallery. A large, window-like opening is located on the second floor of both the north and south walls. The ceiling consists of exposed roof beams and wooden planking. At the apex, or spine, of the gabled roof, are three Plexiglas skylights.

The floor of the living room is composed of rectangular, 10" x 16" x 1 1/2" common brick pavers that are also used in the entry vestibule, kitchen, dining room, hallway, drafting studio, and patio

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off the kitchen. There are three floor-flush interior planters: one in front of the translucent glass panes, one near the staircase, and one on the south wall.

To the north of the living room, the first floor office is entirely clad in rough-sawn redwood paneling with rough-sawn redwood shelves and casement work. Wooden screens of slats and dowels are inset into each of the window openings. The adjacent library space is also clad in rough-sawn redwood panels with rough-sawn redwood shelves. The adjacent guest bedroom and guest bathroom are also clad in rough-sawn redwood panels with rough-sawn redwood shelves with wooden screens of slats and dowels in the window openings.

To the south of the living room, through the eastern door of the south wall, is the kitchen. At the culmination of the east wall, in the corner, is a used-brick fireplace on the diagonal. The kitchen is divided from the dining room space by a partial-height counter with open shelves above. The west and north walls of the kitchen are lined with birch cabinets, the top cabinet doors of which have been removed on the north kitchen wall and mirrors added. The south wall of the kitchen features a bronze-finish sliding glass door to the enclosed patio.

To the south, a short hallway leads to the large drafting studio space featuring rough-sawn redwood paneling and cabinetry on the north, west and south walls. The east wall consists of a series three bronze-finish sliding doors—the southern two of which have translucent glass. The northern two are clear glass. The translucent doors are separated from the clear glass doors by a single, fixed-pane floor-to-ceiling glass window. The ceiling of the one-story drafting studio features exposed beams, plank roofing, and a skylight. Seven rough-sawn redwood beams with recessed fluorescent lights extend from east to west across the drafting studio.

The rectangular, 10" x 16" x 1 1/2" extruded common brick pavers extend into the kitchen, dining room, dining patio, hallway, and drafting studio.

A non-original rough-sawn single redwood barn door on the north wall of the drafting studio leads down a narrow hallway featuring three work rooms on the west side of the hallway, and a closet and a bathroom on the east side of the hallway.

In the small vestibule that connects the drafting studio with the dining room space, a non-original wooden door flanked by two floor-to-ceiling fixed pane windows leads to the enclosed patio space with a double basket weave-pattern used-brick paving. The south patio wall features rough-sawn redwood paneling, L-shaped planters and built-in seating with a large Coral tree and wood-slat bench. The wood clad metal fence and gate enclose the patio space at the eastern and southern property line.

The second floor gallery is reached via two stairways: one on the north and one on the south side of the living room. The gallery mezzanine features a low-wall of built-in birch bookshelves and cabinets that run the length of the gallery on the west side and a series of cabinets clad in wooden screens of slats and dowels on the east side of the gallery. Wooden screens of slats and dowels

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are also inset into each of the window openings. The south wall of the gallery features an abstract pattern of folded metal shelves affixed to the wall.

To the north of the gallery on the second floor is the second-floor office. Three of the four walls are clad in rough-sawn redwood, with all windows containing wooden slat-and-dowel screens. The west wall of the office is plaster, as is a small bathroom in the northwest corner of this room.

The second floor studio is clad on all four sides with rough-sawn redwood paneling and cabinetry. A ladder leads to a partial-height loft on the east wall of the second floor studio. The double-hung wooden windows are visible without screens in both of these rooms.

To the south of the second floor gallery is a master bedroom/bathroom suite. The double-height master bedroom features plaster cladding on the north and south walls, with a large multi-light wooden window on the south wall, and a large internal window opening to the living room below. The east wall of the master bedroom features birch cabinetry/bookshelves with a ladder to a loft. A low, standalone birch bookshelf conceals the stairway to the first floor. The east wall continues the series of cabinets clad in wooden screens of slats and dowels from the gallery. A doorway in the west bedroom wall leads to a narrow hallway with closets and master bathroom.

Exterior character-defining features include:

- L-shaped plan with two-story massing of the main volume and with one-story massing of the secondary volume
- Wooden shiplap siding
- Composition shingle roof
- Rough-sawn redwood panels at the main entrance
- Fixed, translucent glass panels at entrance
- Fixed-paned, casement, and double-hung wooden windows
- Wooden screens of slats and dowels on the first-floor window openings
- Common brick pavers in landscaped sidewalk area and at entrance on Fox Hills Drive
- Modern plastic lettering for name and address at Fox Hills Drive entrance
- Dual flue, two-story, used-brick chimney
- Double basket weave-pattern brick paving on patio
- Rough sawn redwood benches and siding in patio

Interior character-defining features include:

- Diagonal wooden planking on north and south walls of living room
- Common brick pavers throughout the first floor interior and extending into the patio
- Floor-to-ceiling bronze finish sliding glass doors and windows in first-floor kitchen and drafting studio area
- Rough sawn redwood paneling as cladding and cabinetry throughout
- Three ground level planters in living room

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- Used brick, kitchen and master bedroom fireplaces
- Plexiglass skylights in living room
- Built-in maple cabinetry in bar area of living room, kitchen, and gallery, and master bedroom
- Haylofts in master bedroom and second-floor studio
- Built-in cabinetry and bookshelves in drafting studio, first-floor office, library, and guest room; second floor gallery, office and studio space and all bathrooms
- Abstract, bent metal book shelves affixed to wall in living room and gallery
- Slat and dowel screens on interiors of windows throughout the building

Alterations

Through the study of building permits, historic building plans, aerial photographs and other ephemera, a chronology of alterations to the Barn is as follows:

- 1949 Original building permit (Permit #LA 1691).
Re-issue of original building permit (Permit #LA 14481).
Addition of model's dressing room; add half bath to great room. No enlargement or addition to building (Permit #WLA 1073)
- 1965 Relocated entry to Fox Hills Drive. Addition of sawed redwood panels. Addition of skylights, roof vents and radiant heat in floor slab/brick floor (No permits available). Redesign of interior; removal of non-structural partitions; enclosed garden; planted fifty trees.²
- circa 1973 A. Q. Jones drawing for exterior screen on east façade suggests screens were added at this time.³
- 1991 Hardscape and benches designed for patio by Barbara Kaplan.⁴
- 1992 Emmet Wemple landscape drawings for Elaine K. Sewell Garden; installed 1992.⁵
- 11/15/2009 Miscellaneous plumbing repair.
- 11/1/2010 Interior remodel; convert closet to powder room; construction of non-bearing walls to create hallway. Photo studio at rear, no change (Permit #10016-30000-19063).

² Elaine K. Sewell Jones (ed.), *A. Quincy Jones: The Oneness of Architecture*, (Tokyo, Japan: Process, 1983), 126.

³ Source: A. Quincy Jones papers, Library Special Collections, Charles E. Young Research Library, UCLA.

⁴ Letter from Elaine K. Sewell Jones to Barbara Kaplan, July 22, 1991.

⁵ Emmett Wemple Papers, Special Collections, University of Southern California, Box 20, Folder 3.

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- 3/26/2010 Change out 26 windows same size and type; dual glazing (Permit #10016-30000-05545). Work never executed.⁶
- 5/12/2010 Install three split systems and one boiler for radiant heating (Permit #10044-90000-04468).
- 8/25/2010 Interior non-load bearing furring partition—16' high and 33' high (Permit #10016-30000-15482).
- 11/01/2010 Convert closet to power room, construction of non-bearing walls to create hallway (Permit #10016-30000-19063).
- 12/07/2010 5 HVAC Units supported on steel beams/columns at roof (Permit #10016-30000-13496).
- 1/24/2011 Install boiler (Permit #11044-90000-00829).
- 2/02/2011 Grading permit for excavation and backfill of retaining wall (Permit #10030-30000-09502).
- 2/02/2011 Retaining wall on rear yard (Permit #10026-30000-00198).
- circa 2020 Addition of locking entrance screen to Fox Hills Drive entrance.

The original plans by Marzicola Engineers called for the entry from Santa Monica Boulevard into a reception room flanked by a model's dressing room/bath and an office space. Stairs led to a second floor guest room and rumpus room. On the south side of the studio space, were two stories of living quarters: kitchen, dining, and bedroom. The attached one-story volume south of the two-story volume was used as a carport and prop storage room. Three darkrooms lined the windowless west wall of the building. A secondary entrance into the studio was via large doors on Fox Hills Drive.

Original building plans and permits indicate the original cladding was planned as vertical board-and-batten siding. During construction, it appears that a decision was made to clad the building in wooden shiplap siding instead. The reason for this is unknown, possibly related to budget or materials shortages after World War II.

In the 1965 remodel by A. Quincy Jones, the architect made minimal changes to the exterior of the building. He moved the main entrance from Santa Monica Boulevard to Fox Hills Drive, added rough-sawn redwood cladding to the entryway, and translucent panels of glass to the new entry vestibule. At this time, the cupola on the two-story volume was also removed for the insertion of three Plexiglas skylights over the living room space.

⁶ This was never executed. Original windows remain in place throughout the building.

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On the interior, Jones significantly reconfigured the living quarters (**Figures 4, 5**), enclosed the carport as a drafting studio and shop, created an enclosed patio, and a bar. A second-floor gallery was also created over part of the main studio space, connecting the second floors. A radiant heating system was added to the first floor.

Jones also integrated an architectural language of modern design elements and modern materials including common brick pavers, rough-sawn redwood paneling, built-in furniture in redwood and birch, bronze-finished sliding glass doors, and slatted wood-and-dowel screens on interior windows for privacy.

Julius Shulman photographs from 1966 show no slatted wood-and-dowel screens on the exterior of the first floor windows. A drawing found in the A. Quincy Jones Papers at the University of California, Los Angeles (UCLA) shows a drawing for one screen on the east elevation dated March 1973. Therefore, it is believed that the exterior first floor screens were added around this time. The screens are clearly visible in photographs dated 1981. In 1973, Jones used a similar language of screens on the Warner Brothers Building (1971-75).

In 1991, Elaine K. Sewell Jones, A. Q. Jones' widow, engaged Barbara Kaplan to design hardscape and benches for the garden patio. Sewell Jones also engaged renowned landscape architect and fellow University of Southern California (USC) faculty member Emmet Wemple. The project was known as the Elaine K. Sewell Jones Garden. The three worked together to design the freestanding and built-in benches on the periphery of the patio area. Jones Sewell died before the project was completed.

In 2010, Frederick Fisher and Partners, Architects made minor modifications for the new owner, the Metabolic Studio. This included extending the studio space into the former shop area, adding a wooden entry door from the patio to the hallway connecting between the dining and drafting spaces, reconfiguring three storage and work rooms, rebuilding the fence, and refurbishing the patio and planters. A dividing wall between the kitchen and dining room was also reconfigured as a partial-height kitchen island with suspended open shelving above. Doors from the top layer of birch cabinetry on the north wall of the dining room were also removed. At this time, the vents of the former garage cupola were also removed and replaced with glass.

In 2020, a slatted wood-and-dowel gate was added to the Fox Hills Drive entrance vestibule as a deterrent to unhoused individuals camping there.

Integrity

Location: The building at 10300 W. Santa Monica Boulevard remains in its original location, therefore, retains integrity of location.

Design: On the exterior, the building retains sufficient integrity to convey its original New England barn design from 1949. Alterations to the exterior by master architect A. Quincy Jones

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were minimal. The new Fox Hills Drive entrance, slatted wood-and-dowel screens, and enclosed patio in 1965 and the slatted wood-and-dowel screens circa 1973, have since earned their own merits as modern designs and remain intact. The addition of the slatted wood-and-dowel entrance gate is reversible. The building retains sufficient integrity of design to convey its historic significance.

Setting: The building remains on a commercial strip amidst a neighborhood of multi-family and single-family residences adjacent to what became Century City. Although Santa Monica Boulevard has been widened several times since the early 1950s reducing the building's setback from the Boulevard, the building's location relative to the newly urbanized Century City was a prime reason for Jones' selection of the property. The building retains integrity of setting.

Materials: Since its 1965 adaptation by master Architect A. Quincy Jones, the Barn has retained its historic fabric on the exterior and interior. Minor recent interior modifications, such as the removal of the birch cabinet doors from the top shelf of cabinets on the north wall of the dining room have been mindful of the Secretary of the Interior's Standards: the original doors have been retained and stored on the premises. In-kind replacement of one bronze sliding glass door has occurred. An original Coral Tree in the patio was replaced in-kind. Toilets in bathrooms have been upgraded over the years. Overall, the building retains integrity of materials.

Workmanship: The building is constructed of wood siding, rough-sawn redwood paneling, bronze finished sliding glass doors, and wooden double-hung windows. Where repairs or modifications have been made, the work has been conducted in accordance with the Secretary of the Interior's Standards. Therefore, the building retains integrity of workmanship.

Feeling: Because the Barn retains integrity of location, design, setting, materials and workmanship, the building retains integrity of feeling. Despite construction of a large multi-story residential building on the parcel to the west, the Barn's plan and configuration are minimally impacted by this development. Therefore, the building retains integrity of feeling.

Association: The Barn is significant for its as early days as a commercial photography studio associated with Mary Mead and Tamis Maddick, for its association with A. Quincy Jones as an architect/educator, and for its Mid-Century Modern architectural transformation. From the exterior, the building reads as a farmhouse with Mid-Century Modern detailing rather than a pure Mid-Century Modern building, suggesting associations beyond that of architecture. On the interior, the uniquely large main living space suggests its light industrial history as a commercial photography studio. Therefore, the Barn retains integrity of association.

The Barn retains sufficient historic integrity to convey its historic significance. The limited alterations made in and since 2010 are easily reversible. The Barn meets the registration requirements for listing on the National Register of Historic Places.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ART

ARCHITECTURE

Period of Significance

1949-1979

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

Maddick, Mary Mead Herrick

Maddick, Tamis

Jones, A. Quincy, FAIA

Cultural Affiliation

N/A

Architect/Builder

Ellwood, Craig

Marzicola Engineering

Jones, A. Quincy, FAIA

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Barn is eligible for the National Register of Historic Places at the local level of significance under Criteria B and C in the areas of Art and Architecture as the studio of photographers Mary Mead Maddick and Tamis Maddick; as the home and teaching studio of master architect and educator, A. Quincy Jones, FAIA; and as a rare example of Jones' adaptive reuse of a pre-existing building, demonstrating key elements of his design ethos. The 1949 to 1979 period of significance incorporates the years the Mead-Maddick photography studio occupied the building (1949-1965) and the years A. Quincy Jones occupied the building (1965-1979). Through the Barn's national and international recognition by the architecture trade press, listing in guides to Southern California architecture, awards from architecture peers, placement on architectural tours, and its selection for the UCLA Hammer Museum's retrospective on A. Quincy Jones, the Barn satisfies Criteria Consideration G as an exceptional property whose period of significance continues within the past fifty years.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Barn was the photo studio in which numerous national magazine cover and advertising photographs were taken, contributing to the depiction of the idealized postwar American woman and family. These images were viewed by millions of Americans during the 1950s and early 1960s. Mary Mead Maddick, one of the leading commercial photographers in the country, was also a rare example of a female commercial photographer, a profession, dominated by men.

The Barn was also the home, studio, educational instruction center, and de facto clubhouse for master architect and Dean of the USC School of Architecture, A. Quincy Jones, FAIA. As a longtime faculty member and dean, Jones propagated the pragmatic and Modernism focused program that trained hundreds of architects responsible for the built environment of Southern California and beyond.

Criterion B: Art and Architecture

The following provides a brief history of the community of West Los Angeles/Century City, the Laguna Beach Art Colony, the Rise of Commercial Photography, Mead-Maddick Photographers, Wynn Hammer, A. Quincy Jones, and the USC School of Architecture.

Early West Los Angeles/Century City Development

10300 W. Santa Monica Boulevard is a corner commercial parcel in West Los Angeles. Development in the City of Los Angeles, including West Los Angeles, was strongly tied to the availability of streetcar service. The portion of Santa Monica Boulevard running through West Los Angeles was served by the Pacific Electric Railway. The increasing popularity of the

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automobile in the early decades of the 20th century further fueled the city's development in areas away from downtown. According to the *SurveyLA Historic Resources Survey Report for the West Los Angeles Community Plan Area*, the automobile also played an important role in the development of residential tracts south of 10300 W. Santa Monica Boulevard.

In November 1923, the Janss Investment Company and the Fox Hills Realty Company, subdivided Tract 7260 for residential and commercial parcels. Tract 7260 was bordered by Santa Monica Boulevard on the north, Pico Boulevard on the south, the east side of Fox Hills Avenue to the east, and the east side of Beverly Glen Boulevard to the west.

Janss Investment Company was a vertically integrated development company that purchased and subdivided land, designed and built houses, and advertised and sold properties.⁷ Like many developers, Janss reserved large parcels along thoroughfares for commercial use and in service to their residential neighborhoods.⁸ For Tract 7260, that included nineteen parcels along Santa Monica Boulevard.

West Los Angeles also had a long-standing association with the entertainment industry. 20th Century Fox Studios, one of Los Angeles' "Big Eight" major motion picture studios, established its West Los Angeles operations in 1928 on a large open tract that had previously been used as a ranch set location in silent-era films for cowboy movie star, Tom Mix.⁹ According to the *SurveyLA Historic Resources Survey Report for the West Los Angeles Community Plan Area*, "the presence of the studio contributed to the area's 'Hollywood' cachet as well as its residential development by providing employment."¹⁰ The north lot of the 20th Century Fox, Fox Hills Movietone Studios backlot was located directly east of Tract 7260, and ultimately, the location of the Barn.

During the 1960s, 20th Century Fox Studios sold off the northern part of its back lot for the development of Century City, a "city within a city"—one of Los Angeles' commercial centers.¹¹ Master planned by Welton Becket & Associates, the complex included high-rise office towers, a retail center, residential towers, and the Century Plaza Hotel. The Century City Shopping Center was developed one short block east of the Barn.

⁷ Sapphos Environmental, Inc., *SurveyLA Historic Resources Survey Report: West Los Angeles Community Plan Area*, August 15, 2012, 8.

⁸ Janss Corporation is best known for its development of nearby Westwood Village and the surrounding residential neighborhoods in association with the establishment of the University of California, Los Angeles in 1929.

⁹ According to the *Los Angeles Times*, "The Big Eight," as they were known colloquially in the industry during the 1920s-1930s, consisted of the five major studios of (MGM, Warner Bros., Paramount, 20th Century Fox, and RKO) and three non-integrated concerns Universal, Columbia, and United Artists). "1939 Was Really Hollywood's Best Year Ever," *Los Angeles Times*, July 22, 2011, <https://www.latimes.com/archives/la-xpm-1991-07-22-ca-44-story.html> (accessed May 30, 2023).

¹⁰ Sapphos Environmental, Inc., *SurveyLA Historic Resources Survey Report: West Los Angeles Community Plan Area*, August 15, 2012, 8.

¹¹ *Ibid.*

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Laguna Beach Art Association

The Laguna Beach Art Association was a collaborative of talented artists, including California Landscape painters, attracted to Laguna Beach for its rolling hillsides, dramatic ocean waves, and lovely light. By 1918, there were approximately forty artists living in Laguna during some portion of the year. The overall population was 300 people.¹² In 1918, artist Edgar Payne convened a meeting of his fellow artists and formed The Laguna Beach Art Association with the goal of creating a community gallery. Not long afterward, an existing building was transformed into a gallery space for exhibition. As a result, the Art Association became a driving force in the community throughout the 1920s.¹³ Artists including Mary Mead Maddick and Tamis Maddick, later important commercial photographers, were members of the Association.

The Association, like many organizations, was hit hard by the depression. The most significant event of the early 1930s was the proposal of a new community-wide arts festival.¹⁴ In 1932, Sumner Crosby, editor of the *South Coast News*, proposed a Festival of the Arts. It would run for a full week, at the same time as the annual August Arts Association show. The Festival coordinated with other local arts organizations such as the Community Club (plays and dance), The Leitsch Gallery, and other venues. The first Festival of the Arts opened on August 13, 1932.

The year 1933 was the inaugural year of the Spirit of the Masters Pageant, a feature of the Festival of the Arts. These staged, living pictures programs posed live actors as people portrayed in classic works of art, later known as the Pageant of the Masters.

In 1932, Margaret R. Burlingame wrote a piece on The Laguna Beach Group for *The American Magazine of Art*. In it she noted, "Not only the 'fine arts' but the simpler arts also have their important place in the community. Workshops in many crafts are to be found tucked away among the hills of Laguna Canyon, while deep in the eucalyptus grove near its entrance the little theater has its pageants and out-of-doors plays."¹⁵ More than 100 years after the founding of the Art Association, Laguna Beach continues to be known for its roots as an art colony. The annual Festival of the Arts and Pageant of the Masters regularly attract locals and tourists alike.

The Rise of Commercial Photography

Commercial photography is distinct from art photography or photojournalism. Commercial photography is the engagement of a photographer by a client for a specific assignment often associated with advertising and/or public relations. While many books have been written about photography as an art form and about photojournalists (both freelance and contracted), few

¹² University of California, Irvine Library, *Open Air & Light: Art In Laguna Beach, 1906-1941*, 10.

¹³ Janet Blake, "The Evolution of An Arts Community," in *Art Colony: The Laguna Beach Art Association 1918-1935*, ed. Janet Blake and Deborah Epstein Solon (Laguna Beach, CA: Laguna Art Museum, 2018), 27.

¹⁴ *Ibid.*, 43.

¹⁵ Margaret R. Burlingame, "The Laguna Beach Group," *The American Magazine of Art* Vol. 24, No. 4 (April 1932), 259.

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authors have taken up the study of the form of photography with arguably the largest audience: commercial photography.

The practice has its roots in the daguerreotype in the 1840s and 1850s, when wealthy patrons frequented the studios of those learned in the cumbersome technologies of this early form of photography. As camera and development technologies advanced, photography became the domain of the common man. By the late 1910s, the Eastman Kodak Company was successfully marketing cameras and film developing services for the average American.

During the 1920s, photomechanical reproduction and halftone printing techniques improved, thus opening the door for photography to play a greater role in advertising. This coincided with increasing wealth and the beginning of modern consumer culture. Magazines were transformed by these innovations and the result was a perfect storm of increased magazine circulation, consumer spending, and more aggressive advertising campaigns.

During the 1930s, the advertising media was so flooded with photos that advertisers and magazine editors alike, turned to color to attract attention. In 1937, Kodachrome color transparency film was introduced marking the beginning of modern color photography.¹⁶

Prosperity, consumer culture, and advertising conflated again during the post-World War II period. In 1946, 200 magazines aimed at the masses were started in the United States.¹⁷ Many of these new magazines were aimed at women charged with homemaking and child rearing duties. The rise in publications and, subsequently, the advertising that supported them, drove demand for commercial photographers. Unlike many freelance photographers and photojournalists, commercial photographers most often owned or rented studio spaces out of which they plied their craft.

According to Naomi Rosenblum, author of *A History of Women Photographers*, women photographers were fairly rare in advertising, and women photographers on the west coast were especially rare given the established advertising and publishing industry on the east coast.¹⁸

With the invention of the Internet, the magazine and newspaper publishing industry has been in decline. Diminished print advertising revenue, lower subscription numbers, and a decrease in single-copy sales have driven many newspapers and magazines out of print and out of business.

¹⁶ Bonnie Faye Woelk, "Commercial Photography Firms: Their History, Functions, and Records" (BA Thesis for the Degree of Archival Studies in the School of Library, Archival, and Information Studies at the University of British Columbia, 1995), 43.

¹⁷ Magforum. "Timeline: A History of Magazines." <http://www.magforum.com/time.htm> (accessed November 2, 2022).

¹⁸ Naomi Rosenblum, *A History of Women Photographers* (New York, NY: Abbeville Press, 1994), 232-234.

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Mead-Maddick Photographers

The building at 10300 W. Santa Monica Boulevard was commissioned by husband-and-wife commercial photographers, Tamis Loris Maddick (1898-1969) and Mary Mead Maddick (1902-1997). Mead and Maddick appear to have combined forces for business in the mid-1930s when Mary was living in Laguna Beach.

Mary Mead Maddick was born in 1902 in Philadelphia, Pennsylvania. Mary attended high school in New York and won a scholarship to the prestigious Pratt Institute in Brooklyn. Mary Mead married Stuart Herrick and they moved to Laguna Beach in 1924 where Stuart opened a dry goods store. In addition to her sales work at the store, Mary became active in the colony's local art scene. She took a leadership role in the Community Players association, painted watercolors and oils, and dabbled in interior design.

Mary was also a member of the Laguna Beach Art Association and is credited as one of the early innovators and early participants in the Laguna Arts Festival and Pageant of the Masters.¹⁹ Her painting, *The Patio*, was among the art exhibited at the second Festival of the Arts in 1933. Herrick was also active in the Community Club for which she acted and designed sets. Mary Mead Herrick, as she was then known, was also interviewed as a part of the 1935 Laguna Festival of the Arts.²⁰

In the mid-1930s, Mary Mead Herrick divorced her first husband and established her Laguna Beach photography studio. She appears to have met her future collaborator and husband, Tamis Maddick, in Laguna. Tamis, South African by birth, and a former tennis teaching pro, turned to photography in the early 1930s after an accident ended his sports career.²¹ In 1938, Tamis' photography was exhibited at Kittle's Jewelry store in Laguna Beach.

In February-March of 1939, Mary Mead Herrick's photography work was the subject of a one-woman show at the Laguna Beach Art Gallery. That same year, her work was selected by renowned photographer Edward Steichen (1879-1973) for the *U.S. Camera Annual*. *The Annual* was a bound book version of the magazine, *U.S. Camera*.

By 1940, Mary and Tamis married and the Mead-Maddick studio was well established in Laguna Beach. They specialized in magazine cover shoots for American staples such as *Modern Screen*, *Woman's Day*, *Ladies Home Journal*, *Saturday Evening Post*, *Liberty Magazine*,²² *Coronet*, *Popular Photography*, and the national newspaper supplement, *Parade*. A cover photo for *Look* magazine in 1941 is largely credited with catapulting the couple's photographic careers.²³ Mary

¹⁹ "Expert Promoting Big La Quinta Art Festival," *The Desert Sun*, February 17, 1983, 22.

²⁰ "Plan Programs for Festival in Beach City," *Santa Ana Register*, June 27, 1935, 15.

²¹ Author telephone interview with Angelica Maddick Haynes, November 8, 2022.

²² *Liberty* was Canada's largest weekly magazine.

²³ "35 Years Ago," *Laguna News Post*, October 13, 1976, 4.

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Mead Maddick was credited with being one of the top five commercial photographers in the world.²⁴

It was around this time that Mead-Maddick added New York-based advertising photographer Hans Lownds (1914-1997) to their business.²⁵ Lownds' work was also frequently featured in *Parade* and they may have met through that connection. Edward Steichen again selected color images by the studio to be featured in the 1941 *U.S. Camera Annual*. The partnership with Lownds lasted only two years and afterward Lownds continued as an advertising photographer in New York.

During the late 1940s, Mead-Maddick was operating out of a building at 9174 Sunset Boulevard. The space had been occupied previously by another commercial photographer and by a fine arts dealer. In 1949, the couple decided to build a home and studio, purchasing the property at 10300 W. Santa Monica Boulevard. The property's proximity to 20th Century Fox Studios and Beverly Hills was likely a selling point. The studio at 10300 W. Santa Monica Boulevard was associated with their most prolific period as commercial photographers—when the couple became known for their cover photos portraying idealized postwar American women and children.

In 1950, the *Los Angeles Times* profiled Mead-Maddick and their painstaking approach to art directing their shoots. For glamour girl magazine covers, Tamis made “water color drawings to determine the exact color scheme.”²⁶ Clothes for the picture would be specially made and props and sets all styled for color selection. All of this was prepared at the Barn studio.

In addition to photographing magazine covers and advertising shoots, the couple was often called upon to photograph Hollywood stars such as Elizabeth Taylor, Deborah Kerr, Lana Turner, Gary Cooper, Rock Hudson, and many others. The Barn featured a large studio space, a model dressing room, office, prop room, and a series of darkrooms/workrooms for processing photographs. There were also living quarters used by Mary Mead-Maddick, Tamis Maddick, and their daughter while working in the studio place. The Barn was their primary residence while building and running their successful commercial photography business of the late 1940s, 1950s, and early 1960s.

During their time at 10300 W. Santa Monica Boulevard, the pair continued to maintain homes in Laguna Beach and the Palm Springs area. In 1965, the couple decided to sell the Los Angeles studio and relocate to the desert. Their daughter Angelica “Kiki” Maddick Haynes later took up commercial photography and established a successful career in her own right. Mary Mead Maddick also founded the La Quinta Art Center and the La Quinta Arts Celebration. Tamis Maddick passed away in 1969. Mary Mead Maddick died in 1997.

²⁴ “Mary Maddick, 98,” *The Desert Sun*, December 30, 1997, 1.

²⁵ His full name was Heinz Ludwig Lownds.

²⁶ Rob Jakobsen, “Pictures By Experts Offer Valuable Guide,” *Los Angeles Times*, October 15, 1950, B3.

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Wynn Hammer

Around 1960, photographer Wynn Hammer (1924-2021) also used the Barn studio, according to a phone interview with Angelica Haynes.²⁷ Hammer came to Los Angeles in 1942 and studied photography under Will Connell at Art Center. During the 1960s, Hammer shot on-set stills for many films and television shows. They included shows like *Green Acres*, *Nanny and the Professor*, *Julia*, *Police Story*, *Cannon*, *Medical Center* and *The Mod Squad*. Hammer worked behind the scenes on acclaimed movies such as *Bound For Glory*, *The Deer Hunter*, *Paint Your Wagon*, and *Invasion of the Body Snatchers*. In 1998, Hammer received a lifetime achievement award from the Society of Operating Cameramen. He passed away in 2021 of congestive heart failure at the age of 97.

A. Quincy Jones, FAIA

Archibald “Archie” Quincy Jones (1913-1979) was a modern architect and educator in Southern California during the postwar period. Born in Kansas City, he moved to Southern California in 1919 to live with his grandparents. Jones earned his Bachelor of Architecture from the University of Washington in 1936. Upon graduation, he returned to Los Angeles where he worked for Douglas Honnold, Burton Schutt, and Raphael Soriano.²⁸

After World War II, during which he served in the U.S. Navy, Jones partnered with Whiney Smith and Edgardo Contini from 1947 to 1950 on the Crestwood Hills residential development for the Mutual Housing Association in West Los Angeles. The project received a National Award from the American Institute of Architects.

In 1950, Jones formed a partnership with Frederick Emmons. For nineteen years, Jones and Emmons developed a diversified practice of residential, commercial, and institutional buildings. The firm received more than seventy awards and citations and in 1969, the firm was recognized by the AIA as Firm of the Year.²⁹ Jones and Emmons were also selected by John Entenza to build Case Study House #24 for his renowned Case Study House Program published in *Arts + Architecture* magazine. Known as the Greenbelt House for noted developer, Eichler Homes, Inc., the innovative design featured below-grade siting. The house was never constructed due to a required zoning variance.

Beginning in 1952, Jones was a Visiting Critic and Lecturer in the School of Architecture at USC. He taught fifth-year design studio until 1966, when health problems required him to reduce his workload. In 1958, Jones also helped found the USC Architecture Guild through which he established the school’s connection to the practicing architecture community by hosting social

²⁷ Author telephone interview with Angelica Maddick Haynes, November 8th, 2022.

²⁸ Frederick Fisher and John Berley, “A Quincy Jones: A Brief Shining Moment,” James Steele, ed. in *Future Perfect: A History of the University of Southern California School of Architecture*, (Los Angeles, CA: USC Architectural Guild Press, 2015), 181.

²⁹ *Ibid.*, 182.

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and professional functions at the campus and at the Barn.³⁰ The multi-functionality of the Barn was designed to “interweave the things [Jones] did between office and residence, between residence and teaching, between office and teaching.”³¹

A. Quincy Jones was elevated to Fellowship by the American Institute of Architects for his achievements in design and as an educator (and this was prior to his becoming dean). His AIA membership file reveals dozens of letters of recommendation from fellow architects lauding him for his contributions to design and education.

The Barn was the home Quincy shared with his third wife Elaine K. Sewell Jones (1917-2010). Jones had designed two previous homes for himself in Los Angeles. When the Bel Air fire consumed Jones Residence #2 in 1961, the architect needed a place to live. As told in a *Los Angeles Times* article, Jones “...needed more than just a house.”³² No conventional residential space could provide the live/work environment they needed: a meeting space for his fifth year studio students, a working space for himself, an office for Elaine’s public relations business, a place for lectures, cocktail parties, and meetings. Quincy and Elaine sought a commercial space to be remodeled: they looked at supermarkets, commercial storefronts, churches, and other options. “The buildings were cheap,” remembered Jones, “...but the land [cost] was prohibitive and we were about ready to give up.”³³ When someone told them about the large building at 10300 W. Santa Monica Boulevard, they bought it in 1965 after just one viewing.³⁴

Although Jones and Emmons maintained an office at 12248 Santa Monica Boulevard (extant), the Barn offered an opportunity for a more flexible space where he could also teach his students. Art Seidenbaum, architecture critic for the *Los Angeles Times* codified the Barn’s place in the Los Angeles architecture community, “Many nights Quincy and Elaine Jones turned their own home into an exhibit space for artists, craftspeople, and other designers.”³⁵ Sam Hurst, former Dean of the USC School of Architecture remembered how “Quincy opened the Barn to college classes, entertaining the next generations of architects as if they would really inherit the local earth.”³⁶ Students in the studio attended classes there four afternoons per week.³⁷

In addition to his fifth year studio, Jones hosted Cal Straub’s classes from Arizona State University (ASU), USC faculty and staff parties, the USC Architecture Guild, Women’s Architectural League parties welcoming newly licensed architects, and special events such as the presentation of the 1968 Historic American Buildings Survey (HABS) Los Angeles Team drawings.

³⁰ Ibid., 185.

³¹ A. Quincy Jones Papers, Special Collections, University of California, Los Angeles, Box 4368, Folders 3-9.

³² Dan MacMasters, “Flexible Answer To A Special Problem,” *Los Angeles Times Home Magazine*, May 22, 1966, 33.

³³ Kim Blair, “Keeping Up with the Joneses: It Means Living in a Barn,” *Los Angeles Times*, December 1, 1967, E1.

³⁴ Ibid.

³⁵ Art Seidenbaum, “A Quincy Jones: A Legacy of Designing With Nature,” *Los Angeles Times*, August 12, 1979, S99.

³⁶ Ibid.

³⁷ “Barn on the Boulevard,” *Progressive Architecture*, May 1966, 142.

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As previously mentioned, the Barn also functioned as an overflow office. Jones often brought selected project staff from the office to work with him at the Barn. As told in the *Los Angeles Times*, “Elaine was the one who kept the Barn and the office tied together so that work went on in both places.”³⁸

In 1975, Jones was appointed Dean of the USC School of Architecture from a list of sixty-seven candidates. Jones remarked, “After more than 30 years conducting my own practice and during which I had the opportunity to be a visiting fifth-year design professor for 15 years, and spending four years on the National Architectural Accrediting Board, it seemed the academic appointment would provide the opportunity to become involved with students of both architecture and fine arts,” emphasizing his philosophy that interdisciplinary work was essential to education.³⁹ During his tenure as dean, Jones reinstated the five-year professional degree at USC. He served as dean until 1978.

After Quincy’s passing, Elaine lived in the Barn until her death. The Barn continued to play an important role in the educational and professional community as a frequent gathering place. In 1982, the work of USC faculty and members of Alpha Rho Chi was displayed for a large event. In 1983, Elaine held a journal reading event for *LA Architect*. In 1991, a group of British visitors from the National Art Collections Art Fund visited the Barn.⁴⁰ The Society of Architectural Historians/Southern California Chapter toured the house in 1993.⁴¹ Elaine K. Sewell Jones died in 2010.

The USC School of Architecture

The University of Southern California founded its architecture department in 1916. At the time, the pre-eminent west coast architecture program was in Berkeley at the University of California as founded by architect/educator John Galen Howard. Howard’s curriculum drew heavily from the Beaux Arts tradition of education in which students were assigned to copy classical orders and historical details and to design buildings with fancifully noble programs.

During the 1930s, Dean Arthur C. Weatherhead’s USC program “...was shaped by the need to reject prescriptive ideas about style emphasized under the Beaux Arts system.”⁴² Weatherhead was the first USC dean to develop a nascent modern, hands-on curriculum.

After World War II, Dean Arthur B. Gallion, who led the school from 1945 to 1960, expanded the school’s modern pedagogy, and focused students on the pressing issues of the day: planning,

³⁸ Blair, “Keeping Up with the Joneses.”

³⁸ Seidenbaum, “A Quincy Jones: A Legacy of Designing With Nature.”

³⁹ Fisher and Berley, “A Quincy Jones: A Brief Shining Moment,” 185.

⁴⁰ Letter from Elaine K. Sewell Jones to Emmet L. Wemple, dated September 4, 1991.

⁴¹ “An Afternoon At the Barn,” *Society of Architectural Historians/ Southern California Chapter News*, Vol.16., No.5 (March 1993), 1.

⁴² Debi Howell Ardila, “Writing Our Own Program: The USC Experiment in Modern Architectural Pedagogy, 1930-1960.,” MHP Thesis, University of Southern California, December 2010, xi.

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industrial design, and housing. Gallion also created a culture in which post-and-beam modernism was the preferred design aesthetic—training hundreds of students and releasing them into practices throughout California and the west.

Gallion built a pragmatic, experienced faculty who guided the students in these endeavors in the school's design studios. Gallion hired a number of recent USC graduates, many of whom were also practicing architects: Calvin Straub, Gordon Drake, Conrad Buff III, Donald Hensman, Randell Makinson, and Emmett Wemple. While A. Quincy Jones was not a USC graduate, he fit the mold of a practicing local architect with a keen interest in housing and Modernism.

When Dean Samuel T. Hurst arrived in 1961, he attempted to reunite the Arts and Architecture Departments that had split under previous leadership and the emphasis on pragmatic problem solving. Hurst was followed by Dean Ralph L. Knowles who emphasized the role of the environment and “natural forces” in architectural design.⁴³ In 1975, A. Quincy Jones became the seventh dean of the School of Architecture. Having taught at the school under Dean Arthur Gallion, Jones was a firm believer that fifth-year design was, “The last opportunity to challenge the student's creative spirit and instill the practicality of the professional practitioner.”⁴⁴ As such, Jones' tenure as dean bookended Gallion's approach to a practical modern architectural pedagogy at USC.

In summary, the Barn is eligible for the National Register of Historic Places at the local level of significance under Criterion B in the areas of Art and Architecture as the studio of nationally renowned commercial photographers Mary Mead Maddick and Tamis Maddick and as the home, studio, and educational instruction center of architect and educator, A. Quincy Jones, FAIA.

Each of these associated individuals meet the eleven guidelines for Criterion B. For Mary Mead Maddick and Tamis Maddick, they were among the most important commercial photographers of their time, composing and creating a unique vision of postwar women and children that shaped America's vision of itself on the covers of hundreds of magazines. The Maddicks both lived at the Barn and used the purpose-built space as a studio for their most iconic photographs. The property directly contributed to the productive life of Mead-Maddick during their rise to national prominence. The Barn's unique role as studio, prop storage room, darkroom, and workshop facilitated Mead-Maddick's comprehensive approach to art direction and photography.

For A. Quincy Jones, FAIA, the Barn represents the architect's productive life as a architectural designer, teacher, educator, and supporter of the art/architectural community that enriched Los Angeles and Southern California. While the Barn is significant as an example of Jones' individual skill as an architect, the building represents a much broader picture of his significance as a teacher, educator, and booster, and therefore, is eligible under Criterion B. No other extant property associated with Jones represents the fullness of his career. Additionally, the Barn retains sufficient integrity to convey its historic significance.

⁴³ Fisher and Berley, “A Quincy Jones: A Brief Shining Moment,” 173.

⁴⁴ *Ibid.*, 185.

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A more detailed comparative analysis of the Barn's significance for these individuals vs. other extant buildings follows the Criterion C discussion.

Criterion C: Architecture

The Barn is eligible under Criterion C as a rare and intact example of the Mid-Century Modern style of architecture practiced by master modern architects, A. Quincy Jones and Frederick Emmons. It also represents one of the earliest known projects with which master modern architect Craig Ellwood was associated.

The following outlines the significance of modern masters, Craig Ellwood, A. Quincy Jones and Frederick Emmons, and Emmett Wemple. A brief review of the Mid-Century Modern style of architecture is followed by information on three other relevant architects: Barbara Kaplan, Architect; Emmet Wemple; and Frederick Fisher and Partners, Architects. The section concludes with a brief discussion of other extant works of A. Quincy Jones.

Craig Ellwood Incorporated, Johnnie Burke (Craig Elwood, FAIA), and Marzicola Engineering,

Craig Ellwood, FAIA is an architect associated with the Mid-Century Modern style in postwar Southern California. Ellwood, born Johnnie Burke, lived a hardscrabble childhood and moved frequently. He served in the US Army Air Force during World War II. Afterward, Jonnie Burke joined a firm called Rush Carryl and Associates—founded to provide house plans to returning veterans and developers. The firm only lasted a few months before it went broke.⁴⁵

Although Burke had originally planned to be a doctor, he opted to set up a construction partnership with his own brother Cleve, and brothers John Marzicola and E. George Marzicola. It is believed that they all met in the Army Air Corps.⁴⁶

Marzicola Engineering was founded by John W. Marzicola (1917-2012) in 1945 as a general contracting firm.⁴⁷ After obtaining his general contracting license, John W. Marzicola built homes for a brief period of time—through the partnership with the two Burke brothers. It is unknown how many homes were built. Ellwood scholar Neil Jackson writes that the new company was named “Craig Ellwood Incorporated.” The name was fictionalized and based in part on a liquor store sign for “Lords and Elwood.”⁴⁸

The division of labor was thus: the Marzicola brothers worked on site, Cleve Burke kept the books, and Johnnie Burke supervised the designs of student draftsmen hired from USC's School

⁴⁵ Neil Jackson, *Craig Ellwood* (London, UK: Lawrence King Publishing, 2002), 26.

⁴⁶ Jackson reached this conclusion based on correspondence with Ellwood's nephew Warren Thompson.

⁴⁷ Born in Chicago, the eldest of four children born to Italian immigrant parents, he graduated from Austin High School in 1936 and served time in the U.S. Army Air Corps. He studied engineering at the University of Illinois until being offered a position by Consolidated Vultee Aircraft in San Diego, where he worked on the conversion of the old Liberty Bomber into the B-24.⁴⁷

⁴⁸ Jackson, *Craig Ellwood*, 24.

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of Architecture. As the building permit and plans for 10300 W. Santa Monica Boulevard show, Marzicola Engineering was the licensed contractor and therefore, listed on the plans and permit. In his memoir, *Life is a Bottomless Barrel*, Ellwood writes that one of the buildings designed and built by the firm was a photographic studio for Tamis and Mary Maddick on Santa Monica Boulevard.⁴⁹

The association between the Burke Brothers and the Marzicola brothers lasted a very short time.⁵⁰ Afterward, Ellwood went to work as a cost estimator for the construction firm of Lamport, Cofer, Salzman. There he was exposed to the designs of avant-garde Modern architects that came to the firm for bids. While at the firm, he designed four or five houses with principal Jack Cofer in the Modern style. The Barn is, therefore, the first known built work that Craig Ellwood was involved in—although it is not in the Modern style that would become Ellwood’s signature design ethos.

On October 5, 1951, Johnnie Burke officially changed his name to Craig Ellwood.

A. Quincy Jones & Frederick Emmons

After purchasing the Barn from the Mead-Maddicks, Jones embarked on remodeling the interior to suit his needs and his aesthetics. The Barn, while not a building designed by Jones from the ground up, was an opportunity for the architect to convey the principles of the practice of Jones and Emmons. The Barn was a living sales tool and laboratory for his design ethos.

Jones stripped the Barn of many of its partitions and materials. As described by the Jones and Emmons office, “...much of the remodeling was based on an elimination and simplification process rather than making additions or major changes. When remodeling started, the removal of the sheet rock on the walls of the [living room] revealed handsome diagonal sheathing on both the north- and south-end walls.”⁵¹ As described in the *Los Angeles Times*, “...when Jones got through stripping it, he had an area of 30 by 40 feet and 30 feet high at the ridge beam. Into this, he has put a minimum of furniture.”⁵²

In the *Oneness of Architecture*, the importance of Quincy’s residential scale as applied to other building types is emphasized. Jones, himself, said:

⁴⁹ Ibid., 26.

⁵⁰ In 1952, John W. Marzicola went to work for Gardena-based Zenith Plastics Co., where he was the Senior Project Engineer for the design and fabrication of an all-plastic-hull landing craft for the U.S. Navy.⁵⁰ In 1964, he went to work for the Rocketdyne Space Engine Division of North American Aviation. Later he worked for Hughes Aircraft. While working, he earned his B.S. and M.S. degrees in Mechanical Engineering from the University of Southern California (USC). E. George Marzicola (1924-present) earned his real estate broker’s license in 1948 continued his activity in real estate—becoming a well-known broker based in Beverly Hills. In 1963, he relocated his firm to Palm Desert adding developer to his roles. He was a successful developer in the desert communities for more than twenty years.

⁵¹ A. Quincy Jones Papers, Special Collections, University of California, Los Angeles, Box 4308, Folders 3-9.

⁵² MacMasters, “A Flexible Answer to A Special Problem.”

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The architect and planner have forgotten that not only houses but all architecture involves people and people-sized scale, with people-sized emotions. I wish that every architect who is working only in non-residential design could commit some small part of his practice, at least, to the very serious search for solutions in the intimate scale of housing.⁵³

As a result, the Barn was featured on the cover of the *Los Angeles Times Home Magazine* of May 22, 1966; in the pages of *Casa Vogue* and *Interior Design*; and in Japanese architectural publications. The Barn was also featured in the 2003 Gebhard and Winter *Guide to Architecture in Southern California* in which they observe, “It is a remodeled structure but you would not know it once you were inside and able to experience the wonderful central space of the building.”⁵⁴

In 1988, Elaine Jones, Quincy’s widow, described him as “not a stylistic ideologist,” despite the fact that he generally designed in the Mid-Century Modern style. “His designs grew out of the problems,” Elaine explained, “and within the constraints of materials, space, the site and the budget. And always on his mind, was the need of the user, the people who would use the building, whether a place to live, work, play, or worship. That’s what his architecture was all about.”⁵⁵

The Barn depicts a number of Jones’ essential architectural ideals. First, he stripped the building of its non-loadbearing walls to create a flexible, open plan that suited his modern live-work needs. Second, his transformation of the carport into a drafting studio, the creation of the patio, and installation of a floor-to-ceiling glass wall of sliding doors to the patio, emphasized the importance he placed on the dissolution of interior and exterior space and experiencing nature. Third, in the living room, Jones installed a series of skylights, open interior windows, and an opaque glass wall to bring natural light into the space from a multiplicity of directions. Lastly, Jones’ insertion of a modern palette of materials into the existing building created an elegant and cohesive architectural language reflecting his interest in new technologies and materials.

As author Ellen Donnelly summarized for the 2013 Hammer Museum retrospective of Jones’ work, “Jones’s intervention was sensitive and minimal, but he added a material warmth and sense of scale [to the Barn] through the inclusion of carefully selected furniture and plant life, employing once again some of the reoccurring motifs and strategies that started so early in his career.”⁵⁶

The Barn has been featured on numerous architectural home tours over the years. In 1970, it was featured on the Los Angeles County Museum of Art Home Tour and the Radcliffe College Home

⁵³ Elaine K. Sewell Jones (ed.), *A. Quincy Jones: The Oneness of Architecture* (Tokyo, Japan: Process, 1983), 70.

⁵⁴ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles*, (Salt Lake City, UT: Gibbs Smith, Publisher, 2003), 143.

⁵⁵ Sam Hall Kaplan, “Quincy Jones, the Architect and His Legacy,” *Los Angeles Times*, March 26, 1988, D1.

⁵⁶ Ellen Donnelly, “A Pragmatic Visionary,” in *A. Quincy Jones: Building for Better Living* (Los Angeles, CA: Hammer Museum/Del Monico Books-Pristel, 2013), 136.

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Tour. During the 1980s, it was on the Woman's Architectural League Home Tour and the USC Architectural Guild "Great Houses" Tour alongside the Lovell Health House by Richard J. Neutra, Koenig Residence by Pierre Koenig, and the Lee Burns Residence by Charles Moore.

Jones and Emmons' designs were also published nationally and international in trade publications such as *Arts + Architecture*, *Progressive Architecture*, *Architectural Record*, *Interior Design*, *Architectural Review*, *Interiors*, *L.A. Architect*, *National Architect*, *Architectural Digest*, *House and Home*, and *Architectural Forum*. After the firm earned the award of firm of the year from the AIA, Emmons left in 1969. Jones carried on as A. Quincy Jones and Associates.

Mid-Century Modern Architecture⁵⁷

Mid-Century Modern is a term used to describe the post-World War II iteration of the International Style in both residential and commercial design. The International Style was characterized by geometric forms, smooth wall surfaces, and an absence of exterior decoration. Mid-Century Modern represents that adaptation of these elements to the local climate, and topography, as well as to the postwar need for efficiently built, moderately-priced homes. In Southern California, this often meant the use of wood post-and-beam construction. Mid-Century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass and open interior plans.

The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work inspired second generation Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, A. Quincy Jones, and many others. These postwar architects developed an indigenous Modernism that was born from the International Style and matured into a fundamentally regional style, fostered in part by *Art + Architecture* magazine's pivotal Case Study Program (1945-1966). The style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction. It became the predominant architectural style in the postwar years and is represented in almost every property type, from single-family residences to commercial buildings to gas stations.

Character-defining features include:

- One or two-story configuration
- Horizontal massing (for small scale buildings)
- Simple geometric forms
- Clear expression of structure and materials
- Large expanses of glass and the integration of interior and exterior space
- Open interior plans

⁵⁷ This section is adapted from Historic Resources Group's Draft Historic Resources Inventory Update/Historic Context Statement for the City of Santa Monica.

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- Expressed post-and-beam construction in wood or steel
- Flat roof or low-pitched gable roof with overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster brick or stone used as exterior wall panels or accent materials
- Flush-mounted metal frame fixed windows and sliding doors and clerestory windows
- Little or no decorative detailing
- Expressionistic/Organic subtype: sculptural forms and geometric shapes including butterfly, A-frame, folded-plate, or barrel vault roofs

Barbara Kaplan, Architect

Barbara Kaplan (b. 1954), a partner in Kaplan, Chen, Kaplan, received her Bachelor of Arts from Brown University in 1976 and her MArch from the University of California, Los Angeles in 1979. While working on her graduate degree, Kaplan was engaged to design the hardscape for the Elaine K. Sewell Jones Garden, the patio space at the Barn. Kaplan worked closely with Elaine Jones in executing the vision. The design for the garden was inspired by A. Q. Jones' appreciation of Japanese design.⁵⁸ Since then, Kaplan has designed a series of buildings and facilities notable for their relationship to site and surrounding environment.

From her work on fountains and urban spaces at Bidley Mason Park to residences throughout Southern California and other regions of the country, her design is attuned to the particulars of location and climate and utilizes materials indigenous to and compatible with their setting. Kaplan also serves the community as a member of the City of Santa Monica Architectural Review Board. Prior to that post she was a commissioner of the Santa Monica Landmarks Commission and an adjunct professor of architecture at Pasadena City College.

Emmet Wemple

San Francisco-born Emmet Wemple (1920-1996) was an internationally known landscape architect who earned a Bachelor of Arts and March from USC. Wemple taught at USC from 1951 to 1988, while maintaining a professional practice, Emmet Wemple & Associates, with projects as far ranging as Tokyo and Central America. He is best known for his Southern California projects including the Getty Center, J. Paul Getty Museum in Malibu, and the Richard Nixon Presidential Library. Wemple and Jones were associated as USC faculty members for many years. As a result, she engaged Wemple to design the softscape for the Elaine K. Sewell Jones Garden.

Frederick Fisher and Partners, Architects

Frederick Fisher (b. 1949) was born in Cleveland, Ohio. Fisher studied architecture at the Miami University of Ohio for two years, then earned his BA degree from Oberlin College in art and history and a Masters of Architecture (M.Arch.) from the University of California, Los Angeles

⁵⁸ Email from Barbara Kalpan, AIA, to the author, December 9, 2022.

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in 1972. After graduate school, Fisher worked in the office of renowned architect, Frank Gehry from 1978 to 1980, where he was a “rising star.”⁵⁹ Fisher became part of the movement known as the L.A. Ten coined by Oliver Boissiere.⁶⁰ This was a group of outsider architects centered on the art scene in Venice, California. In addition to Fisher, the Ten included Frank Gehry, Craig Hodgetts, Coy Howard, Robert Magurian, Thom Mayne, Eric Owen Moss, James Stafford, Thane Roberts, and Michael Rotundi.

From 1979 to 1981, Fisher partnered fellow L.A. Ten member Thane Roberts to form Fisher/Roberts Architects. In 1981, he went off on his own as Frederick Fisher, Architect in Santa Monica. The firm was later renamed Frederick Fisher and Partners, Architects to acknowledge his partners David Ross, AIA and Joseph Coriaty, FAIA. In August 1995, Fisher moved his practice into the former offices of A. Quincy Jones at 12248 Santa Monica Boulevard. As a result, Fisher developed a new affinity for Jones’ work and was often sought by Jones homeowners to repair or remodel.

In 2005, Frederick Fisher and Partners was selected by the City of Santa Monica to design the Annenberg Community Beach House on the grounds of the former William Randolph Hearst and Marion Davies Estate.⁶¹ In 2007, Fisher was tapped by The Annenberg Foundation Trust to design the Sunnylands Visitors Center in Rancho Mirage—the contemporary gateway to the 1966 Sunnylands Estate designed by A. Quincy Jones for Walter and Leonore Annenberg. The firm also presided over the restoration of Sunnylands. Through these projects, the firm developed a relationship with the Annenberg family. When Fisher found out the Barn might be sold, he encouraged Lauren Bon, Walter Annenberg’s granddaughter and a patron of the arts in her own right, to purchase the Barn. As a result, Frederick Fisher and Partners was commissioned to make alterations to the Barn to accommodate changing needs.

Over the years, Frederick Fisher and Partners’ work was published nationally and internationally in magazine such as *Architectural Record*, *Lotus International*, *Casabella*, *Architecture*, *GA Houses*, *Metropolis*, *Architectural Review*, *Progressive Architecture*, *Topos*, *Baumeister*, *Bauen und Wohnen*, *Blueprint*, and *Architectural Digest*. Fisher is also the recipient of numerous awards including the Rome Prize in 2007-8 and the American Institute of Architects Los Angeles Chapter Gold Medal in 2013. Frederick Fisher and Partners (FF&P) continues to design and build work under Frederick Fisher, President, with studios in New York and West Los Angeles.

In summary, the Barn is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as an example of the work of master architect, A. Quincy Jones, FAIA and as the earliest known work of modern architect Craig Ellwood.

⁵⁹ Nikolai Ouroussoff, “Building Around Subtle Reminders,” *Los Angeles Times*, September 27, 2000. <https://www.latimes.com/archives/la-xpm-2000-sep-27-ca-27259-story.html> (accessed November 28, 2022).

⁶⁰ The term “L.A. Ten” was coined in an *Interiors* magazine article in 1980 and has been codified by the *Overdrive: L.A. Constructs the Future, 1940-1990* exhibition and catalogue by the Getty Research Institute (GRI), and by Stephen Phillips’ book, *L.A. [Ten]*. Since then, many alternate spellings/names have been used by various authors.

⁶¹ The Annenberg Foundation, a significant donor to the project, played no role in the city’s selection process.

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Criteria Consideration G: Exceptional Significance

Of the roughly thirty projects that were selected from hundreds of projects, the Barn was featured prominently in the 2013 Hammer Museum’s retrospective of the architect’s work, *A. Quincy Jones: Building for Better Living*. As described in the catalog, although the project was an early adaptive reuse and a progenitor of the live/work space popular in the 21st century, “...the Barn environment embodied [Jones’] combined interests in community, shared space, and good, efficient design.”⁶²

Based upon a review of the finding aid for the A. Quincy Jones Papers (the most comprehensive list of projects available), of the hundreds of projects listed, approximately a dozen were alterations/additions to projects not originally designed by A. Q. Jones. None of them involve the adaptive reuse of a property in the way Jones altered the Barn. These projects typically involved additions to restaurants, offices, or commercial retail spaces. The Barn, therefore, represents a unique project in the oeuvre of A. Quincy Jones and one that closely reflected his evolving work/life balance.

Many of the featured commercial projects in *The Oneness of Architecture* emphasize the residential scale of Jones’ commercial work: Arcadia Metal Products (1955, extant), Brentwood Branch Library (1960, not extant), and the Jones and Emmons Office Building (1954-55 with an addition in 1958, extant).

In 2012, through SurveyLA’s windshield survey, the Barn was given a status code of 3CS; 5S3 as the home and studio of master architect A. Quincy Jones, with a notation that the property would be “eligible for the National Register once it meets the 50-year age threshold.”⁶³ This was prior to the property’s inclusion in the Hammer 2013 retrospective. At that time, surveyors were not able to access or assess the interior of the Barn, nor was the usage by Mary Mead Maddick and Tamis Maddick understood.

Comparative Analysis

There are multiple extant properties associated with Mary Mead Maddick and Tamis Maddick. The first is the location of their home and photography studio, previously identified as 590 Coast Highway, Laguna Beach (later the southeast corner of Cedar Way and High Drive).⁶⁴ Based upon Sanborn Fire Insurance Maps, this building has been substantially altered with additions. The second is the location of their former rented Los Angeles studio at 9174 Sunset Boulevard, which the photographer partners rented only briefly circa 1939. This building has also been substantially altered.

⁶² Brooke Hodge, ed. *A. Quincy Jones: Building for Better Living*, (Los Angeles, CA: Hammer Museum/Del Monico Books, 2013), 17.

⁶³ City of Los Angeles, Office of Historic Resources, Historic Places LA, <https://hplastagev6.westus2.cloudapp.azure.com/> (accessed December 23, 2022).

⁶⁴ As listed in the 1940 Laguna Beach City Directory.

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The third building associated with Mead Maddick include 78045 Calle Cadiz in La Quinta, designed by Cliff May.⁶⁵ This house was substantially altered when it became a restaurant called Cunard's in the late 1980s.⁶⁶ The fourth building was 78085 Avenida La Fonda in La Quinta built by Mary after Tamis' death. Maddick sold the Connecticut-style farmhouse home around 1978 and it was remodeled into restaurant called Roti.⁶⁷ The fifth building associated with Mary Mead-Maddick is in the desert at 48800 Avenida Fernando, La Quinta. This Swiss-chalet style building in the La Quinta Country Club was built after Tamis Maddick died and when Mary Mead Maddick was effectively retired from commercial photography. Therefore, the Barn, as a purpose-built home and studio associated with Mead-Maddick's most significant body of work as a commercial photographer, is the building best suited to conveying association with these historic personages.

Four buildings, including the Barn, have also been associated with A. Quincy Jones, FAIA. The first, Jones Residence #1, located at 8661 Nash Drive (extant), was an early experimental work of Jones and his then-wife, fellow architecture student Ruth Schneider. In 1943, Jones remodeled the building for his second wife, Anne Bruce Austin.⁶⁸ This house remains substantially intact. In 1954, Jones constructed Jones House #2. This house was destroyed in the Bel Air fire of 1961. It was the destruction of that residence that caused Jones to eventually purchase the Barn.

The final building associated with A. Quincy Jones, FAIA was the Jones and Emmons Office Building at 12248 Santa Monica Boulevard (extant), constructed in 1954-55 with an addition in 1958. Purpose-built by the architect partners, the office remains substantially intact. Unlike the office, the Barn was the location of Jones' educational activities as a teacher and Dean of the USC School of Architecture. The building was selected by Jones precisely for this multi-purpose functionality. The Barn's central space was suited for student critiques, displays, exhibits and social gatherings that were impossible in the relatively small working spaces and conference rooms of the office. Therefore, the Barn is able to convey Jones' historic significance in a way that no other associated building is: for his architecture, educational contributions, and for his support and development of the architectural community in Southern California.

As documented in this nomination, the Barn is eligible for its association with Mary Mead Maddick and Tamis Maddick as significant personages. The property is also eligible for the exceptional significance of its association with A. Quincy Jones, FAIA who died in 1979.

⁶⁵ "Home House Is Now Robi Restaurant," *The Desert Sun*, February 11, 1989, C2.

⁶⁶ Ibid..

⁶⁷ Ibid.

⁶⁸ Cory Buckner, "Jones House #1," *ArchitectureforSale*, <https://architectureforsale.com/afsquarterly/a-quincy-jones-house-1/> (accessed May 31, 2023).

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Previous documentation on file (NPS):

- ___ preliminary determination of individual listing (36 CFR 67) has been requested
- ___ previously listed in the National Register
- ___ previously determined eligible by the National Register
- ___ designated a National Historic Landmark
- ___ recorded by Historic American Buildings Survey # _____
- ___ recorded by Historic American Engineering Record # _____
- ___ recorded by Historic American Landscape Survey # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: UCLA Special Collections

Historic Resources Survey Number (if assigned): 3S3;5S3 SurveyLA 2012

10. Geographical Data

Acreeage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.058507

Longitude: -118.421823

Verbal Boundary Description (Describe the boundaries of the property.)

Tract #7260, Lot 1, Block 33. Also known as Assessor's ID No.: 4319 009 030 22 000.

Boundary Justification (Explain why the boundaries were selected.)

The boundary coincides with the legal description of the property.

11. Form Prepared By

name/title: Sian Winship

organization: Preservation Consultant

street & number: 2146 Westridge Road

city or town: Los Angeles state: CA zip code: 90049

e-mail: sianwinship@gmail.com

telephone: (310) 560-6436

date: April 2023; Revised May 2023, June 2023

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Jones, A. Quincy, Barn (the Barn)
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: Sian Winship
Date Photographed: December 11, 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 31 North (secondary) façade, context looking southeast
- 2 of 31 East (main) façade, context looking southwest
- 3 of 31 East (main) façade, two-story volume, looking west
- 4 of 31 East (main) façade with fence and one-story volume looking west
- 5 of 31 North (secondary) façade, looking west
- 6 of 31 South (tertiary) façade and patio, looking north

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- 7 of 31 South (tertiary) façade alley wall, looking north
- 8 of 31 Living room, interior, looking south
- 9 of 31 Living room, interior, looking north
- 10 of 31 Living room, interior, looking east
- 11 of 31 Living room, interior entry (translucent panels and planter), looking east
- 12 of 31 First floor office interior, looking east
- 13 of 31 First floor office interior, looking west
- 14 of 31 First floor library interior, looking north
- 15 of 31 First floor guest room interior, looking north
- 16 of 31 First floor bathroom interior, looking north
- 17 of 31 Kitchen interior, looking south
- 18 of 31 Dining room interior, looking east
- 19 of 31 Dining room interior, looking north
- 20 of 31 Dining room interior, looking south into patio
- 21 of 31 Studio interior, looking northwest
- 22 of 31 Studio interior, looking east into patio
- 23 of 31 Studio interior sliding doors to patio, looking east
- 24 of 31 Patio, looking west towards studio
- 25 of 31 Patio, looking south
- 26 of 31 Second-floor gallery interior, looking south
- 27 of 31 Master bedroom interior, looking west
- 28 of 31 Master bedroom interior, looking southeast

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- 29 of 31 Second-floor office interior, looking east
- 30 of 31 Second-floor office interior, looking west
- 31 of 31 Second-floor office interior, looking east

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

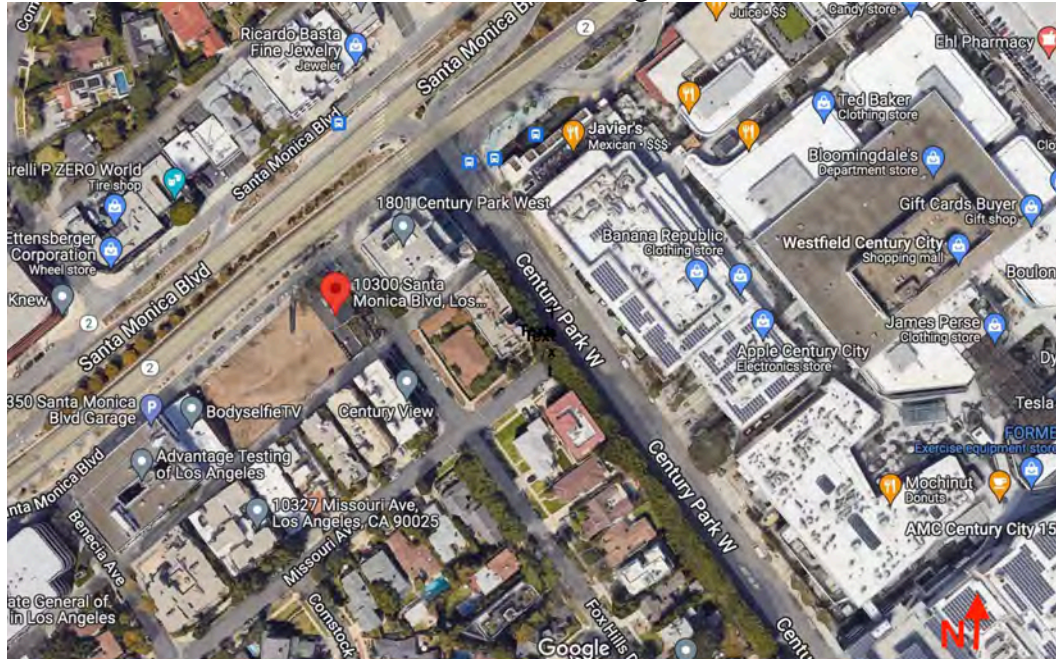
Jones, A. Quincy, Barn (the Barn)
Name of Property

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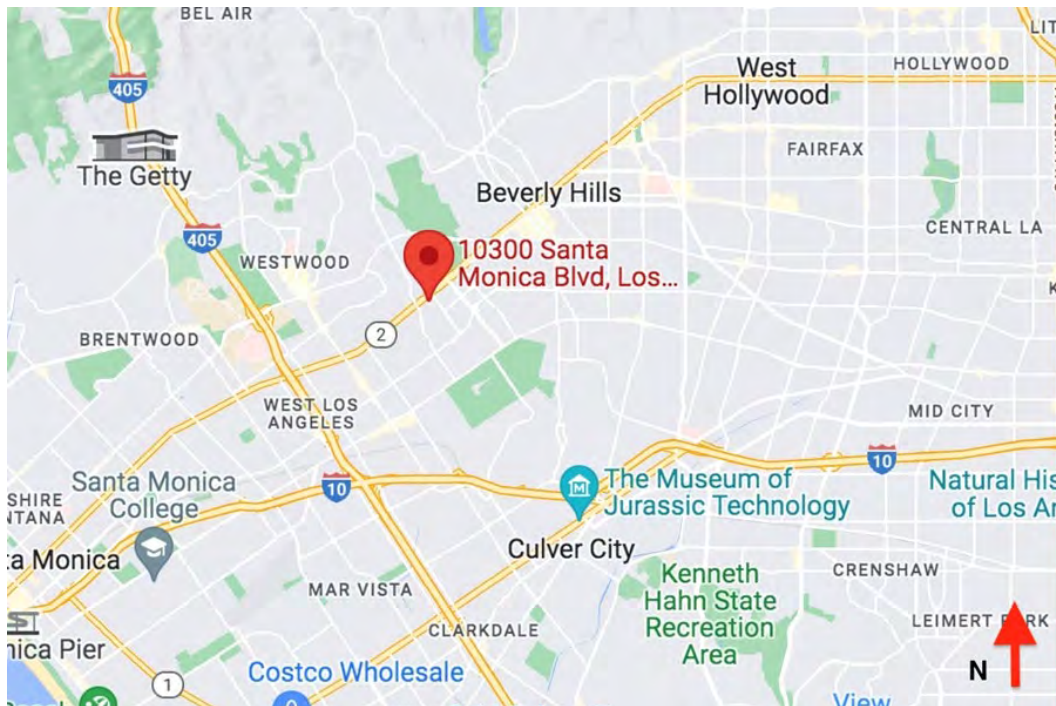
Location Map

Latitude: 34.058507

Longitude: -118.421823



Vicinity Map

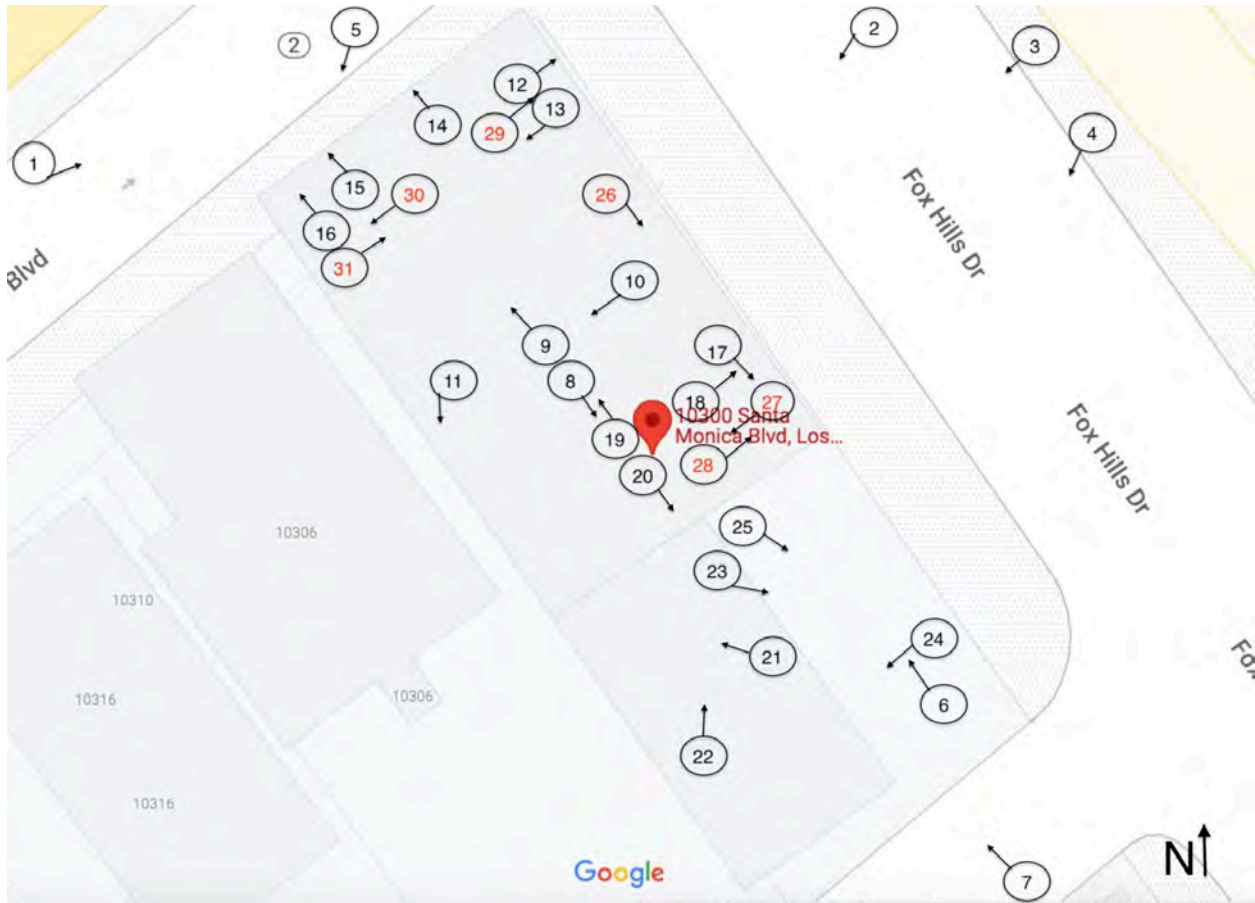


Jones, A. Quincy, Barn (the Barn)
Name of Property

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Sketch Map/Photo Key

Black = First Floor; Red = Second Floor



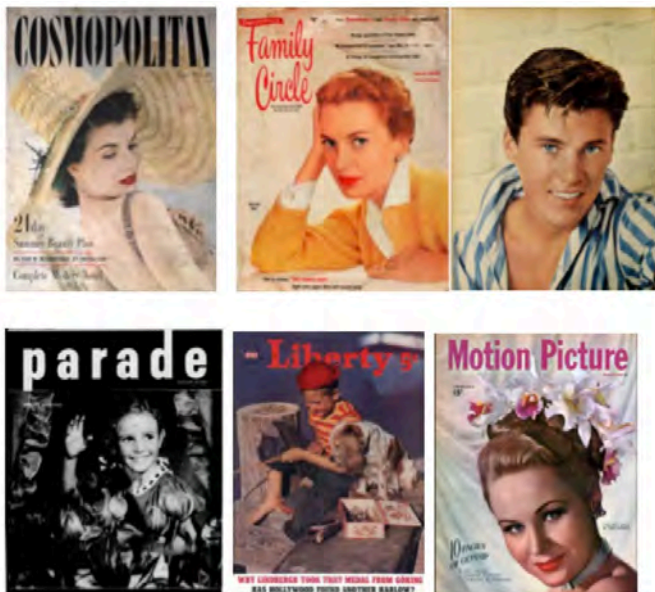
Jones, A. Quincy, Barn (the Barn)
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Figure 1 Unimproved parcel at 10300 Santa Monica Boulevard c. 1928. 20th Century Fox Movietone Studio backlot (later Century City) visible to left (east) of parcel. Santa Monica Boulevard visible at bottom of photo. Source: Security Pacific National Bank Collection, Los Angeles Public Library.



Figure 2 Magazine covers as photographed by Mead-Maddick, including *Cosmopolitan* (1954), Deborah Kerr for *Family Circle* (June 1958), Ricky Nelson for *Modern Screen* (February 1958), *Parade* (April 29, 1945), *Liberty* (June 1941), and Virginia Mayo for *Motion Picture* (February 1949). Source: Ebay, AbeBooks, Pinterist.



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Figure 3 Barn context drawing by A. Quincy Jones, 1965, from Santa Monica Boulevard looking south. Barn is visible at right of drawing with urban development of Century City at left. Published in *Progressive Architecture*, May 1966, 142.

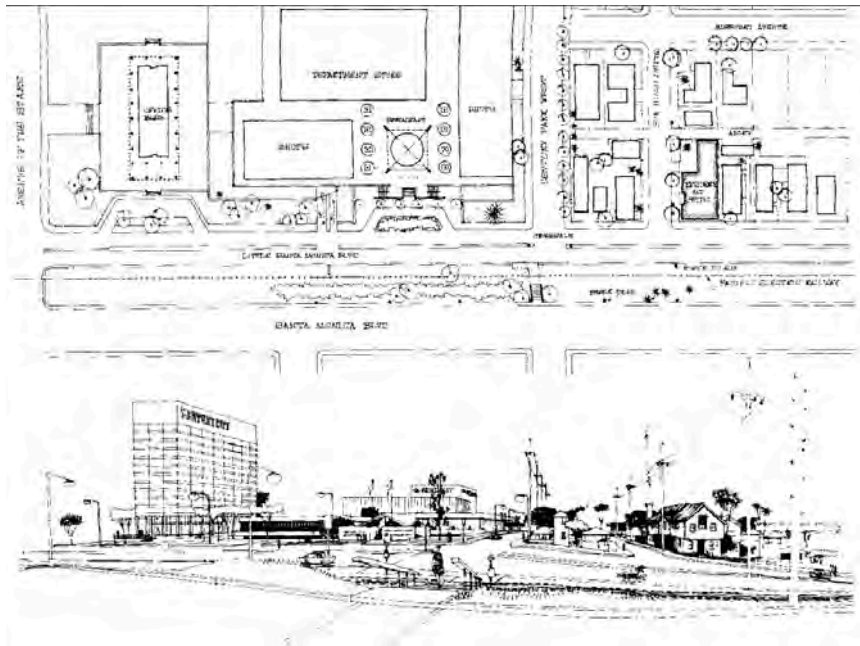
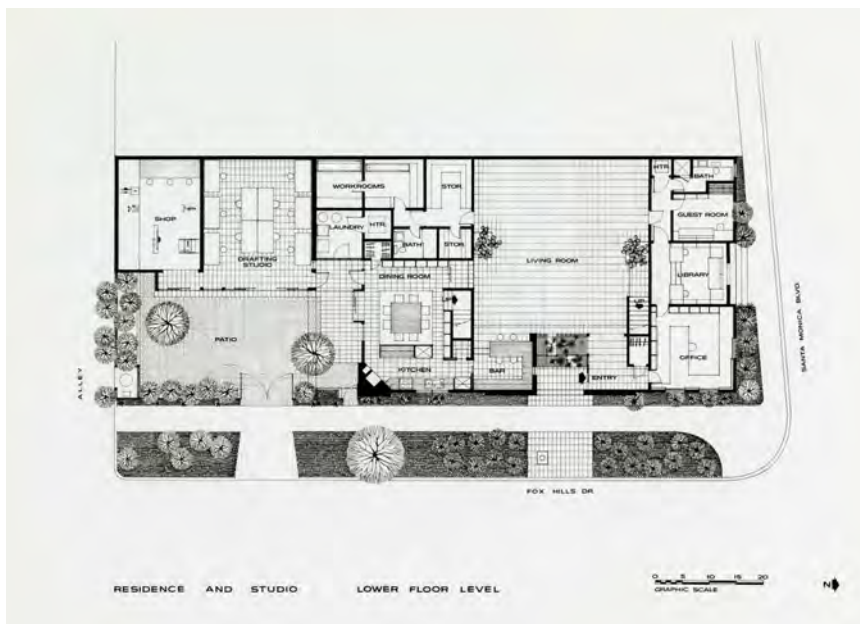


Figure 4 First-floor plan for the Barn as drawn by A. Quincy Jones featuring enclosure of carport and patio and floor-to-ceiling sliding glass and fixed pane glass windows, 1965-66. Source: *Process*, 127.



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Figure 5: Second-floor plan for the Barn as drawn by A. Quincy Jones featuring addition of gallery, creation of second-floor office and studio and master bedroom, 1965-66. Source: *Process*, 127.

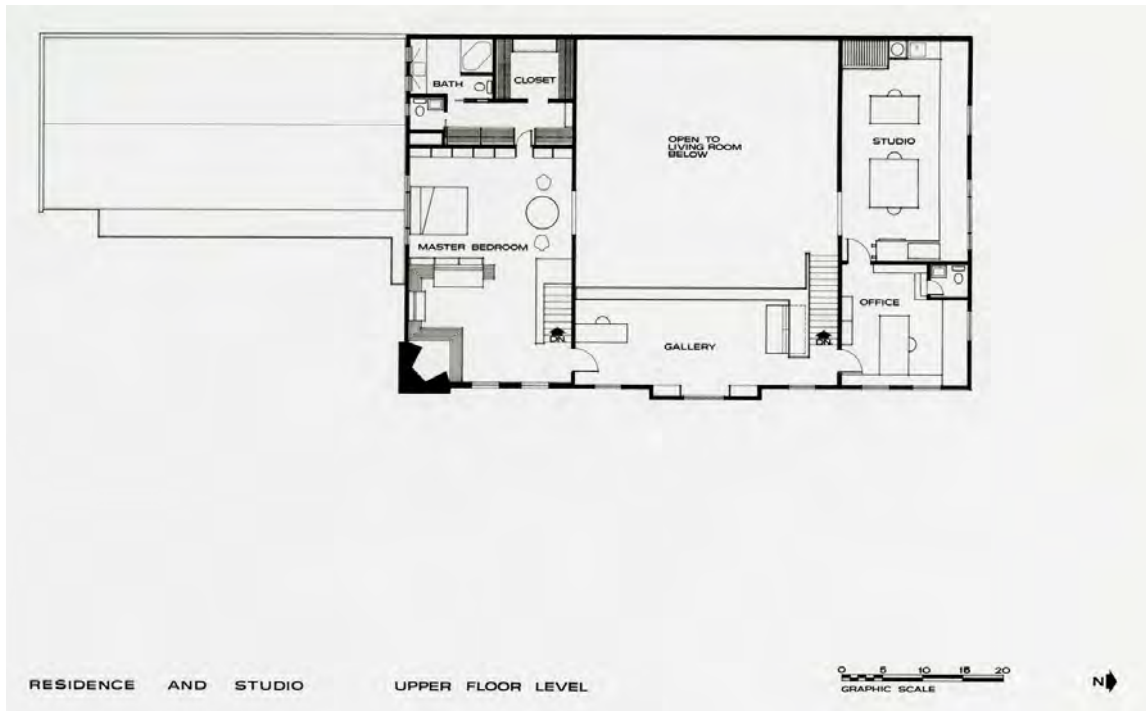


Figure 6 Fifth year USC studio class in the living room/main space of the barn, 1965. Source: Private Collection, Metabolic Studio.



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Figure 7 Jones teaching USC students in the first floor drafting room, n.d.. Source: A. Quincy Jones papers, Library Special Collections, Charles E. Young Research Library, UCLA.



Figure 8 Fifth-year USC studio class in the first floor drafting room at the Barn, 1965. Source: Private Collection, Metabolic Studio.



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Figure 9 A. Quincy Jones at the Fox Hills Drive entrance to the Barn, 1966. Note rough-sawn redwood siding, common brick pavers, and plastic lettering. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 10 A. Quincy Jones, FAIA in the second floor studio at the Barn c. 1965. Photograph by Leonard Koren. Source: A. Quincy Jones papers, Library Special Collections, Charles E. Young Research Library, UCLA.



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Figure 11 Living room featuring diagonal wooden plank siding, rough sawn redwood panels, translucent fixed panels, extruded common brick paving, and insertion of second-floor gallery, 1966. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 12 Living room featuring diagonal wooden plank siding, rough sawn redwood panels, translucent fixed panels, extruded common brick paving, and insertion of second-floor gallery, 1966. Bar to right of translucent panels. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



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Figure 13 Master bedroom with built-in birch bookshelves, redwood shelves, and modern hayloft, 1966. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 14 Fifth year USC studio class in the living room/main space of the barn, 1976. Photo: Al Lober. Source: Private Collection, Metabolic Studio.



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Figure 15 Looking southwest from Santa Monica Boulevard, 1981. Photo: Vicky Mihich.
Source: Private Collection, Metabolic Studio.



Figure 16 Living room, 1979. Photo: Ken Tanaka. Source: Private Collection, Metabolic Studio.



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Figure 17 North elevation, 1979. Photo: Ken Tanaka. Source: Private Collection, Metabolic Studio.



Figure 18 First-floor library, 1981. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



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Figure 19 First-floor kitchen with view to enclosed patio, 1981. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



Figure 20 Patio looking north, 1981. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



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Figure 21 Gallery looking north, 1981. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



Figure 22 Second floor studio looking north, 1984. Photo: Leonard Koren. Source: Private Collection, Metabolic Studio.



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Photo 1 North (secondary) façade, context looking southeast



Photo 2 East (main) façade, context looking southwest



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Photo 3 East (main) façade, two-story volume, looking west



Photo 4 East (main) façade with fence and one-story volume looking west



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Photo 5 North (secondary) façade, looking west



Photo 6 South (tertiary) façade and patio, looking north



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Photo 7 South (tertiary) façade alley wall, looking north



Photo 8 Living room, interior, looking south



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Photo 9 Living room, interior, looking north



Photo 10 Living room, interior, looking east



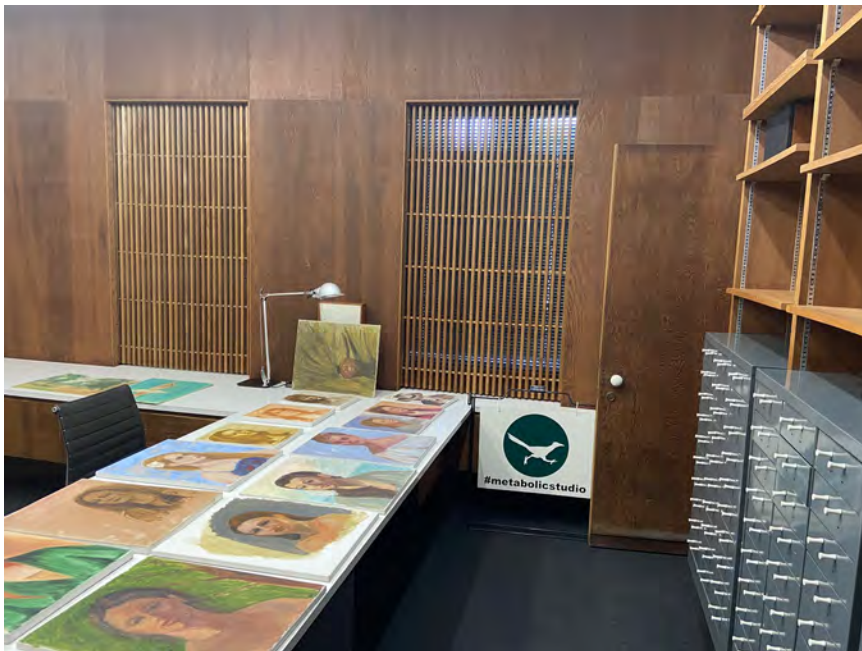
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Photo 11 Living room, interior entry (translucent panels and planter), looking east



Photo 12 First floor office interior, looking east



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Photo 13 First floor office interior, looking west



Photo 14 First floor library interior, looking north



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Photo 15 First floor guest room interior, looking north



Photo 16 First floor bathroom interior, looking north



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Photo 17 Kitchen interior, looking south



Photo 18 Dining room interior, looking east



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Photo 19 Dining room interior, looking north



Photo 20 Dining room interior, looking south into patio



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Photo 21 Studio interior, looking northwest



Photo 22 Studio interior, looking east into patio



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Photo 23 Studio interior sliding doors to patio, looking east



Photo 24 Patio, looking west towards studio



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Photo 25 Patio, looking south



Photo 26 Second-floor gallery interior, looking south



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Photo 27 Master bedroom interior, looking west



Photo 28 Master bedroom interior, looking southeast



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Photo 29 Second-floor office interior, looking east



Photo 30 Second-floor office interior, looking west



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Photo 31 Second-floor office interior, looking east

