

THE BARN
10300-10304 W. Santa Monica Boulevard
CHC-2024-4457-HCM
ENV-2024-4458-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—October 24, 2024](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2024-4457-HCM
ENV-2024-4458-CE

HEARING DATE: December 5, 2024
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 North Spring Street
Los Angeles, CA 90012
and via Teleconference (see
agenda for login information)

Location: 10300-10304 W. Santa Monica
Boulevard
Council District: 5 – Yaroslavy
Community Plan Area: West Los Angeles
Land Use Designation: General Commercial
Zoning: C2-1VL-O
Area Planning Commission: West Los Angeles
Neighborhood Council: Westside
Legal Description: Tract 7260, Block 33, Lot 1

EXPIRATION DATE: December 14, 2024

PROJECT: Historic-Cultural Monument Application for
THE BARN

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/APPLICANT: John Yi
Metabolic Studio LLC
2000 Avenue of the Stars, No. 1000
Los Angeles, CA 90067

PREPARER: Sian Winship
2146 Westridge Road
Los Angeles, CA 90049

RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare the subject property** an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Andrez Parra, Planning Assistant
Office of Historic Resources

Attachments: Commission/Staff Site Inspection Photos—October 24, 2024
Historic-Cultural Monument Application

FINDINGS

- The Barn “is associated with the lives of historic personages important to national, state, city, or local history” as the home and photography studio of commercial photographer Mary Mead Maddick, one of the few successful female photographers of the mid-20th century, from 1949 to 1965, and as the home and teaching studio of master architect and educator A. Quincy Jones from 1965 until his death in 1979.
- The Barn also “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as a rare and intact example of an adaptive reuse project by master architect A. Quincy Jones.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

The Barn is a one- and two-story single-family residence located on the southeast corner of Santa Monica Boulevard and Fox Hills Drive in Century City. Designed in the American Colonial Revival architectural style to resemble a New England barn, the subject property was constructed in 1949 by Marzicola Engineering as a residence and studio space for photographers Mary Mead Maddick (1901-1997) and Tamis Loris Maddick (1898-1969). In 1965, master architect and educator A. Quincy Jones (1913-1979) took ownership of the subject property and undertook an adaptive reuse to convert the interior of the building into a Mid-Century Modern-style office and studio space. It served as his home and teaching studio until 1979. The property is currently owned by an art and research group.

Irregular in plan, the subject property is of wood frame and brick construction with wooden shiplap cladding and has a side-gabled roof with composition shingles. The roof features plexiglass skylights along the spine. The primary, northeast-facing facade is mostly symmetrical in design with a wood-slatted gate entrance suspended from sliding barn door hardware in the center. The entrance is flanked by two large squares of rough-sawn redwood with raised plastic letters reading “BARN” and “10300 SANTA MONICA BLVD” on the northern square. Above the entrance is a protruding wood-sided gabled volume. Three brick steps lead to the sliding gate entrance. On the southeast corner of the building is a large brick chimney with a cement cap. The secondary, northwest facing facade is symmetrical with a recessed entrance that has been infilled with two three-over-two fixed pane windows and a redwood panel located above three brick steps. A metal mail slot is located east of the infill and wood slatted screens over windows flank the recessed entry. On the second floor there

is a tripartite multi-lite window with a centered fixed window flanked by two casement windows and two multi-lite wood double-hung windows. The rear, southeast-facing facade is similar to the northwest-facing facade but has wood paneling and double wood doors. There is a single-story protruding volume connected to the rear of the two-story portion. This volume features a composition clad gabled roof with a wooden roof-top cupola on the spine and floor-to-ceiling windows facing eastward. The southwest-facing facade of the subject property is clad in stucco and largely obscured by a large building near the property line. Fenestration across the building consists of wooden double-hung multi-lite windows with windows on the first floor covered by slatted wood-and-dowel screens. A wooden board-and-batten fence with a steep-post and wood clad entry gate surrounds the southern rear of the property. The southern enclosed patio features L-shaped planters, double-basket weave brick paving, built-in seating, a large coral tree, and a wood-slat bench.

The interior of the two-story portion of the building consists of a large double-height living room with two walls clad in diagonal wood planking at the north- and south-ends of the room. In the southeast corner, there is a bar with birch cabinets. A staircase leads to an open mezzanine gallery volume clad in rough-sawn redwood with birch cabinets that sits above the living room. The ceiling consists of exposed roof beams and wooden planking. The floor of the living room is composed of brick pavers and three floor-flush interior planters. The first-floor office, guest bedroom and bathroom, second-floor studio, and library are clad in rough-sawn redwood with rough-sawn redwood shelves and casements. The kitchen features a brick fireplace and birch cabinetry. The kitchen is divided from the dining room by a wooden counter with open shelves. A hallway leads to the rear drafting studio within the one-story volume at the rear of the two-story residence. The draft room features rough-sawn redwood paneling and cabinets on three walls, a barn door on the north wall, and the east wall that is composed of three bronze-finish sliding doors. Many of the interior windows feature wooden insert screens of slats and dowels.

Born Mary Mead in 1901 in Wissahickon, Pennsylvania, Mary Mead Maddick was one of the first commercially successful female photographers on the West Coast. Mead Maddick studied at the Pratt Institute in Brooklyn, New York before moving to Laguna Beach, California with her first husband Stuart Herrick in 1924 to open a dry goods store. During the mid-1930s, she became increasingly involved in the local art scene and started a photography studio. By the late-1940s, Mead Maddick, along with her second husband and long-time collaborator, Tamis Maddick, were operating the Mead Maddick studio out of a building at 9174 Sunset Boulevard in Los Angeles (extant, altered) and, in 1949, the couple commissioned their home and studio space on Santa Monica Boulevard. Mead Maddick became known for the composition and colors of her cover photos and portraits of postwar American women and children. Together with her husband, Mead Maddick also photographed Hollywood stars such as Elizabeth Taylor, Deborah Kerr, Gary Cooper, Rock Hudson, and many more. At the time of Mead Maddick's success, women photographers were rare in advertising and especially rare on the West Coast given the established advertising and publishing industry on the East Coast. Mead Maddick was noted as being a world-renowned commercial photographer by the time of her death. Mead Maddick passed away in Indio, California in 1997 at the age of 96.

Archibald Quincy Jones was born in Kansas City in 1913 before moving to Southern California in 1919 to live with his grandparents. After earning his bachelor of architecture from the University of Washington in 1936, Jones returned to Los Angeles and worked for Douglas Hannold, Burton Schutt, and Raphael Soriano. From 1942-1945, he served in the U.S. Navy. After World War II, Jones founded his own practice and partnered with various others such as Whitney Smith and Edgardo Contini for the Crestwood Hills residential development. In 1950, he formed a partnership with Frederick Emmons that lasted nineteen years and produced many residential, commercial, and institutional buildings. Beginning in 1952, Jones became a Visiting Critic and Lecturer in the University of Southern California (USC) School of Architecture, where he would also later serve as dean from 1975-1978. In 1960, he was hired by architect William Pereira to help plan the City of Irvine and

implement many greenbelt and garden city planning principles. Throughout his professional career and partnerships, Jones was awarded numerous awards and citations, including being elevated to the American Institute of Architects Fellowship, and was noted for his contributions to design and education across the field of architecture. Notable works by Jones include the Arens House (1949, Historic-Cultural Monument #720); the Schott House (1948, HCM #682); The Jones and Emmons Building (1955, HCM # 696); The Weckler House (1950, HCM #635); The Haas House (1950, HCM #633); the Warner Bros. Records Building in Burbank (1975); the USC Annenberg School of Communications (1979, HCM #1057); other USC, University of California, and California State University buildings and master plans; and a number of contributors to the Balboa Highlands Historic Preservation Overlay Zone notable for its concentration of Mid-Century Modern single-family residences, among many more. Jones passed away in Los Angeles in 1979 at the age of 66.

The subject property has undergone a number alterations over the years including the relocation of the entrance to Fox Hills Drive, the addition of sawn redwood panels, the removal of a cupola and addition of skylights, the addition of roof vents and radiant heat floor slabs/brick flooring, the addition of an enclosed garden, the enclosure of the carport, the planting of 50 trees, and the redesign of the interior along with removal of non-structural partition walls in 1965; the addition of hardscape and benches for the rear patio in 1991; the installation of landscaping in 1992; an interior remodel to convert a closet into a powder room, construction of non-bearing walls to create a hallway, and the installation of interior non-load bearing furring partitions in 2010; the addition of a retaining wall on the rear yard in 2011; and installation of a locking entrance screen on the Fox Hills Drive entrance in 2020. Additionally, drawings suggest exterior screens on the east-facing facade were added circa 1972.

In 2023, the subject property was listed in the National Register of Historic Places as the home and studio of photographers Mary Mead Maddick and Tamis Maddick from 1949 to 1965 and the home and teaching studio of master architect A. Quincy Jones from 1965 to 1979. The subject property was also identified as eligible for local listing through the citywide historic resources survey, SurveyLA, as the long-standing former home and studio of master architect A. Quincy Jones.

DISCUSSION

The Barn meets two of the Historic-Cultural Monument criteria for designation.

The subject property “is associated with the lives of historic personages important to national, state, city, or local history” as the home and photography studio of commercial photographer Mary Mead Maddick, one of the few successful female photographers of the mid-20th century, from 1949 to 1965, and as the home and teaching studio of master architect and educator A. Quincy Jones from 1965 until his death in 1979.

The subject property was commissioned in 1949 by Mary Mead Maddick and her husband Tamis Maddick to serve as their residence and photography studio in Los Angeles. Mary Mead Maddick had successfully practiced commercial photography since the 1930s. She was noted for her direction and approach to photography such as using water colors to determine color schemes and the use of specialty made, colored, and styled props and sets, all of which were constructed at the subject property. Mary Mead Maddick operated out of the subject property at one of the most productive periods of her career, when she and her husband became known for their cover photos portraying idealized postwar American women and children. The subject property served as the studio for photographing hundreds of women for the covers of national magazines, such as *Parade*, and advertisements viewed by millions of Americans in the 1950s and 1960s. While residing at the subject property, Mary Mead Maddick was one of the few successful female commercial photographers in

the country, and amongst even fewer operating out of the West Coast, in a profession dominated by men. Many features of the subject property convey its original use as a photography studio for Mary Mead Maddick and Tamis Maddick, who resided there until 1965. These features include windowless dark rooms for developing film and the barn space and barn doors that housed photo shoots and set props within.

Beginning in 1965, the subject property was acquired by Los Angeles-based master architect A. Quincy Jones to serve as a new residence and studio space for him and his wife Elaine K. Sewell Jones after their previous home, designed by A. Quincy, was lost to the Bel Air Fire. At the time serving as a commercial building, Quincy Jones remodeled the subject property into a Mid-Century Modern residence and studio space for his and Sewell Jones's personal and professional needs. Jones, a longtime USC faculty member and Dean of the USC School of Architecture, utilized the space to host social and professional functions and as a teaching space for his USC architectural students. The subject property also served as an extension of Jones's office space for staff members from his architectural firm to work on select projects. Jones operated out of the subject property during a significant portion of his productive career as an architect and as an educator and dean. Throughout his time at the subject property, Jones was heavily influential in the Modernism-focused architectural program that trained hundreds of architects responsible for the built environment of Southern California and beyond. Jones resided and worked at the subject property until his death in 1979.

The subject property also "represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age" as a rare and intact example of an adaptive reuse project by master architect A. Quincy Jones. The Barn depicts a number of Jones's essential architectural ideals, which were based on the needs of the user. While most of the exterior of the property was left intact, much of the interior space was opened up and stripped down to the load-bearing elements to create a flexible, open plan that suited his live-work needs. The rear carport was converted into a studio and drafting space with floor-to-ceiling glass wall of sliding doors to the patio, emphasizing the importance he placed on the dissolution of interior and exterior space and experiencing nature. In addition, Jones's 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. The adaptive re-use of the subject property was featured on the cover the May 1966 *Los Angeles Times Home Magazine* as well as being widely recognized in national and international architectural trade publications, listings in Southern California architecture guides and tours, being the recipient of architectural awards, and it was selected for the University of California Los Angeles Hammer Museum's retrospective on the work of A. Quincy Jones.

While the subject property has experienced a number of interior and exterior alterations, many of them date to the period of significance with A. Quincy Jones as both his residence and work space, and as an example of a notable redesign done by the master architect, and do not diminish the features associated with Mary Mead Maddick's residence and work. The subject property retains a high degree of integrity of location, setting, design, materials, workmanship, feeling, and association to convey its significance as the residence and studio of Mary Mead Maddick and as the residence, studio, and notable work of master architect A. Quincy Jones.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of The Barn as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to an Historic-Cultural Monument through the application of the standards set forth in the LAAC. Given that the subject property is already listed in the National Register of Historic Places and the California Register of Historical Resources, the pending designation will lead to a higher level of review and protection of the historic significance and integrity of the subject property that could otherwise be lost through incompatible alterations, new construction, or demolition, particularly to the interior. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

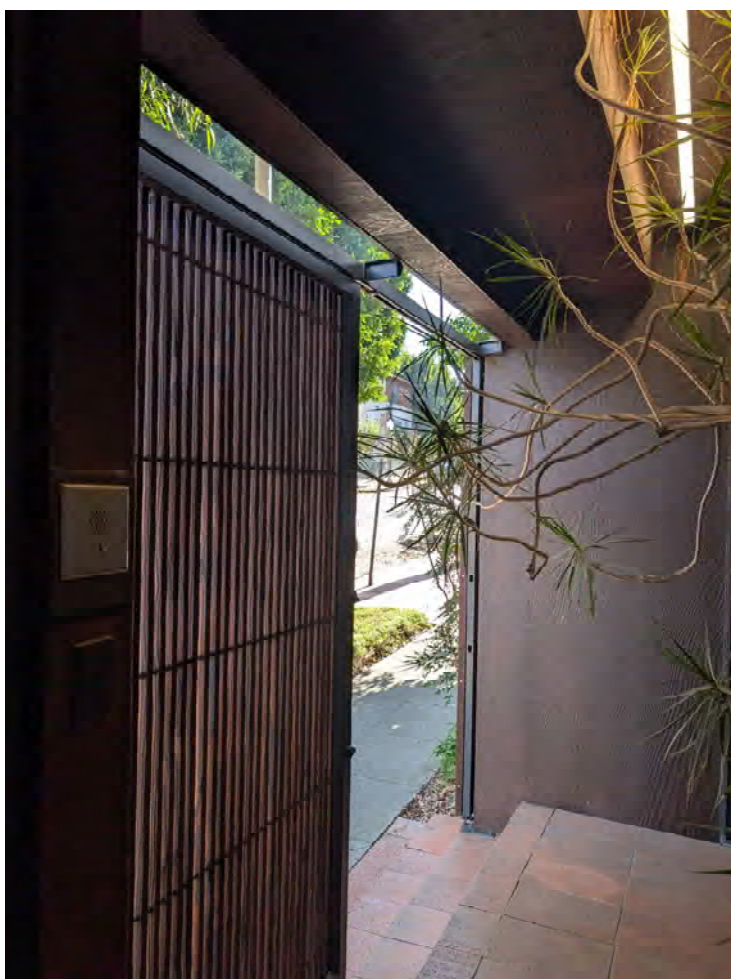
Categorical Exemption ENV-2024-4458-CE was prepared on October 25, 2024.

BACKGROUND

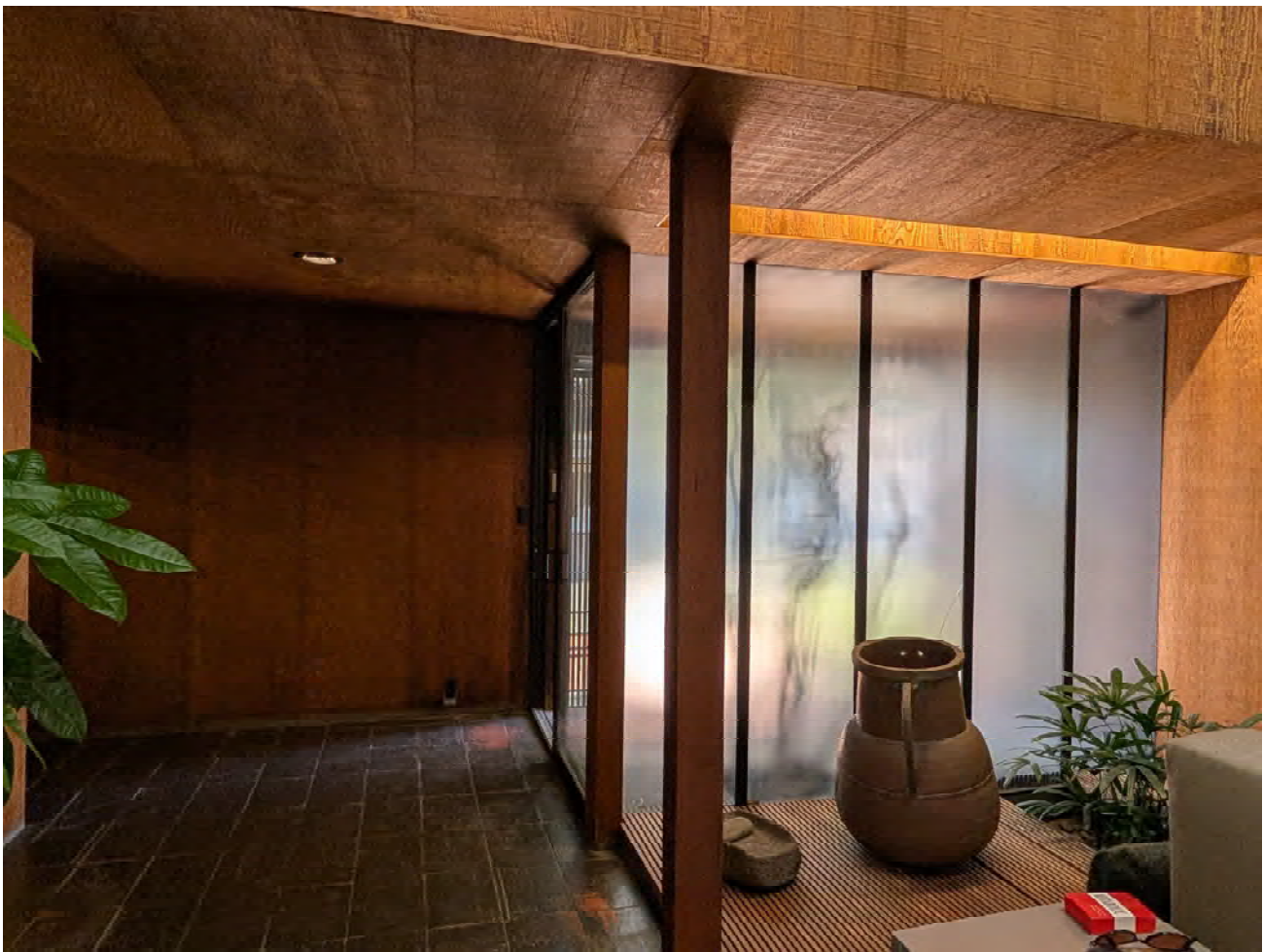
On July 15, 2024, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On August 1, 2024, the Cultural Heritage Commission voted to take the subject property under consideration as a potential Historic-Cultural Monument. In accordance with LAAC Section 22.171.10, on August 5, 2024, the property owner requested up to a 60-day extension to the time for the Commission to act. On October 24, 2024, a subcommittee of the Commission consisting of Commissioners Kanner and Kennard, and a second subcommittee of the Commission consisting of Commissioner Milofsky conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources.

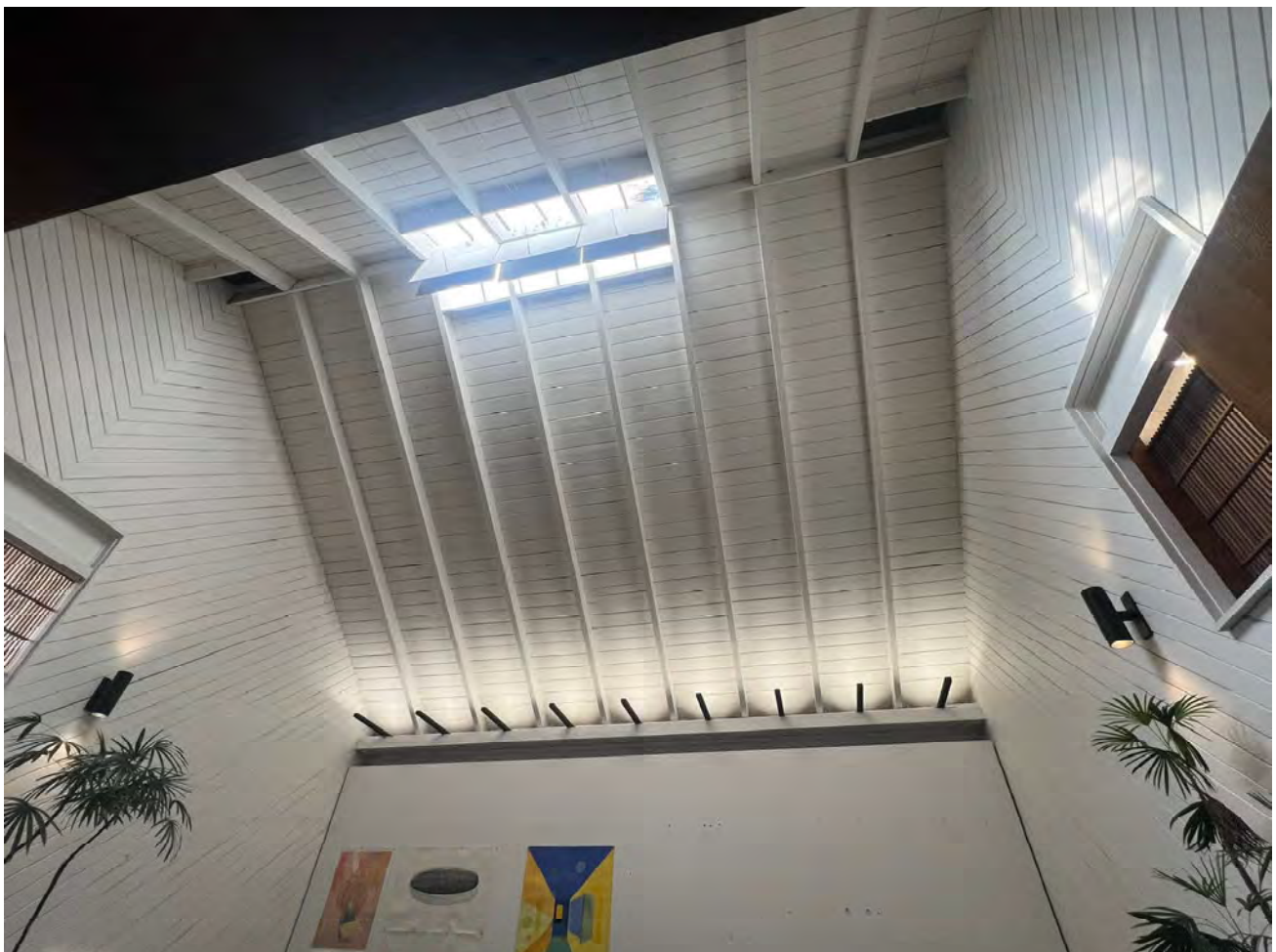






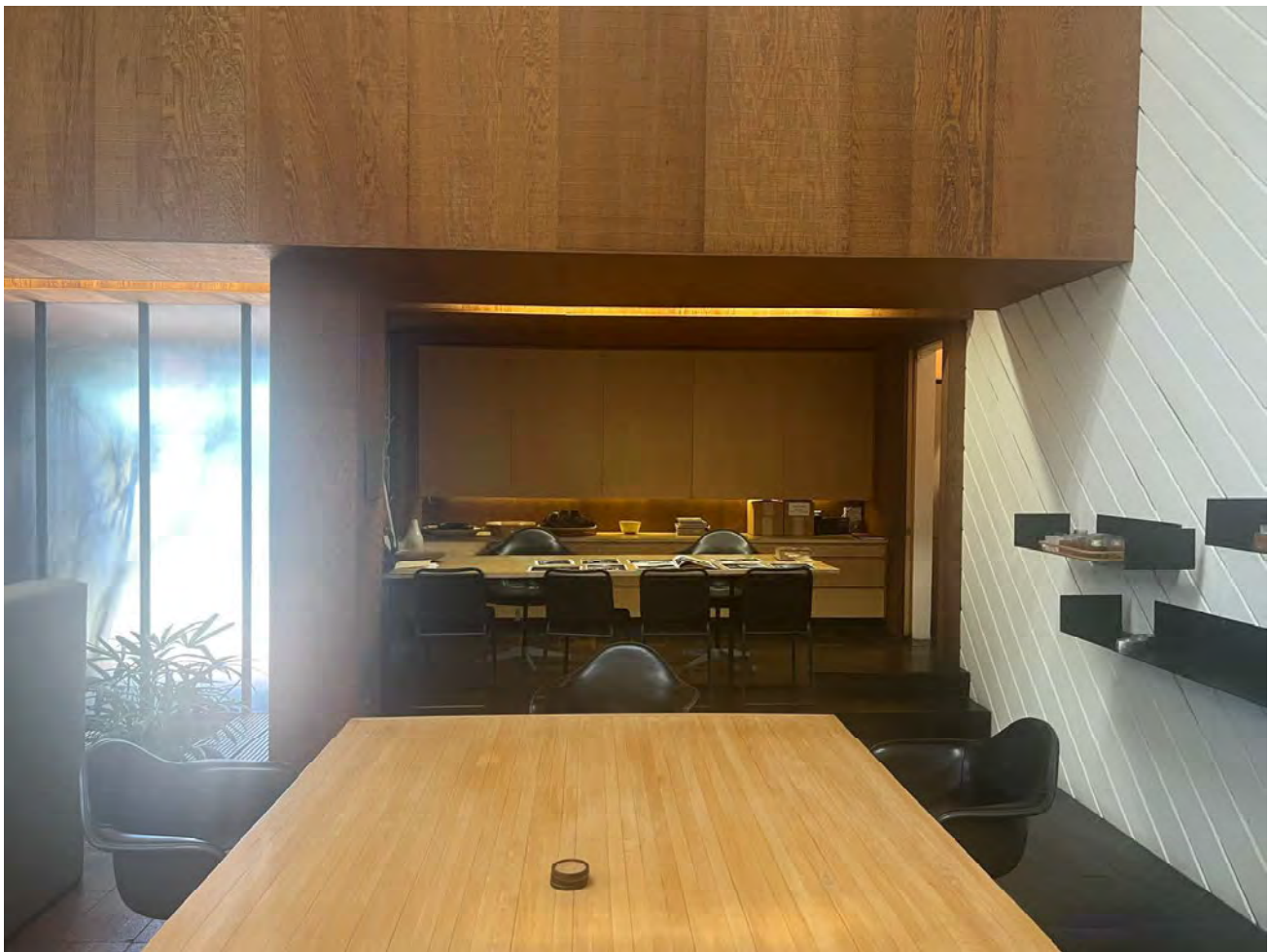














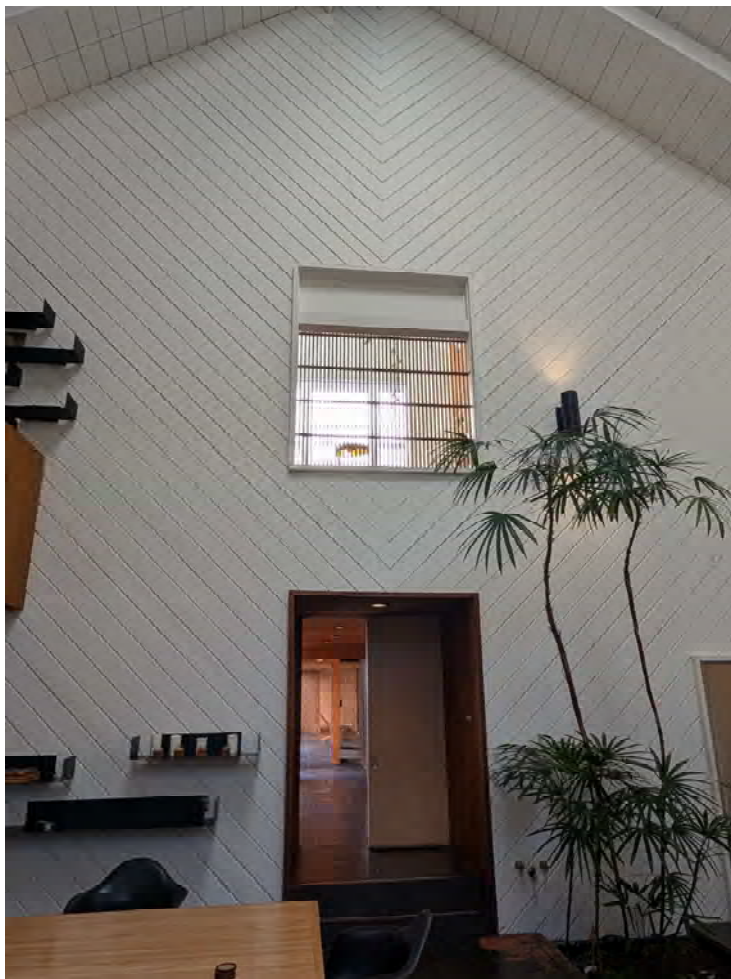






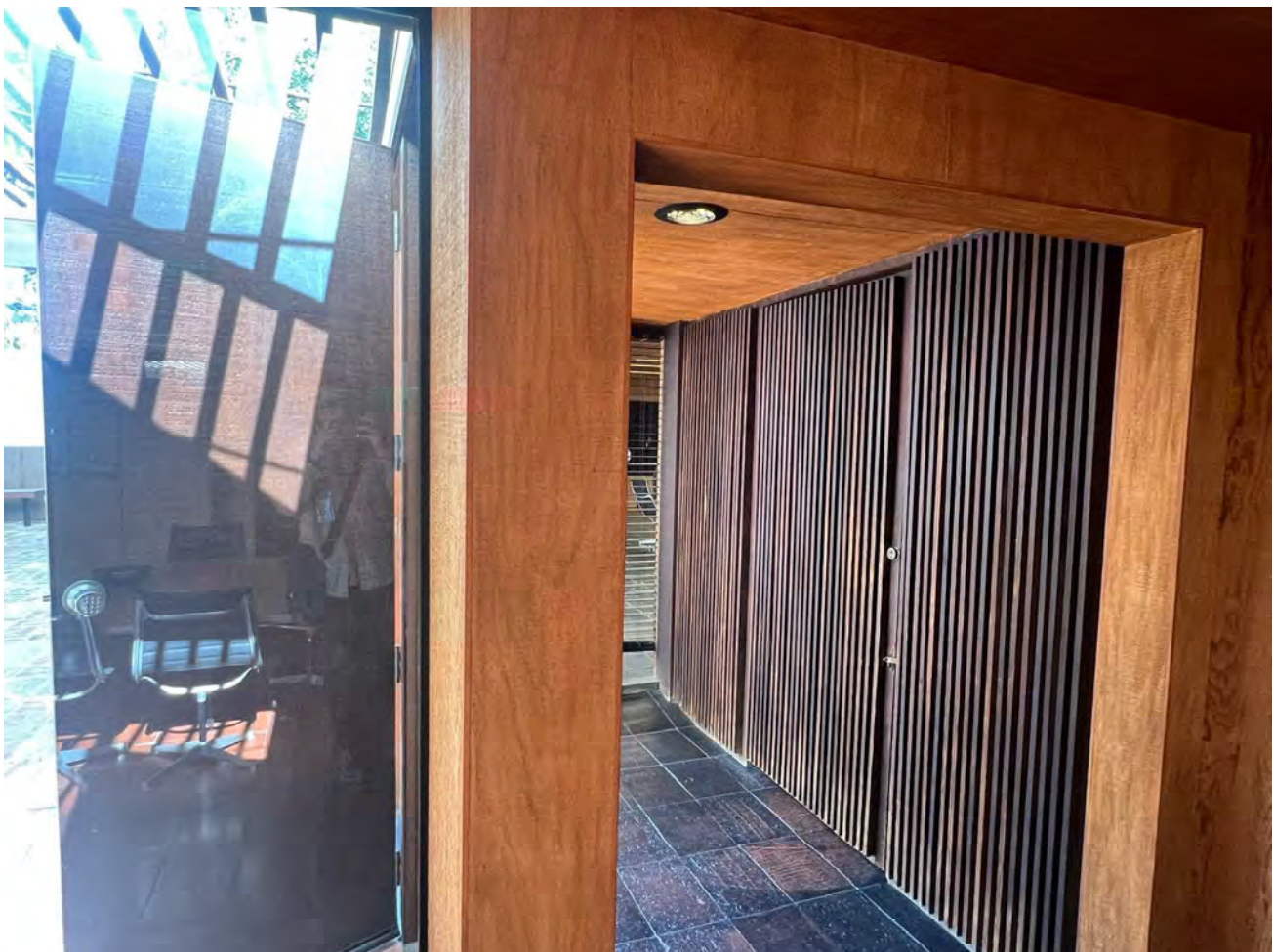


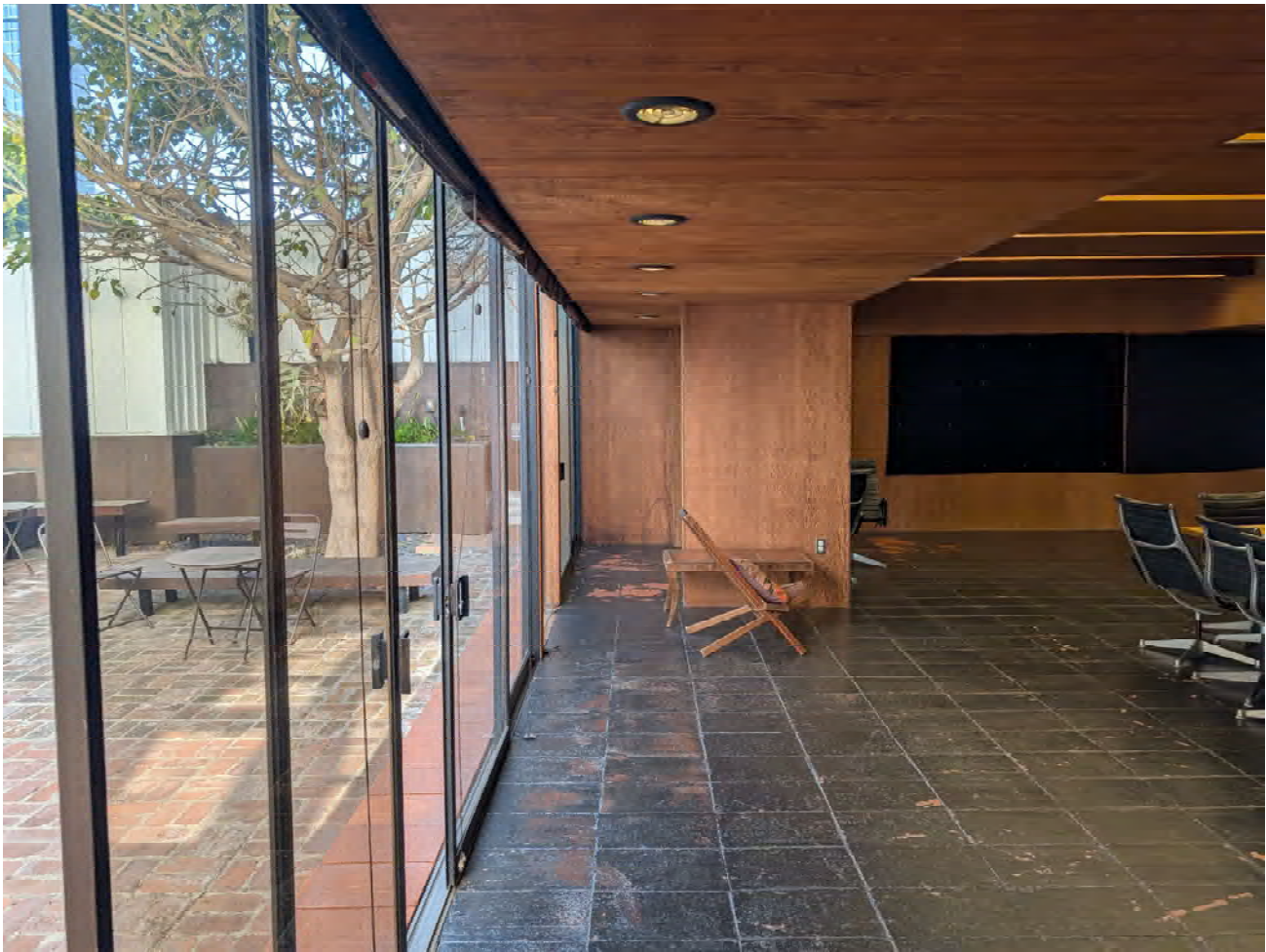


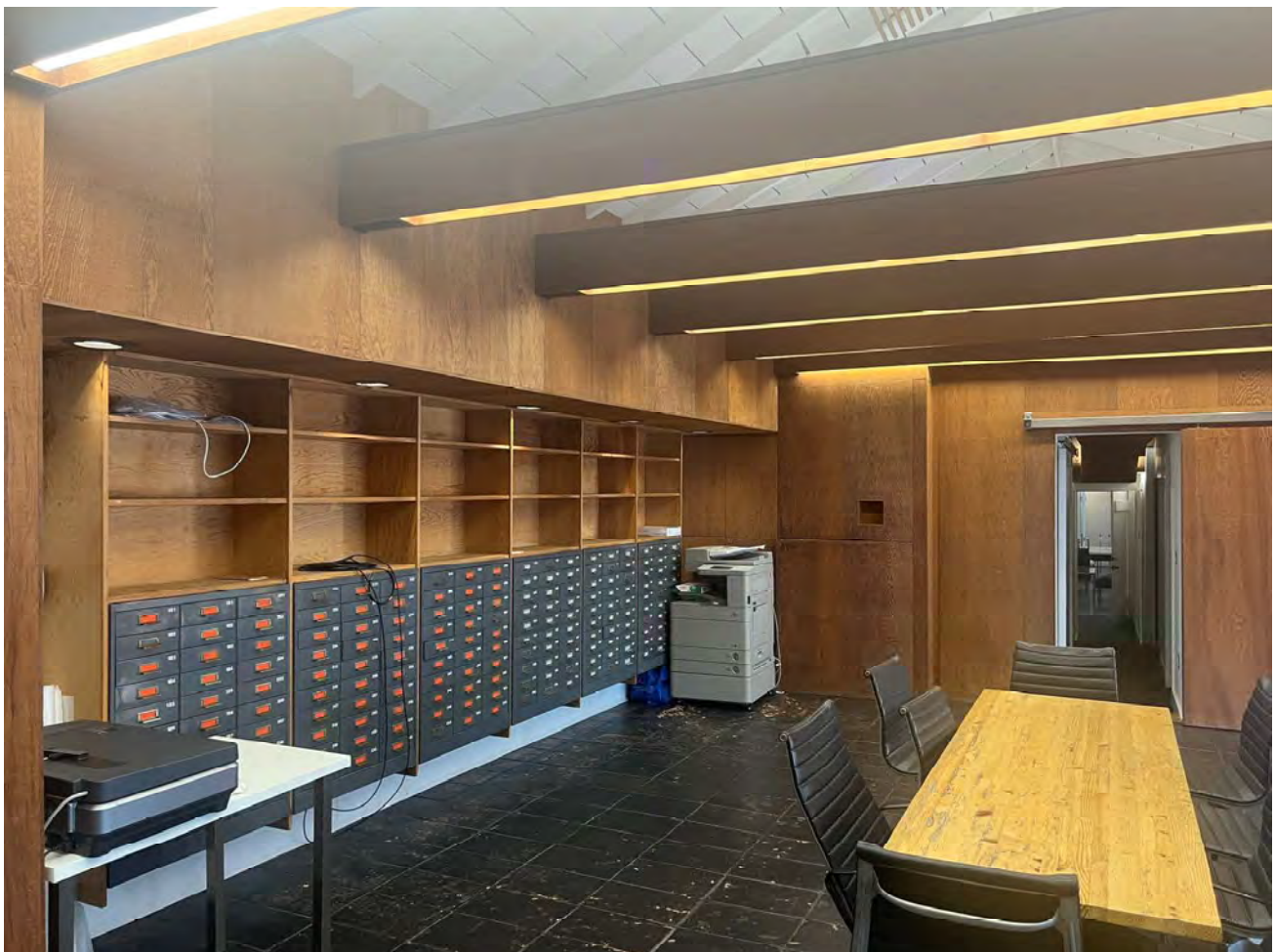


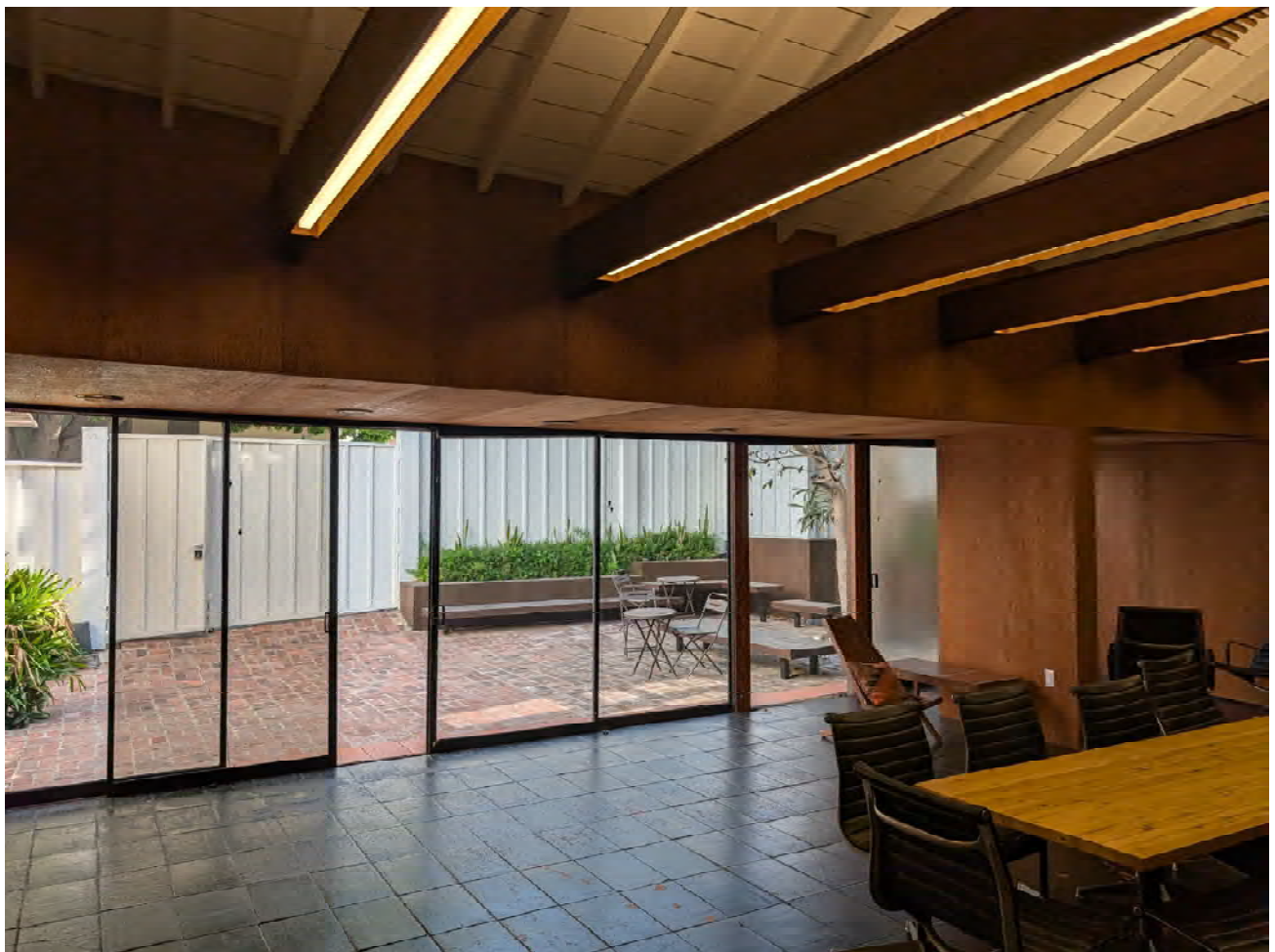


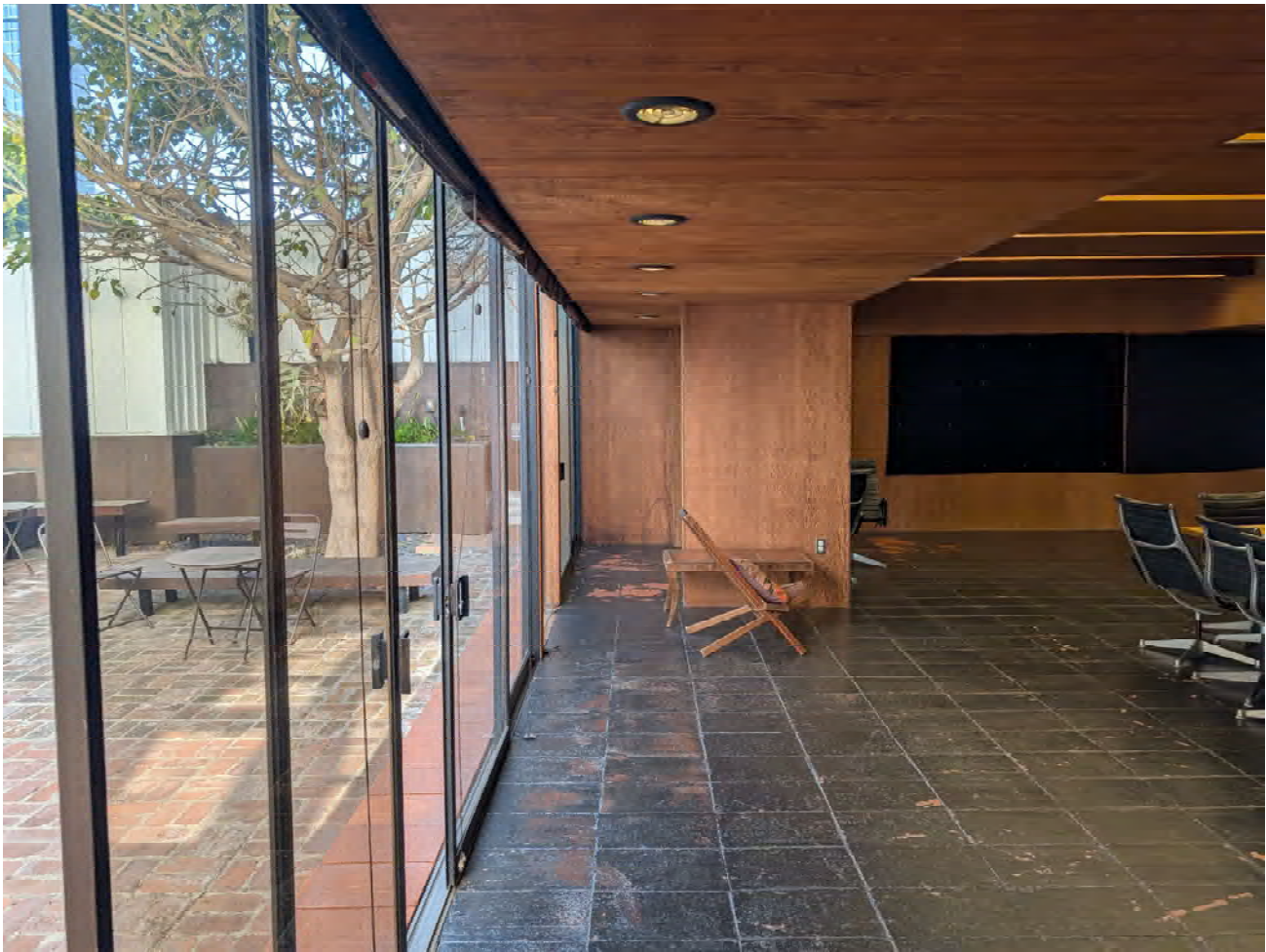




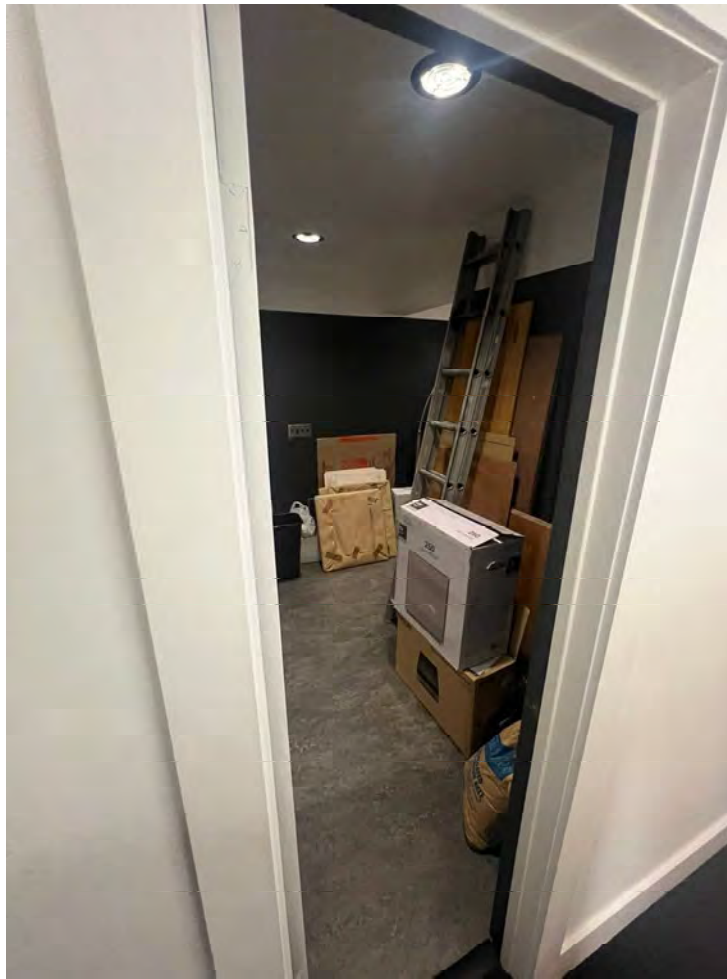






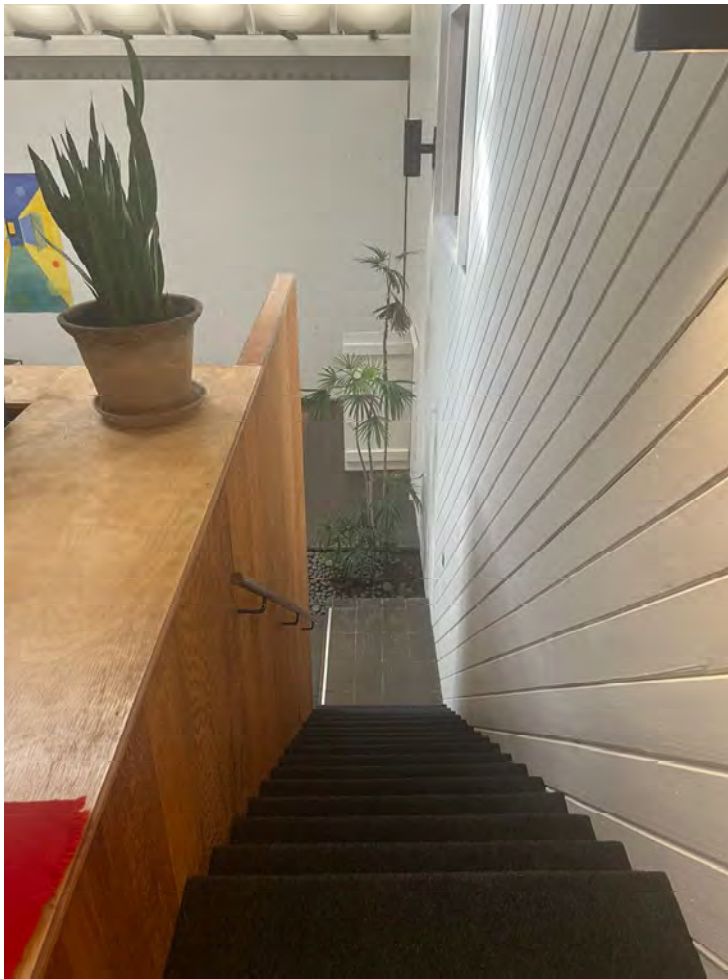


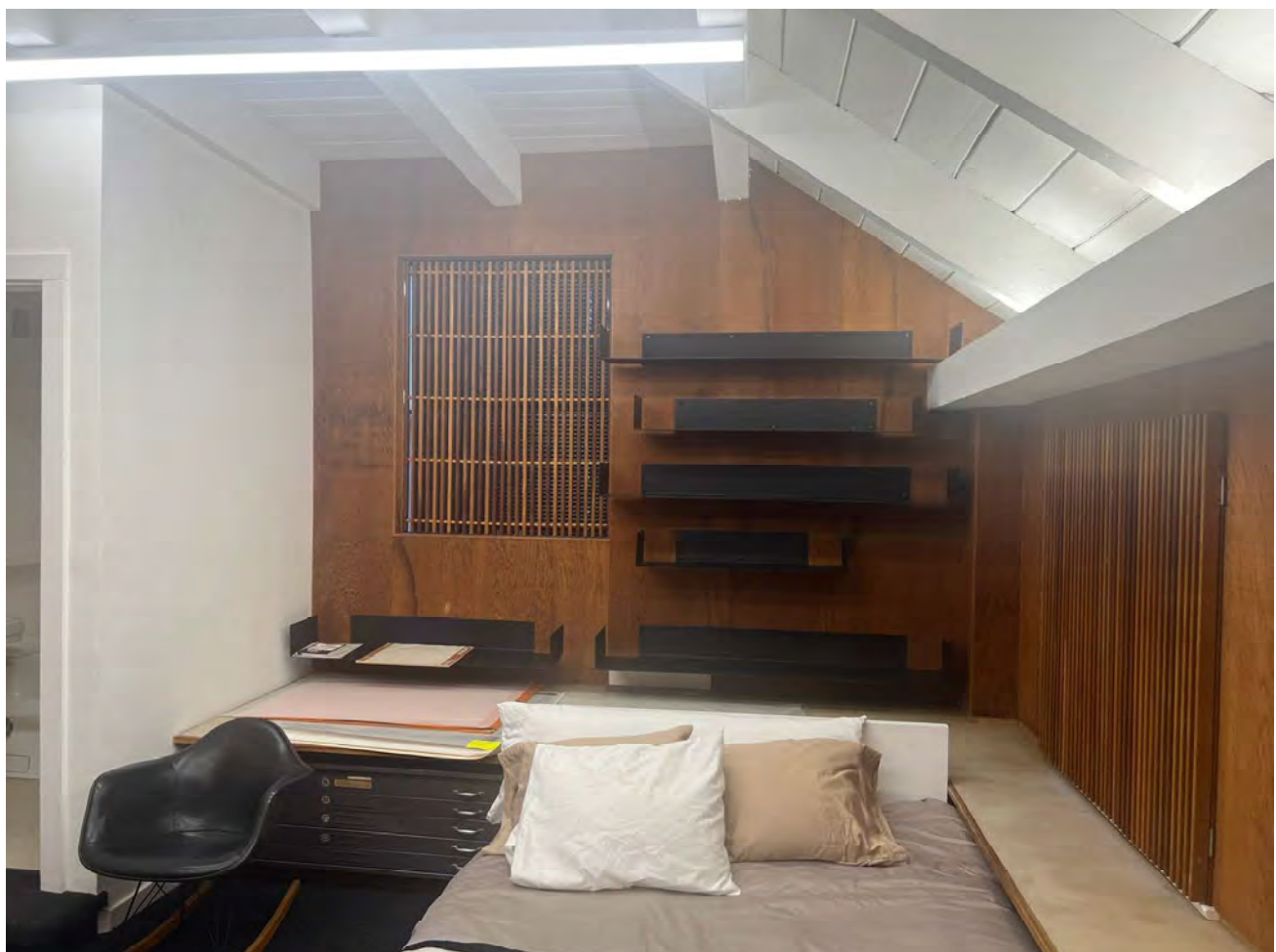










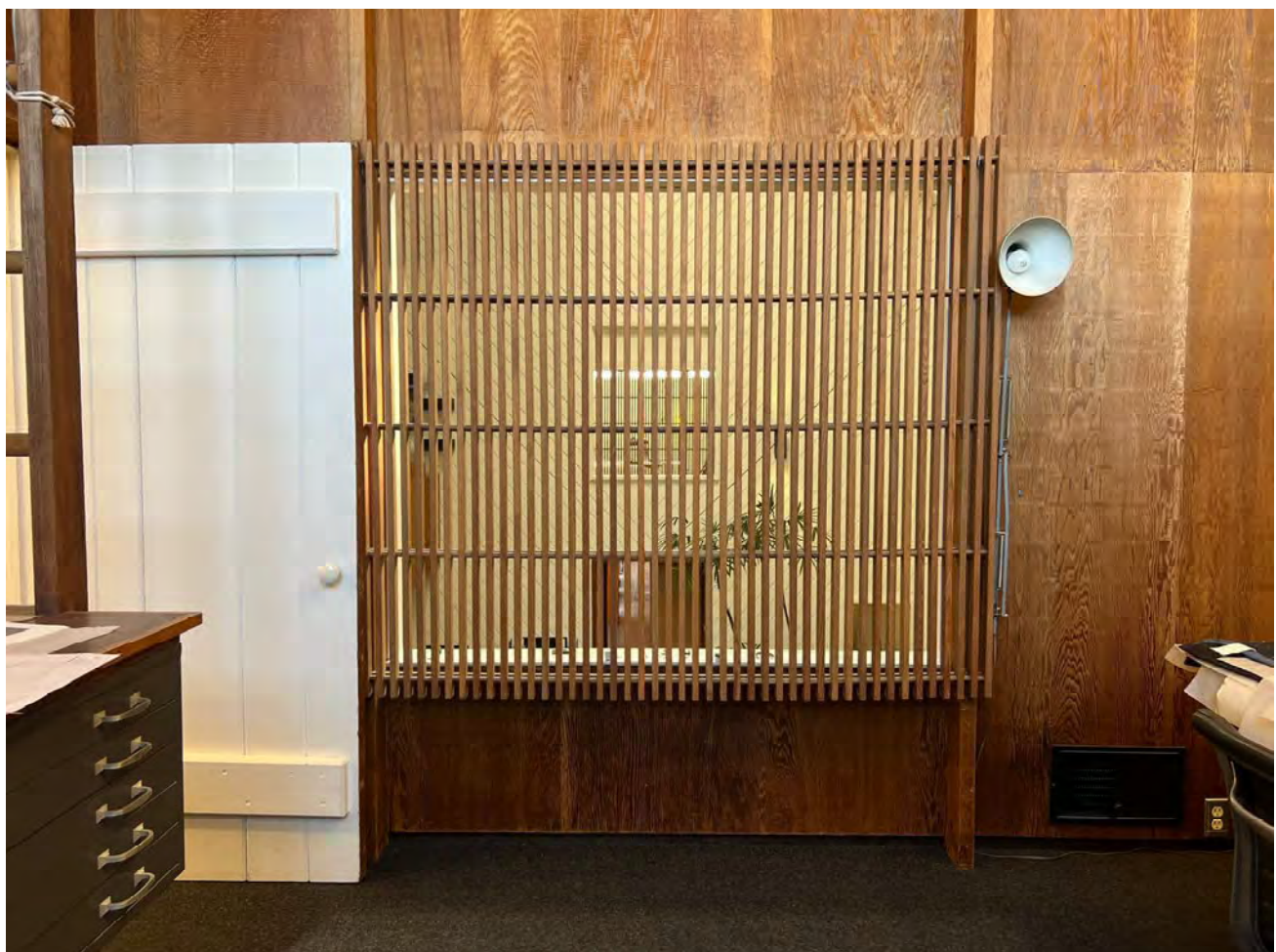


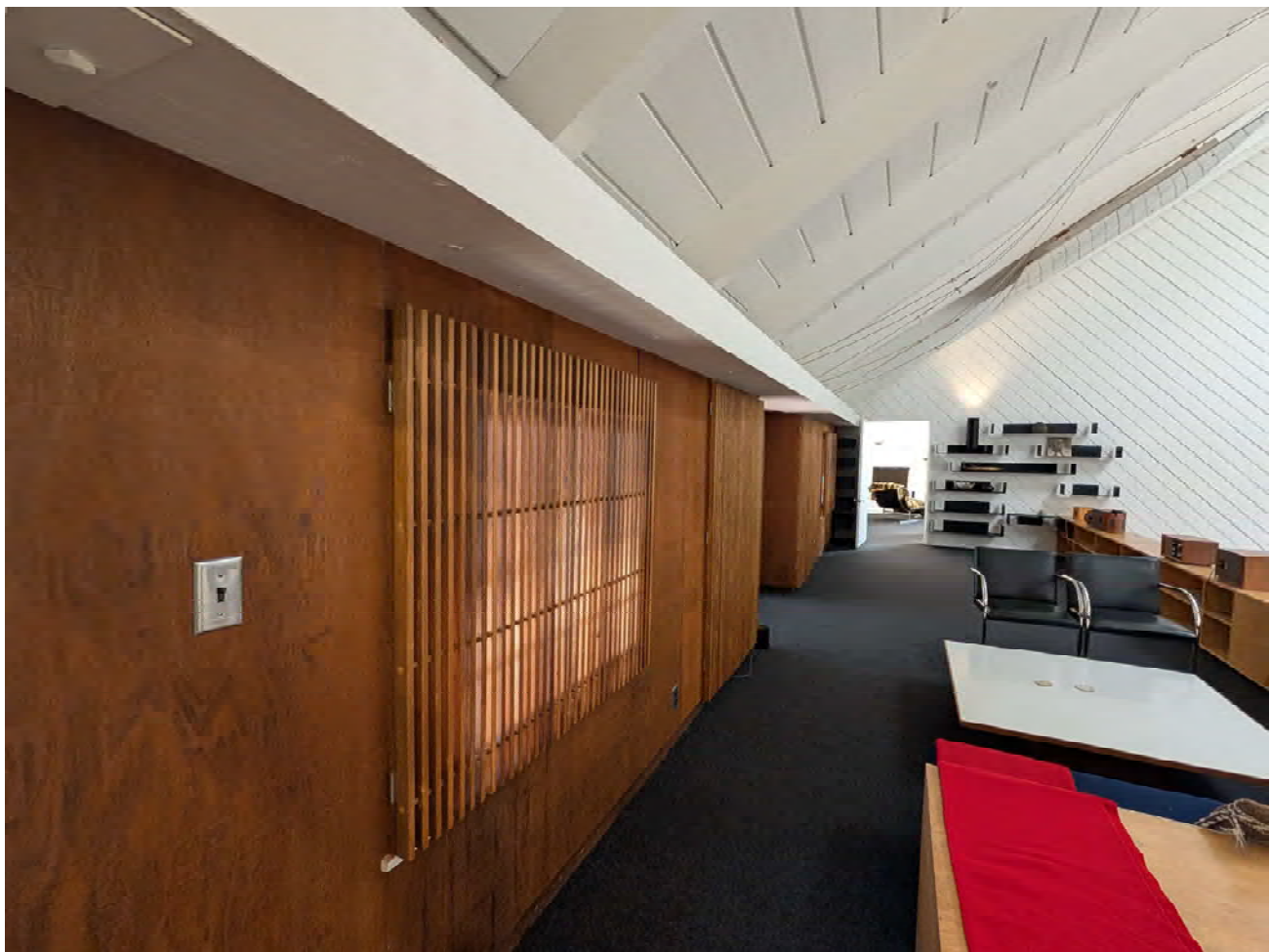
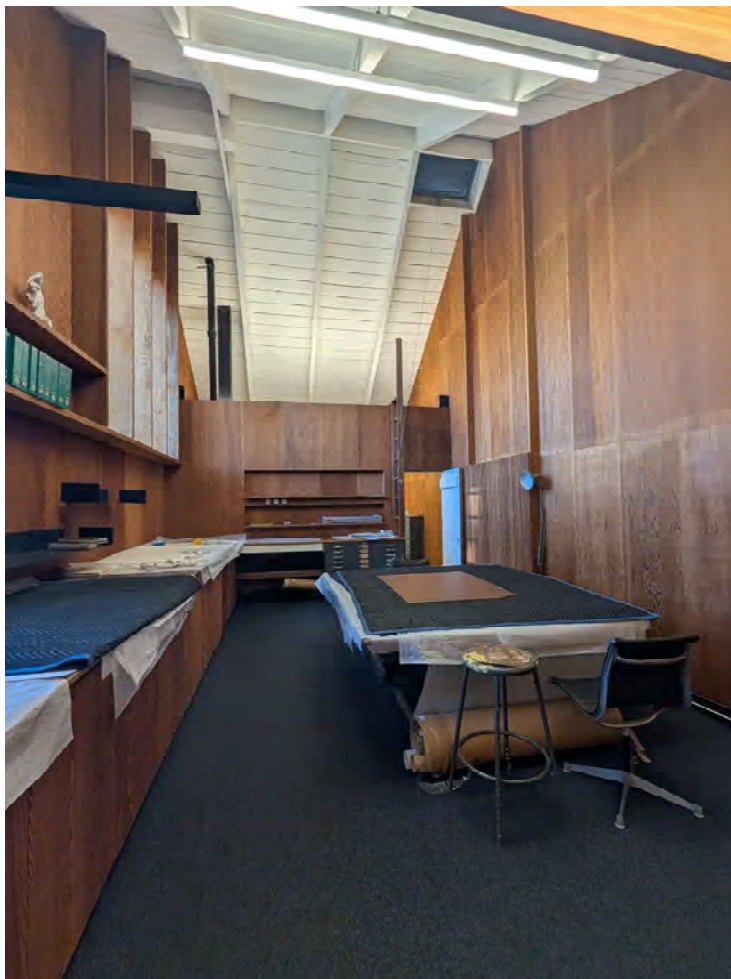




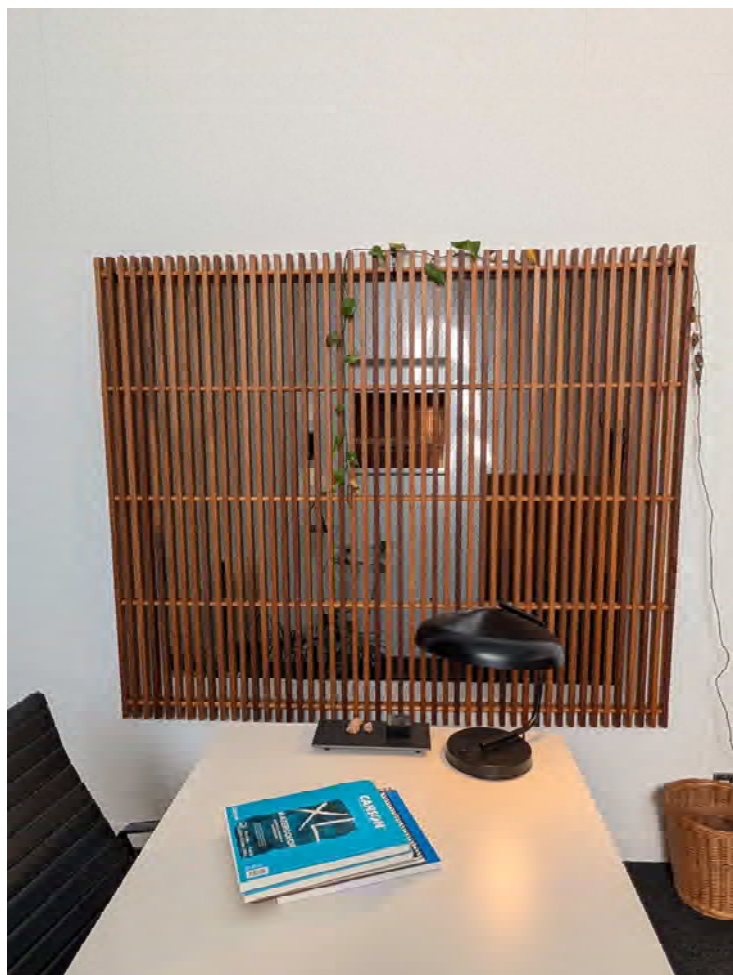




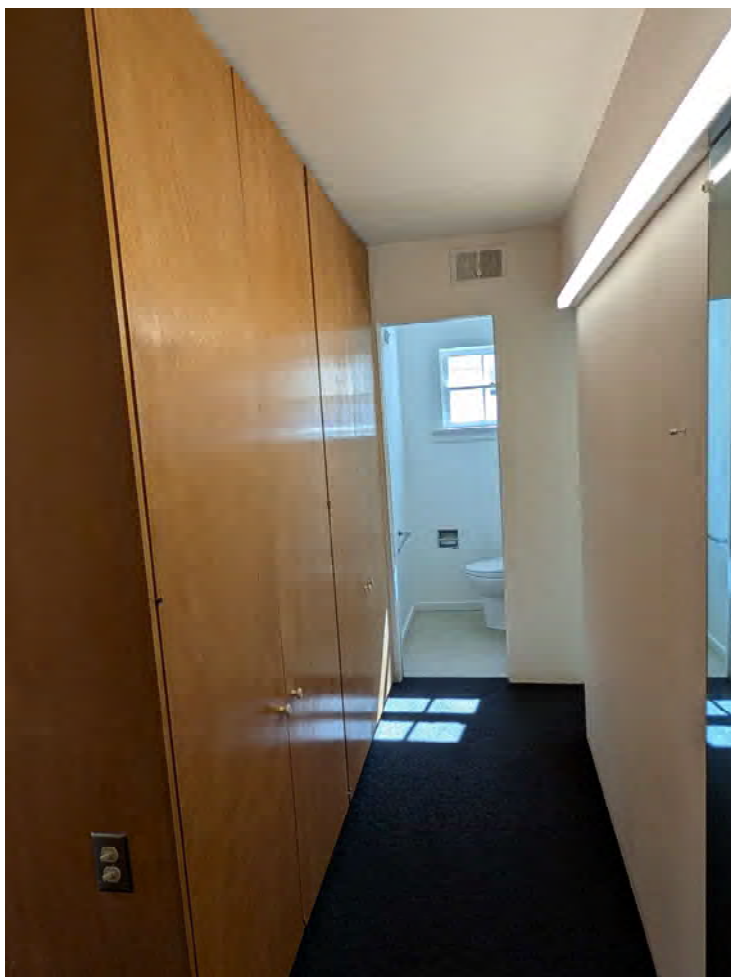




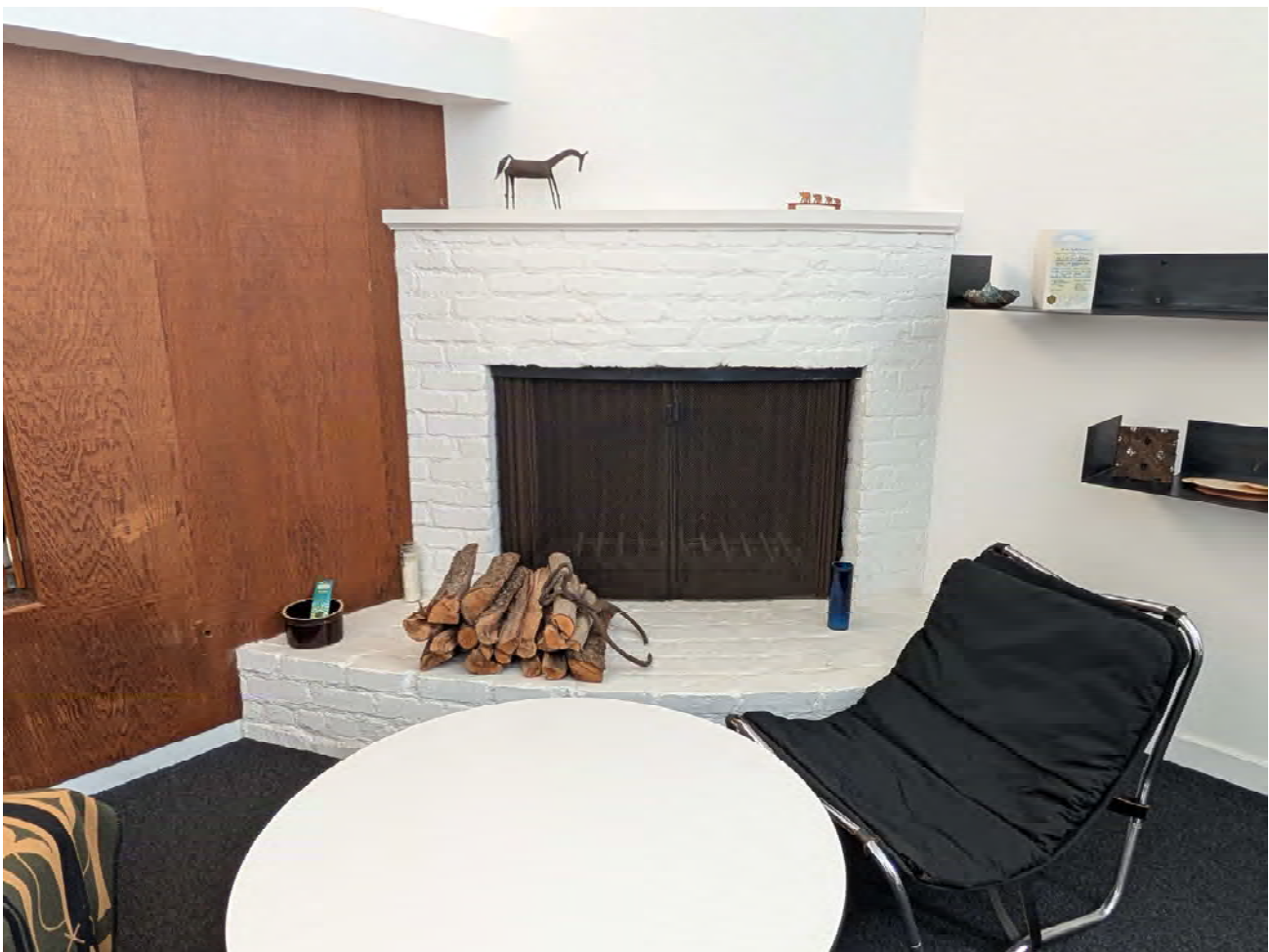










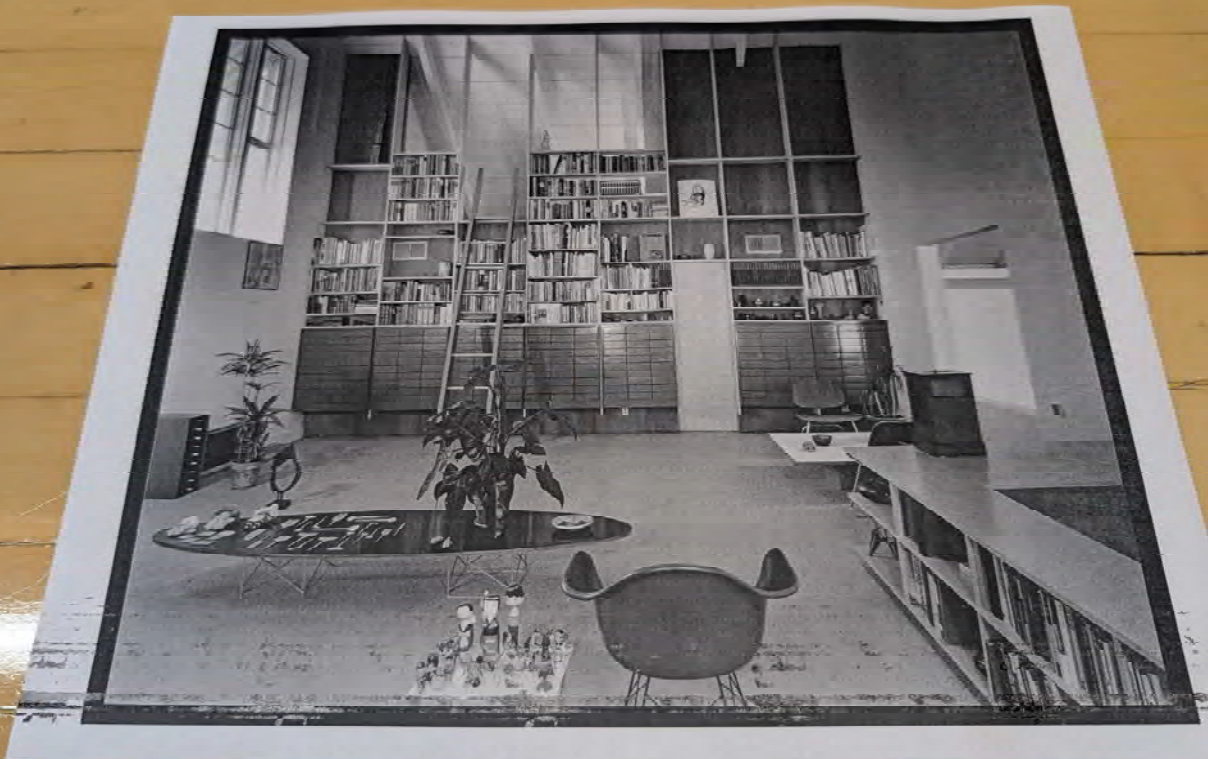




















NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS

CHC-2024-4457-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2024-4458-CE

PROJECT TITLE

The Barn

COUNCIL DISTRICT

5

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

10300-10304 W. Santa Monica Boulevard, Los Angeles, CA 90025

☐ Map attached.

PROJECT DESCRIPTION:

Designation of The Barn as an Historic-Cultural Monument.

☐ Additional page(s) attached.

NAME OF APPLICANT / OWNER:

N/A

CONTACT PERSON (If different from Applicant/Owner above)

Andrez Parra

(AREA CODE) TELEPHONE NUMBER

(213) 756-1698

EXT.

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

☐ STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

☒ CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)CEQA Guideline Section(s) / Class(es) 8 and 31☐ OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION:

☐ Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of **The Barn** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

☒ None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.☐ The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE

Andrez Parra

[SIGNED COPY IN FILE]

STAFF TITLE

Planning Assistant

ENTITLEMENTS APPROVED

N/A

FEE:

N/A

RECEIPT NO.

N/A

REC'D. BY (DCP DSC STAFF NAME)

N/A

DISTRIBUTION: County Clerk, Agency Record

Rev. 3-27-2019

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2024-4457-HCM
ENV-2024-4458-CE

HEARING DATE: August 1, 2024
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012
and teleconference (see
agenda for login
information)

Location: 10300-10304 W. Santa Monica
Boulevard
Council District: 5 – Yaroslavsky
Community Plan Area: West Los Angeles
Land Use Designation: General Commercial
Zoning: C2-1VL-O
Area Planning Commission: West Los Angeles
Neighborhood Council: Westside
Legal Description: Tract 7260, Block 33, Lot 1

EXPIRATION DATE: August 14, 2024

PROJECT: Historic-Cultural Monument Application for
THE BARN

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/APPLICANT: John Yi
Metabolic Studio LLC
2000 Avenue of the Stars, Suite 1000
Los Angeles, CA 90067

PREPARER: Sian Winship
2146 Westridge Road
Los Angeles, CA 90049

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Andrez Parra, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Barn is a one- and two-story single-family residence located on the southeast corner of Santa Monica Boulevard and Fox Hills Drive in Century City. Designed in the American Colonial Revival architectural style to resemble a New England barn, the subject property was constructed in 1949 by Marzicola Engineering as a residence and studio space for photographers Mary Mead-Maddick (1901-1997) and Tamis Loris Maddick (1898-1969). In 1965, master architect and educator A. Quincy Jones (1913-1979) took ownership of the subject property and undertook an adaptive reuse to convert the interior of the building into a Mid-Century Modern-style office and studio space. It served as his home and teaching studio until 1979. The property is currently owned by an art and research group.

Irregular in plan, the subject property is of wood frame and brick construction with wooden shiplap cladding and has a side-gabled roof with composition shingles. The roof features plexiglass skylights along the spine. The primary, northeast-facing facade is mostly symmetrical in design with a wood-slatted gate entrance suspended from sliding barn door hardware in the center. The entrance is flanked by two large squares of rough-sawn redwood with raised plastic letters reading "BARN" and "10300 SANTA MONICA BLVD" on the northern square. Above the entrance is a protruding wood-sided gabled volume. Three brick steps lead to the sliding gate entrance. On the southeast corner of the building is a large brick chimney with a cement cap. The secondary, northwest facing facade is symmetrical with a recessed entrance that has been infilled with two three-over-two fixed pane windows and a redwood panel located above three brick steps. A metal mailslot is located east of the infill and wood slatted screens over windows flank the recessed entry. On the second floor there is a tripartite multi-lite window with a centered fixed window flanked by two casement windows and two multi-lite wood double-hung windows. The rear, southeast-facing facade is similar to the northwest-facing facade but has wood paneling and double wood doors. There is a single-story protruding volume connected to the rear of the two-story portion. This volume features a composition clad gabled roof with a wooden roof-top cupola on the spine and floor-to-ceiling windows facing eastward. The southwest-facing facade of the subject property is clad in stucco and largely obscured by a large building near the property line. Fenestration across the building consists of wooden double-hung multi-lite windows with windows on the first floor covered by slatted wood-and-dowel screens. A wooden board-and-batten fence with a steep-post and wood clad entry gate surrounds the southern rear of the property. The southern enclosed patio features L-shaped planters, double-basket weave brick paving, built-in seating, a large coral tree, and a wood-slat bench.

The interior of the two-story portion of the building consists of a large double-height living room with two walls clad in diagonal wood planking at the north- and south-ends of the room. In the southeast corner, there is a bar with birch cabinets. A staircase leads to an open mezzanine gallery volume clad in rough-sawn redwood with birch cabinets that sits above the living room. The ceiling consists of exposed roof beams and wooden planking. The floor of the living room is composed of brick pavers and three floor-flush interior planters. The first-floor office, guest bedroom and bathroom, second-floor studio, and library are clad in rough-sawn redwood with rough-sawn redwood shelves and casements. The kitchen features a brick fireplace and birch cabinetry. The kitchen is divided from the dining room by a wooden counter with open shelves. A hallway leads to the rear drafting studio within the one-story volume at the rear of the two-story residence. The draft room features rough-sawn redwood paneling and cabinets on three walls, a barn door on the north wall, and the east wall that is composed of three bronze-finish sliding doors. Many of the interior windows feature wooden insert screens of slats and dowels.

Born Mary Mead in 1901 in Wissahickon, Pennsylvania, Mary Mead-Maddick was one of the first commercially successful female photographers on the west coast. Mead-Maddick studied at the Pratt Institute in Brooklyn, New York before moving to Laguna Beach, California with her first husband Stuart Herrick in 1924 to open a dry goods store. During the mid-1930s, she became increasingly involved in the local art scene and started a photography studio. By the late-1940s, Mead-Maddick, along with her second husband and long-time collaborator, Tamis Maddick, were operating the Mead-Maddick studio out of a building at 9174 Sunset Boulevard in Los Angeles (extant, altered) and, in 1949, the couple commissioned their home and studio space on Santa Monica Boulevard. Mead-Maddick became known for the composition and colors of her cover photos and portraits of postwar American women and children. Together with her husband, Mead-Maddick also photographed Hollywood stars such as Elizabeth Taylor, Deborah Kerr, Gary Cooper, Rock Hudson, and many more. At the time of Mead-Maddick's success, women photographers were rare in advertising and especially rare on the west coast given the established advertising and publishing industry on the east coast. Mead-Maddick was noted as being a world-renowned commercial photographer by the time of her death. Mead-Maddick passed away in Indio, California in 1997 at the age of 96.

Archibald Quincy Jones was born in Kansas City in 1913 before moving to Southern California in 1919 to live with his grandparents. After earning his bachelor of architecture from the University of Washington in 1936, Jones returned to Los Angeles and worked for Douglas Hannold, Burton Schutt, and Raphael Soriano. From 1942-1945, he served in the U.S. Navy. After World War II, Jones founded his own practice and partnered with various others such as Whiney Smith and Edgardo Contini for the Crestwood Hills residential development. In 1950, he formed a partnership with Frederick Emmons that lasted nineteen years and produced many residential, commercial, and institutional buildings. Beginning in 1952, Jones became a Visiting Critic and Lecturer in the University of Southern California (USC) School of Architecture, where he would also later serve as dean from 1975-1978. In 1960, he was hired by architect William Pereira to help plan the City of Irvine and implement many greenbelt and garden city planning principles. Throughout his professional career and partnerships, Jones was awarded numerous awards and citations, including being elevated to the American Institute of Architects Fellowship, and was noted for his contributions to design and education across the field of architecture. Notable works by Jones include the Arens House (1949, Historic-Cultural Monument #720); the Schott House (1948, HCM #682); The Jones and Emmons Building (1955, HCM # 696); The Weckler House (1950, HCM #635); The Haas House (1950, HCM #633); the Warner Bros. Records Building in Burbank (1975); the USC Annenberg School of Communications (1979, HCM #1057); other USC, University of California, and California State University buildings and master plans; and a number of contributors to the Balboa Highlands Historic Preservation Overlay Zone notable for its concentration of Mid-Century Modern single-family residences among many more. Jones passed away in Los Angeles in 1979 at the age of 66.

The subject property has undergone a number alterations over the years including the relocation of the entrance to Fox Hills Drive, the addition of sawed redwood panels, the removal of a cupola and addition of skylights, the addition of roof vents and radiant heat floor slabs/brick floor, the addition of an enclosed garden, the enclosure of the carport, the planting of fifty trees, and the redesign of the interior along with removal of non-structural partition walls in 1965; the addition of hardscape and benches for the rear patio in 1991; the installation of landscaping in 1992; an interior remodel to convert a closet into a powder room, construction of non-bearing walls to create a hallway, and the installation of interior non-load bearing furring partitions in 2010; the addition of a retaining wall on the rear yard in 2011; and installation of a locking entrance screen on the Fox Hills Drive entrance in 2020. Additionally, drawings suggest exterior screens on the east-facing facade were added circa 1972.

In 2023, the subject property was listed in the National Register of Historic Places as the home and studio of photographers Mary Mead-Maddick and Tamis Maddick from 1949 to 1965 and the home and teaching studio of master architect A. Quincy Jones from 1965 to 1979. The subject property was also identified as eligible for local listing through the citywide historic resources survey, SurveyLA, as the long-standing former home and studio of master architect A. Quincy Jones.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

BACKGROUND

On July 15, 2024, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete.

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name: The "Barn"		Former residence of notable person(s)	
Other Associated Names: Mead-Maddick Studio and Residence; A. Q Jones Residence #3; The Barn			
Street Address: 10300W. Santa Monica Boulevard		Zip: 90025	Council District: 51
Range of Addresses on Property: 10300-10304 W. Santa Monica Bl.		Community Name: West Los Angeles	
Assessor Parcel Number: 4319009030220	Tract: 7260	Block: 33	Lot: 1
Identification cont'd: N/A			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
	<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature	
Describe any additional resources located on the property to be included in the nomination, here:			
N/A			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1949; 1965	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? None
Architect/Designer: Criag Ellwood/Marzicola; A. Quincy Jones, FAIA	Contractor: Marzicola Engineering	
Original Use: Photo Studio & Residence/Architecture Studio & Res	Present Use: Residential	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: American Colonial Revival		Stories: 2	Plan Shape: L-shaped
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Brick	
CLADDING	Material: Wood clapboards	Material: Brick	
ROOF	Type: Gable	Type: Select	
	Material: Composition shingle	Material: Select	
WINDOWS	Type: Double-hung	Type: Casement	
	Material: Wood	Material: Wood	
ENTRY	Style: Centered	Style: Recessed	
DOOR	Type: Sliding glass	Type: Sliding glass	

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.	
	Please see separate document as part of Statement A.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input checked="" type="checkbox"/>	Listed in the National Register of Historic Places
<input type="checkbox"/>	Listed in the California Register of Historical Resources
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)
<input type="checkbox"/>	Contributing feature Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by an historic resources survey(s)
	Survey Name(s): SurveyLA 2012
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input type="checkbox"/>	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
<input checked="" type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input checked="" type="checkbox"/>	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: John Yi		Company: Metabolic Studio	
Street Address: 2000 Avenue of the Stars, No 1000		City: Los Angeles	State: CA
Zip: 90067-4700	Phone Number: 310-209-4560	Email: jyi@metabolicstudio.org	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: John Yi		Company: Metabolic Studio	
Street Address: 2000 Avenue of the Stars, No 1000		City: Los Angeles	State: CA
Zip: 90067-4700	Phone Number: 310-209-4560	Email: jyi@metabolicstudio.org	

Nomination Preparer/Applicant's Representative

Name: Sian Winship		Company: Independent Preservation Consultant	
Street Address: 2146 Westridge Road		City: Los Angeles	State: CA
Zip: 90049	Phone Number: 310-560-6436	Email: sianwinship@gmail.com	

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|---|---|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

✓	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
✓	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
✓	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name:

Date:

Signature:

SIÂN L. WINSARP 7-12-24 *[Signature]*

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

STATEMENT A: PROPOSED MONUMENT DESCRIPTION

The Barn is eligible for designation as a City of Los Angeles Historic Cultural Monument (HCM). The following describes the setting, architectural description, alterations, and character-defining features of this proposed HCM.

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 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 December 2023, the parcels directly west of the Barn are under construction 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.

Architectural Description

10300 W. Santa Monica Boulevard is a Colonial Revival-style building resembling a traditional New England barn with Mid-Century Modern details.

East Façade

The main/east façade of the Barn’s 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.

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.

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.

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 stucco 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. 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 ½" common brick pavers that are also used in the entry vestibule, kitchen, dining room, hallway, drafting studio, and patio 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 ½" 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 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
- Horizontal 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
- Prominent, 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
- 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 |

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

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).
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

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.

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

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.

On the interior, Jones significantly reconfigured the living quarters, 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. Sewell Jones 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 un-housed individuals camping there.

STATEMENT B: STATEMENT OF SIGNIFICANCE

The Barn is eligible for designation as a City of Los Angeles Historic Cultural Monument (HCM) under criterion 2 for its association with historic personages in art and architecture. First, it was the home and studio of renowned commercial photographers Mary Mead Maddick and Tamis Maddick. Mary Mead Maddick was one of the top-five commercial photographers in the business, and the only successful woman commercial photographer in Los Angeles. Second, the Barn is also eligible for designation as a City of Los Angeles Historic Cultural Monument (HCM) under criterion 2, as the home and teaching studio of master architect and educator, A. Quincy Jones, FAIA. The Barn is also eligible for designation as a City of Los Angeles Historic Cultural Monument (HCM) under criterion 3 and as a rare example of Jones' adaptive reuse of a pre-existing building in the Mid-Century Modern style, demonstrating key elements of his design ethos. The 1949 to 1965 period of significance incorporates the years the Mead-Maddick photography studio occupied the building (1949-1965) and the years A. Quincy Jones, FAIA, occupied the building (1965-1979).

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.

The Barn is also eligible for designation under criterion 3, as a rare and intact example of an adaptive reuse project by the master Architect, A. Quincy Jones. 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 is also an exceptional property whose period of significance continues within the past fifty years.

The following provides additional detail and context regarding how the Barn satisfies Criterion 2 and Criterion 3.

Criterion 2: Associated With Historic Personages in Art and Architecture

The following provides a brief history of the community of West Los Angeles/Century City, Mead-Maddick Photographers, A. Quincy Jones, FAIA, 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. This subdivided parcel was part of the land associated with the first people: the Gabrielino/Tongva/Kizh. Historically, the Gabrielino/Tongva/Kizh were not a single “tribe,” but a collection of lineages (a group of families with a common ancestor) that shared a common Uto-Aztecan language, culture, religion, and lifestyle that distinguished them from neighboring groups. Villages were politically autonomous and largely organized through shared kinship ties.⁷ While it is difficult to estimate their population over time, evidence suggests that at the time of European contact in the 1500s there may have been more than fifty to one hundred mainland villages in Southern California reflecting a range in population sizes.⁸ Successive waves of settlers—the Spanish, the Mexicans and the Americans—resulted in the loss of title(s) to their ancestral lands as well as the disenfranchisement of the Native Americans.

As early as 400 AD, a communal spring, Kuruvunga, just two miles west of present day 10300 W. Santa Monica Boulevard was associated with Tongva Peoples and later associated with the Kuruvungna village.⁹ It is now known as the Kuruvungna Village Springs, which is a designated California Registered Landmark Site No. 522.¹⁰ In 1975, human remains were discovered on site during a school construction project which abuts the Springs. During the 1980s, archeologists noted that remnants of the village were located throughout the area. In 2013-14, ancestral remains and artifacts were again unearthed and ceremoniously reinterred on the north hill of Kuruvungna.¹¹

At the beginning of the 20th Century, 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 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.

⁷ Lowell John Bean and Charles R. Smith, “Gabrieliño,” in *California*, ed. Robert F. Heizer, vol. 8, *Handbook of North American Indians*, ed. Robert F. Sturtevant (Washington, DC: Smithsonian Institution, 1978): 538-549, 538; Donn R. Grenda and Jeffrey H. Altschul, 128-129.

⁸ Bean and Smith, 540; Heather Valdez Singleton, “Surviving Urbanization: The Gabrielino, 1850-1928,” *Wicazo Sa Review* 19, no. 2, *Colonization/Decolonization*, 1 (Autumn 2004): 49-59, 50.

⁹ Sapphos Environmental, Inc., *Historic Resources Survey Report: West Los Angeles Community Plan Area*, August 15, 2012, 5.

¹⁰ Gabrielino Tongva Springs Foundation, http://gabrielinosprings.com/wpsite/?page_id=385 (accessed October 2, 2023).

¹¹ Gabrielino Tongva Springs Foundation, http://gabrielinosprings.com/wpsite/?page_id=385 (accessed October 2, 2023).

Janss Investment Company was a vertically integrated development company that purchased and subdivided land, designed and built houses, and advertised and sold properties.¹² Like many developers, Janss reserved large parcels along thoroughfares for commercial use and in service to their residential neighborhoods.¹³ 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.¹⁴ 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."¹⁵ 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.¹⁶ 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.

Mead-Maddick Photographers

10300 W. Santa Monica Boulevard was commissioned by husband-and-wife commercial photographers, Mary Mead Maddick (1902-1997) and Tamis Loris Maddick (1898-1969). Mead and Maddick appear to have combined forces for business in the mid-1930s, becoming the Mead-Maddick studio. Mary Mead Maddick was one of the very few women to be an active and successful commercial photographer, and the only successful female commercial photographer in Los Angeles.¹⁷

According to Naomi Rosenblum, author of *A History of Women Photographers*, women photographers were fairly rare in advertising, and women photographers on the west

¹² Sapphos Environmental, Inc., *SurveyLA Historic Resources Survey Report: West Los Angeles Community Plan Area*, August 15, 2012, 8.

¹³ 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.

¹⁴ 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, 2001, <https://www.latimes.com/archives/la-xpm-1991-07-22-ca-44-story.html> (accessed May 30, 2023).

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

¹⁶ Ibid.

¹⁷ A review of city directory listings of commercial photographers, show no female names listed.

coast were especially rare—given the established advertising and publishing industry on the east coast.¹⁸ Mary Mead Maddick was credited with being one of the top five commercial photographers in the world.¹⁹

Mary Mead Maddick (nee Mary Mead) 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. After her studies, 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 is credited as one of the early innovators and early participants in the Laguna Arts Festival and Pageant of the Masters.²⁰

During the mid-1930s, Mary Mead Herrick divorced Stuart Herrick and established a Laguna Beach photography studio. She appears to have met her future collaborator and husband, Tamis Maddick, around this time. Tamis, South African by birth, and a former teaching tennis pro, turned to photography in the early 1930s after an accident ended his sports career.²¹

In February-March of 1939, Mary Mead Herrick's art 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 Sunday newspaper supplement, *Parade*. A cover photo for *Look* magazine in 1941 is largely credited with catapulting the couple's photographic careers.²³ Many of these early covers involved children and live animals photographed in studio as well as on location.

The 1936 release of Kodachrome color film by the Eastman Kodak Company, was a game changer for photographers. As described in *Good Pictures: A History of Popular Photography*, "photographers had to learn to see the world in terms of hue and color contrast, rather than just tonal values...this had the greatest impact on portrait photography, where it was necessary to separate the subject distinctly from the

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

¹⁹ "Mary Maddick, 98," *The Desert Sun*, December 30, 1997, 1.

²⁰ "Expert Promoting Big La Quinta Art Festival," *The Desert Sun*, February 17, 1983, 22.

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.

background...Contrasting colors became prominent regardless of their relative sharpness or brightness.”²⁴

During the late 1940s, Mead-Maddick was operating out of a building at 9174 Sunset Boulevard in Los Angeles. In 1949, the couple decided to build a home and studio, purchasing the property at 10300 W. Santa Monica Boulevard. It was at Mary MeadMaddick’s direction that the design of 10300 W. Santa Monica Boulevard take the form of a traditional New England barn.²⁵ The double-high space within provided a flexible and open area for staging photographic set ups. The one-story volume at the south end of the property was used for storage of props, and the building held a series of dark rooms for processing photographs. The northern rooms on the first floor were used as a reception area, office, and dressing room for models. Residential quarters were relegated to the rooms at the southern end of the two-story volume.

The studio at 10300 W. Santa Monica Boulevard was associated with Mead-Maddick’s most prolific period as commercial photographers—when the couple became known for their cover photos portraying idealized postwar American women and children (see Figure 1). Although Mead-Maddick were portraitists, rather than fashion photographers, their images featured wholesome beauties styled for maximum graphic impact on the newsstand, rather than exotic models in avant-garde clothes.

After World War II, color photography was the dominant art form in advertising and publishing. In 1946, 200 magazines aimed at the masses were started in the United States.²⁶ Many of these new magazines targeted women charged with homemaking and child-rearing duties. Among the new forms of magazines for women were the Sunday supplements, such as *Parade*. *Parade* was a color tabloid appearing in the Sunday editions of suburban newspapers (at the time, published only in black and white). By 1959, *Parade*’s circulation was 10-million readers.²⁷

Mead-Maddick’s portraiture and art direction talent was just what publishers were looking for: a compelling cover was key to sales. In particular, the hyper-close, and highly art directed headshots of Mead-Maddick featured models looking directly into the camera lens, and hence, directly at the magazine buyer, and broke through the clutter of longer perspective images typically featured on covers.

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.”²⁸ Clothes for the picture would be

²⁴ Kim Beil, *Good Pictures: A History of Popular Photography*, (Stanford, CA: Stanford University Press, 2020), 169.

²⁵ There is some evidence that the Barn was painted in traditional red and white during this period, however, no photographs from the Mead-Maddick period have been located.

²⁶ Magforum. “Timeline: A History of Magazines.” <http://www.magforum.com/time.htm> (accessed November 2, 2022).

²⁷ “Arthur H. Motley Dies at 83; Parade Magazine Publisher,” *The New York Times*, May 31, 1984, B10.

²⁸ Rob Jakobsen, “Pictures By Experts Offer Valuable Guide,” *Los Angeles Times*, October 15, 1950, B3.

specially made and props and sets all styled for color selection. All of this was prepared at the Barn studio.

10300 W. Santa Monica Boulevard's proximity to 20th Century Fox Studios and Beverly Hills was likely a selling point for Mead-Maddick. 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, Lucille Ball, and many others.

During their time at 10300 W. Santa Monica Boulevard, Mary and Tamis maintained vacation homes in Laguna Beach and the Palm Springs area. The Barn, however, was their *primary residence* and *primary studio space* during their most productive period: from the late 1940s, through the 1950s, and into the early 1960s when they photographed hundreds of women and movie stars for popular magazine covers. In 1965, with Tamis in failing health, the couple decided to sell the Los Angeles studio and relocate to the desert.

Tamis Maddick passed away in 1969. Mary Mead Maddick died in 1997.

A. Quincy Jones, FAIA (1913-1979)

Archibald "Archie" Quincy Jones 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.²⁹

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.³⁰ 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.

²⁹ 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.

³⁰ *Ibid.*, 182.

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 and professional functions at the campus and at the Barn.³¹ 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."³²

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."³³ 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."³⁴ When someone told them about the large building at 10300 W. Santa Monica Boulevard, they bought it in 1965 after just one viewing.³⁵

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."³⁶ Sam Hurst, former Dean of the USC School of Architecture remembered how "Quincy opened the Barn to college classes, entertaining the next

³¹ Ibid., 185.

³² A. Quincy Jones Papers, Special Collections, University of California, Los Angeles, Box 4368, Folders 3-9.

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

³⁴ Kim Blair, "Keeping Up with the Joneses: It Means Living in a Barn," *Los Angeles Times*, December 1, 1967, E1.

³⁵ Ibid.

³⁶ Art Seidenbaum, "A Quincy Jones: A Legacy of Designing With Nature," *Los Angeles Times*, August 12, 1979, S99.

generations of architects as if they would really inherit the local earth.”³⁷ Students in the studio attended classes there four afternoons per week.³⁸

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.

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.”³⁹

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.⁴⁰ 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.⁴¹ The Society of Architectural Historians/Southern California Chapter toured the house in 1993.⁴² 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.

³⁷ Ibid.

³⁸ “Barn on the Boulevard,” *Progressive Architecture*, May 1966, 142.

³⁹ Blair, “Keeping Up with the Joneses.”

³⁹ Seidenbaum, “A Quincy Jones: A Legacy of Designing With Nature.”

⁴⁰ Fisher and Berley, “A Quincy Jones: A Brief Shining Moment,” 185.

⁴¹ Letter from Elaine K. Sewell Jones to Emmet L. Wemple, dated September 4, 1991.

⁴² “An Afternoon At the Barn,” *Society of Architectural Historians/ Southern California Chapter News*, Vol.16., No.5 (March 1993), 1.

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."⁴³ 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, 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.⁴⁴ 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."⁴⁵ As such, Jones' tenure as dean bookended Gallion's approach to a practical modern architectural pedagogy at USC.

In summary, the Barn is eligible as a City of Los Angeles Historic Cultural Monument under Criterion 2 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 historic personages are significant in their own rights. 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.

⁴³ 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.

⁴⁴ Fisher and Berley, "A Quincy Jones: A Brief Shining Moment," 173.

⁴⁵ Ibid., 185.

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, qualifies under Criterion 2. No other extant property associated with Jones represents the fullness of his career. Additionally, the Barn retains sufficient integrity to convey its historic significance.

Criterion 3: Architecture and the notable work of an architect whose individual genius influenced his or her age.

The Barn is eligible under Criterion 3 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 Barn represents a notable work of a master architect and educator, A.Q. Jones, FAIA, whose individual genius has influenced his age.

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, Johnnie 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.⁴⁶

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.⁴⁷

Marzicola Engineering was founded by John W. Marzicola (1917-2012) in 1945 as a general contracting firm.⁴⁸ After obtaining his general contracting license, John W.

⁴⁶ Neil Jackson, *Craig Ellwood* (London, UK: Lawrence King Publishing, 2002), 26.

⁴⁷ Jackson reached this conclusion based on correspondence with Ellwood's nephew Warren Thompson.

⁴⁸ 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

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.”⁴⁹

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 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.⁵⁰

The association between the Burke brothers and the Marzicola brothers lasted a very short time.⁵¹ The Barn is, therefore, the first known built work that the man who would become Craig Ellwood was involved in—although it is not in the avant-garde Modern style that would become Ellwood’s signature design ethos. Ellwood’s most famous Mid-Century Modern residences include the Rosen Residence (910 Oakmont Avenue, Los Angeles, extant), the Epstein Residence (401 N. Cliffwood Avenue, Los Angeles, extant) and many others.

Ellwood would go on to become one of the most celebrated Mid-Century Modern architects and is considered a master architect for his contributions to John Entenza’s Case Study House Program. Ellwood’s modern architecture honors design principles and materials like those used by Mies van der Rohe. However, unlike other architects in the Case Study House Program, Ellwood did not emerge fully formed and fully steeped in Modernism as a result of a formal education. Author, Neil Jackson, attributes Ellwood’s interest in Modern architecture to his 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. Ellwood’s design of 10300 W. Santa Monica Boulevard was at the behest of the client and appears to have been part of the personal and architectural identity crisis that caused him to reinvent himself, rename himself, and become a practitioner of modern architecture. Johnnie Burke officially

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-24.⁴⁸

⁴⁹ Jackson, *Craig Ellwood*, 24.

⁵⁰ *Ibid.*, 26.

⁵¹ 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.⁵¹ 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.

changed his name to Craig Ellwood on October 5, 1951, less than two years after completing the design for the American Colonial Revival style barn for Mead Maddick.

During Ellwood's storied career as a post-and-beam Modernist, he was widely published in the architectural trade magazines. His Case Study House #16 (1811 N. Bel Air Road, Los Angeles, extant) was designated as Historical Cultural Monument #1147 in 2017 and his Courtyard Apartments (1570 La Baig Avenue, Los Angeles, extant) was also designated in 2005. SurveyLA has identified nine Craig Ellwood designed residential properties as potentially individually eligible for designation at the local, state, or national level.

In 1977, Craig Ellwood closed his practice and retired to Italy.

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 some of its partitions and many of the finishes. 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."⁵² 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."⁵³

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

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.⁵⁴

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

⁵² A. Quincy Jones Papers, Special Collections, University of California, Los Angeles, Box 4308, Folders 3-9.

⁵³ MacMasters, "A Flexible Answer to A Special Problem."

⁵⁴ Elaine K. Sewell Jones (ed.), *A. Quincy Jones: The Oneness of Architecture* (Tokyo, Japan: Process, 1983), 70.

architectural publications. It was featured as an exemplar of a traditional building type, a barn, that had been redesigned to yield a more modern spatial experience using modern materials and interior finishes; the juxtaposition of the modern architectural language with the traditional barn form was the essence of its design. 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.”⁵⁵

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.”⁵⁶

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.

Equally intriguing, was what Jones chose *not* to alter at the Barn such that the building retains many of the character-defining features of American Colonial Revival architecture. Specifically, all of the building’s original double hung, divided light wooden windows have been retained on the first and second floors. Although the wooden privacy/security screens on the first floor were added by Jones, the double hung divided light wooden windows on the second floor are clearly visible on the east, north, and south elevations. The windows are also visible from the interior on the first and second floors.

The prominent brick chimney, associated with the American Colonial Revival style, retains its natural brick color, and the cupola that once appeared on the two-story volume was moved to the one story volume during Jones’ installation of skylights in the former studio space. Lastly, Jones’ minimal exterior alterations resulted in the retention of symmetry on the east and north facades. As a result, Jones’ adaptive reuse of the Barn purposefully retained key elements of the American Colonial Revival style on the exterior, and continues to read as an American Colonial Revival style barn with Mid-Century Modern architectural details.

⁵⁵ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles*, (Salt Lake City, UT: Gibbs Smith, Publisher, 2003), 143.

⁵⁶ Sam Hall Kaplan, “Quincy Jones, the Architect and His Legacy,” *Los Angeles Times*, March 26, 1988, D1.

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."⁵⁷

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 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.

American Colonial Revival Architecture⁵⁸

American Colonial Revival describes a varied style that combines a number of architectural features found throughout the American Colonies, particularly in New England. The style has neither the strict formality of the Georgian Revival nor the decorative embellishments of the Neo-Classical Revival, although it sometimes incorporates aspects of Dutch colonial architecture, such as the gambrel roof. American Colonial Revival buildings are typically one- or two-stories in height, and are sometimes symmetrical but frequently asymmetrical, with rectangular, L-shaped, or irregular plans. They typically feature side gable or cross gable roofs, sometimes with gabled dormers; exterior walls clad in horizontal wood siding and occasionally brick; prominent brick chimneys; double hung, divided light wood sash windows, usually with louvered wood shutters; paneled wood doors, sometimes with sidelights, transom lights or fanlights; and restrained use of Classical details. Some American Colonial Revival houses have small, pedimented porches, while others have shed-roofed porches supported on wood posts extending the length of the primary façade.

The U.S. Centennial Exposition of 1876 inspired a sense of patriotism in Americans and fostered an interest in the styles of the Colonial era. Early examples of a revival style in the late 19th century were rarely accurate reproductions, but instead were free interpretations with details inspired by colonial precedents, while later examples shifted

⁵⁷ Ellen Donnelly, "A Pragmatic Visionary," in A. Quincy Jones: *Building for Better Living* (Los Angeles, CA: Hammer Museum/Del Monico Books-Pristel, 2013), 136.

⁵⁸ This section is adapted from Historic Resources Group's Draft Historic Resources Inventory Update/Historic Context Statement for the City of Santa Monica.

to more historically correct proportions and details. The American Colonial revival style was popular for grand homes in the early 20th century, and by the 1920s was being applied to more modest homes. In the 1930s, the restoration of Colonial Williamsburg brought renewed interest in the style and it remained popular into the post-World War II era.

Character-defining features include:

- Side gable or cross gable roof, sometimes with dormers
- Asymmetrical composition (occasionally symmetrical)
- Horizontal wood siding on exterior walls
- Paneled wood entry door, sometimes with sidelights, transom light, or fanlight
- Double hung, divided light wooden sash windows, usually with louvered wood shutters
- Projecting front porch
- Prominent brick chimney

Mid-Century Modern Architecture⁵⁹

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)

⁵⁹ This section is adapted from Historic Resources Group's Draft Historic Resources Inventory Update/Historic Context Statement for the City of Santa Monica.

- Simple geometric forms
- Clear expression of structure and materials
- Large expanses of glass and the integration of interior and exterior space
- Open interior plans
- 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-present), 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.⁶⁰ 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 Biddy 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.

⁶⁰ Email from Barbara Kalpan, AIA, to the author, December 9, 2022.

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 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.”⁶¹ Fisher became part of the movement known as the L.A. Ten⁶² coined by Oliver Boissiere. 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 with 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.⁶³ 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

⁶¹ 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).

⁶² 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]*. However, during the last twenty years, many alternate spellings/names have been used by various authors.

⁶³ The Annenberg Foundation, a significant donor to the project, played no role in the city’s selection process.

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 designation as a Historic Cultural Monument in the City of Los Angeles under Criterion 3 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.

Comparative Analysis

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."⁶⁴

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. Jones transformed the Barn from a commercial photography studio and residence, to a primarily residential space. Other 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.

Jones made relatively few changes to the exterior of the Barn, choosing to modernize the interior spaces, incorporate modern materials, and adapt the spaces to his needs. It is precisely this **contrast** between exterior and interior elements that make the Barn a unique work in his career and an early and unusual example of a Mid-Century Modern adaptive reuse of an existing structure—at a time when most modern architectural designs in Los Angeles were purpose-built buildings.

Jones' enclosure of the carport as drafting room and addition of an enclosed patio and addition of interior planters, integrated interior and exterior space in a way that the building had not previously—a hallmark of Mid-Century Modern design.

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

⁶⁴ Brooke Hodge, ed. *A. Quincy Jones: Building for Better Living*, (Los Angeles, CA: Hammer Museum/Del Monico Books, 2013), 17.

age threshold.”⁶⁵ 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.

There are multiple extant properties associated with Mary Mead Maddick and Tamis Maddick. The first is the site of their home and photography studio, 590 Coast Highway, Laguna Beach (at the present-day southeast corner of Cedar Way and High Drive).⁶⁶ Based upon Sanborn Fire Insurance Maps, this building has been substantially altered with additions. The second is the site of their former rented Los Angeles studio at 9174 Sunset Boulevard, which the photographer partners rented only briefly c. 1939. It has also been substantially altered.

The third, fourth, and fifth buildings associated with Mead Maddick include 78045 Calle Cadiz in La Quinta, designed by Cliff May.⁶⁷ This home was substantially altered when it became a restaurant called Cunard’s in the late 1980s.⁶⁸ The fourth building was 78085 Avenida La Fonda in La Quinta built by Mary after Tamis’s death as a Connecticut-style farmhouse. Maddick sold the Connecticut-style farmhouse home around 1978 and it was also remodeled into restaurant called Roti.⁶⁹ The fifth and final building associated with Mary Mead-Maddick in the desert is 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 structures for his second wife, Anne Bruce Austin.⁷⁰ This house remains substantially intact today. In 1954, Jones constructed Jones House #2. This house was destroyed in the Bel Air fire of 1961. It was the destruction of this 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 1954-5; 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,

⁶⁵ City of Los Angeles, Office of Historic Resources, Historic Places LA, <https://hplastagev6.westus2.cloudapp.azure.com/> (accessed December 23, 2022).

⁶⁶ As listed in the 1940 Laguna Beach City Directory.

⁶⁷ “Home House Is Now Robi Restaurant,” *The Desert Sun*, February 11, 1989, C2.

⁶⁸ Ibid..

⁶⁹ Ibid.

⁷⁰ Cory Buckner, “Jones House #1,” *ArchitectureforSale*, <https://architectureforsale.com/afsquarterly/a-quincy-jones-house-1/> (accessed May 31, 2023).

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 structure is: for his architecture, educational contributions, and for his support and development of the architectural community in Southern California.

In summary, as documented in this application, the Barn is eligible for designation as a Historic Cultural Monument in the City of Los Angeles for its association as the primary studio and residence of Mary Mead Maddick and Tamis Maddick during their most productive period and its association with A. Quincy Jones, FAIA as an architect and educator. Both of these individuals made significant contributions to their respective professions, in photography and architecture, during their tenure at the Barn. It also eligible for designation as a Historic Cultural Monument in the City of Los Angeles as rare and extant example of an adaptive reuse in the Mid-Century Modern style by master architect, A. Quincy Jones.

Integrity Analysis

The following examines all seven aspects of integrity.

Location: The building at 10300 W. Santa Monica Boulevard remains in its original location. The unusual location of the barn-style structure on a prominent corner of Little Santa Monica Boulevard adjacent to Beverly Hills was essential to both Mead-Maddick and Jones. 10300 W. Santa Monica Boulevard, therefore, retains integrity of location.

Design: On the exterior, the building retains sufficient integrity to convey its original New England barn design from 1949—which was the specific direction of Mary Mead Maddick. It retains its double hung, divided light wooden windows, horizontal wooden wall cladding, and prominent brick fireplace. Alterations to the exterior by master architect A. Quincy Jones were minimal. Jones' alterations to the interior *plan* were also minimal.⁷¹ The two-story living space still reads as a photography studio. The biggest change was the enclosure of the carport as a drafting room with access to the enclosed patio. The Jones-designed 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

⁷¹ Comparison of the original plans with Jones' plan demonstrates room sizes and configuration for all rooms other than the kitchen remained the same. Jones' intervention on the interior was to change finishes.

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. On the exterior, it has retained all of its historic materials including the original double hung, divided light wooden windows, horizontal wooden wall cladding, and its prominent brick fireplace remains unpainted. Interior materials/surfaces from the Mead-Maddick period (wallpaper, plaster, tile, etc.) were removed by A. Quincy Jones.⁷² Jones' interior materials remain intact. 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 on the exterior from its original construction date, and on the interior from the adaptive reuse by A. Quincy Jones.

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.

In summary, the Barn retains all seven aspects of integrity and maintains sufficient integrity to convey its historic significance.

⁷² The Barn's design as a "big red barn" is documented as an unusual and notable feature in the biographies of models/actresses that posed for Mead-Maddick.

BIBLIOGRAPHY

- “15th Annual Exhibition Is Opened at L. B. Art Gallery; Critic Speaks Next Sunday.” *Santa Ana Register*, August 3, 1933, 13.
- “35 Years Ago.” *Laguna News Post*, October 13, 1976, 4.
- Annenberg School of Communications. “A Quincy Jones Travel Sketches and Drawings.” Los Angeles, CA: Annenberg School of Communications, 1980.
- A. Quincy Jones Papers, University of California, Los Angeles Special Collections.
- Balch Research Library, Special Collections, Los Angeles County Museum of Art.
- “Barn on the Boulevard.” *Progressive Architecture*, May 1966, 142-145.
- Barnes, Mike. “Wynn Hammer, Top-Notch Still Photographer on TV and Movie Sets, Dies at 97.” *Hollywood Reporter*, May 3, 2021.
- Kim Beil. *Good Pictures: A History of Popular Photography*. Stanford, CA: Stanford University Press, 2020.
- Blair, Kim. “Keeping Up With the Joneses: It Means Living In A Barn.” *Los Angeles Times*, December 1, 1967, E1.
- Blake, Janet and Deborah Epstein Solon. *Art Colony: The Laguna Beach Art Association, 1918-1935*. Laguna Beach, CA: Laguna Art Museum, 2018.
- Buckner, Cory. *A. Quincy Jones*. New York, NY: Phaidon, 2007.
- “Jones House #1,” architectureforsale,
<https://architectureforsale.com/afsqarterly/a-quincy-jones-house-1/> (accessed May 31, 2023).
- Burlingame, Margaret R. “The Laguna Beach Group,” *The American Magazine of Art* Vol. 24, No. 4 (April 1932), 259-266.
- “Court News.” *Santa Ana Register*, December 16, 1935, 6.
- “Does Valuable Work for Community Players Here.” *South Coast News*, February 16, 1934, 9.
- “Exhibit of Fine Camera Work Is Seen At Gallery.” *South Coast News*, March 10, 1939, 1.
- “Expert Promoting Big La Quinta Art Festival.” *Desert Sun*, February 17, 1983, 22.

- “Film Family Forum.” *Ottawa Citizen*, September 10, 1965, 65.
- Friedewald, Boris. *Women Photographers: From Julia Margaret Cameron to Cindy Sherman*. Munich, Germany: Prestel, 2014.
- Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*. Salt Lake City, UT: Gibbs Smith, 2003.
- Giovannini, Joseph. *Frederick Fisher, Architect*. New York, NY: Rizzoli International Publications, Inc., 1995.
- _____. *Real Estate as Art: New Architecture in Venice, California*. Venice, CA: Sewell Archives, 1984.
- “A Glance Backward.” *South Coast News*, July 22, 1968, 4.
- HistoricAerials.com.
- HistoricPlacesLA. <http://historicplacesla.org/>. Accessed December 22, 2022.
- Hodge, Brooke, ed. *A Quincy Jones: Building for Better Living*. Los Angeles, CA: Hammer Museum/Del Monico Books-Priskel, 2013.
- “Home House is Now Robit Restaurant,” *The Desert Sun*, February 11, 1919, C2.
- Howell-Ardila, Deborah. “Writing Our Own Program: The USC Experiment in Modern Architectural Pedagogy, 1930-1960.” MHP thesis, University of Southern California, December 2010.
- Jackson, Neil and Craig Ellwood. *California Modern*. Princeton, NJ: Princeton Architectural Press, 2002.
- _____. *Craig Ellwood*. London, UK: Laurence King Publishing, 2002.
- Jakobsen, Bob. “Pictures By Experts Offer Valuable Guide.” *Los Angeles Times*, October 15, 1950, B3.
- Jones, Elaine K. Sewell, ed., A. *Quincy Jones: The Oneness of Architecture*. Tokyo, Japan: Process, 1983.
- Kaplan, Sam Hall. “Quincy Jones, the Architect and His Legacy.” *Los Angeles Times*, March 26, 1988, D1.
- “Kittle Shows Camera Craft.” *South Coast News*, January 22, 1938, 1.

- Klein, Mason, ed. *Modern Look: Photography and the American Magazine*. New Haven, CT: Yale University Press, 2020.
- Laguna Beach Public Library, Local Newspapers Database.
- “Laguna Story Carried to Millions.” *South Coast News*, March 7, 1941, 9.
- MacMasters, Dan. “Flexible Answer to a Special Problem.” *Los Angeles Times Home Magazine*, May 22, 1966, 33.
- “Maddick New Longwood Tennis Professional.” *Boston Globe*, March 11, 1931, 12.
- “Maddick Services Tomorrow.” *Desert Sun*, November 1, 1969, 2.
- Magforum. “Timeline: A History of Magazines.”
<http://www.magforum.com/time.htm>. Accessed December 21, 2022.
- McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, 1997.
- McCoy, Esther. *Case Study Houses, 1945-1962*. Los Angeles, CA: Hennessey & Ingalls, Inc., 1977.
- _____. *Craig Ellwood*. New York, NY: Walker and Co., 1968.
- “Mary Maddick No Stranger To Organizing Art Festivals.” *Palm Desert Post*, January 21, 1983, 11.
- National Photographer Archive. <https://www.ppa.com/ppmag/archives>. Accessed November 23, 2022.
- Ouroussoff, Nocolai. “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.
- Phillips, Stephen. *L.A. [Ten]: Interviews in Los Angeles Architecture 1970s-1980s*. Los Angeles, CA: Lars Muller Publishers, 2014.
- “Plan Programs For Festival In Beach City.” *Santa Ana Register*, June 27, 1935, 15.
- Ready, Anne. “Partying.” *Los Angeles Times Home Magazine*, May 20, 1973, 53-54.
- Rosenblum, Naomi. *A History of Women Photographers*. New York, NY: Abbeville Press Publishers, 1994.
- _____. *A World History of Photography*. New York, NY: Abbeville Press, 1984.

- Sapphos Environmental, Inc. *SurveyLA Historic Survey Report: West Los Angeles Community Plan Area*, August 15, 2012.
- Seidenbaum, Art. "A. Quincy Jones: A Legacy of Designing With Nature." *Los Angeles Times*, August 12, 1979, S99.
- Steele, James, ed. *Future Perfect: A History of the University of Southern California School of Architecture*. Los Angeles, CA: USC Architectural Guild Press, 2015.
- "Stuart Herrick Branching Out In Business." *South Coast News*, May 21, 1926, 1.
- Sullivan, Constance. *Women Photographers*. New York, NY: Harry N. Abrams, Inc. 1990.
- "Tamis Maddick Death Reported." *Palm Desert Post*, November 20, 1969, 8.
- "Three Laguna Camera Shots Are Selected." *South Coast News*, July 15, 1938, 1.
- University of California, Irvine. *Open Air and Light: Art in Laguna Beach, 1906-1941*. Irvine, CA: UC Irvine Langston Library, 2013.
- U.S. Federal Census Records, Ancestry.com.
- Williams, Val. *Women Photographers*. London, England: Virago Press Ltd., 1986.
- Woelk, Bonnie Faye. "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.



NO PARKING
8 AM - 11 AM
NO PARKING
ANY TIME
SCHOOL BUS
STOPPING ONLY
PERMITS & EXEMPT

BARN
10300 SANTA MONICA



Fox Hills Dr
1800 S

WILLSCOT

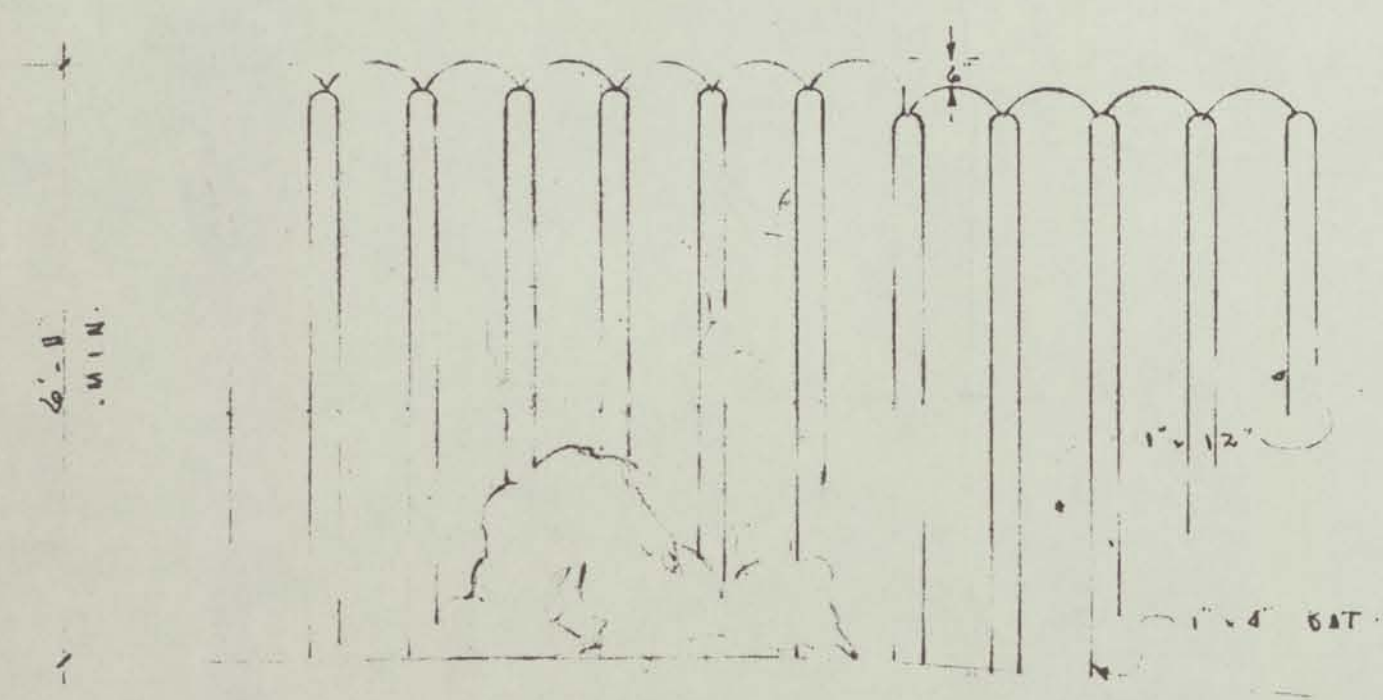
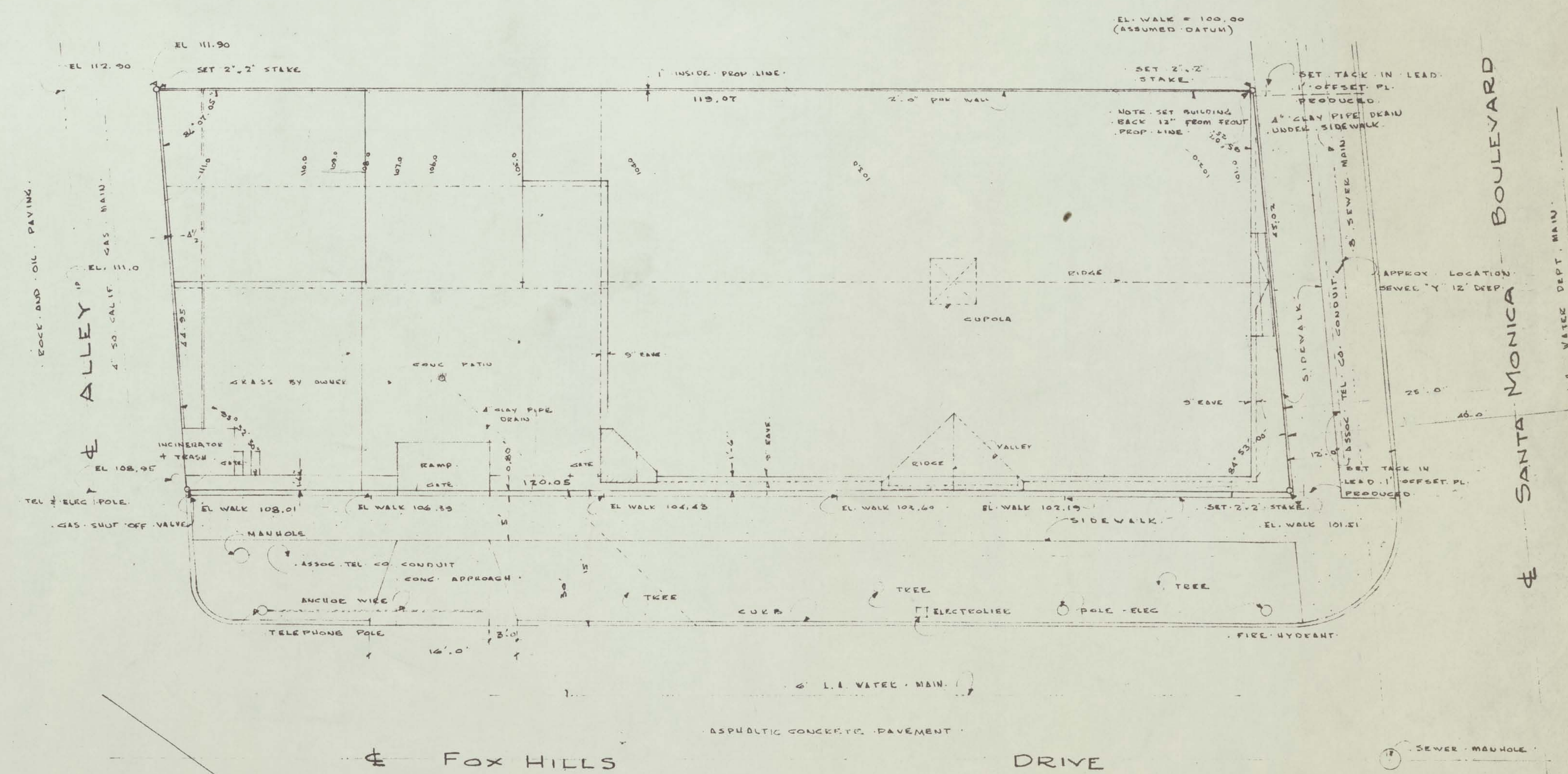
AND- 17304

24X8

STOP

GENERAL NOTES

1. SOIL - CLASS C-2. COMPACT. INORGANIC. LAM.
2. STRESS - GRADE OF LUMBER - 1200 PSI. DE. AS NOTED.
3. CONCRETE - MIX - 1. CEMENT - 2 1/2. SAND - 3 1/2. ROCK - 7 1/2 GAL. OF WATER PER SACK OF CEMENT. (2000 PSI.)
4. STEEL - SPECS - DEFORMED BARS - ASTM. SPECS A-15-59
5. ALL LATH & PLAS. SHALL BE IN ACCORDANCE WITH DIV. 46 & 47. IF I.B. BUILDING CODE.
6. PLASTER MUST BE 1/2" THICK ON 3/8" GYP LATH FOR 14" WALLS.
7. EXTERIOR PLASTER MUST BE 3/4" THICK



TAMIS - MARY MEAD MADDICK

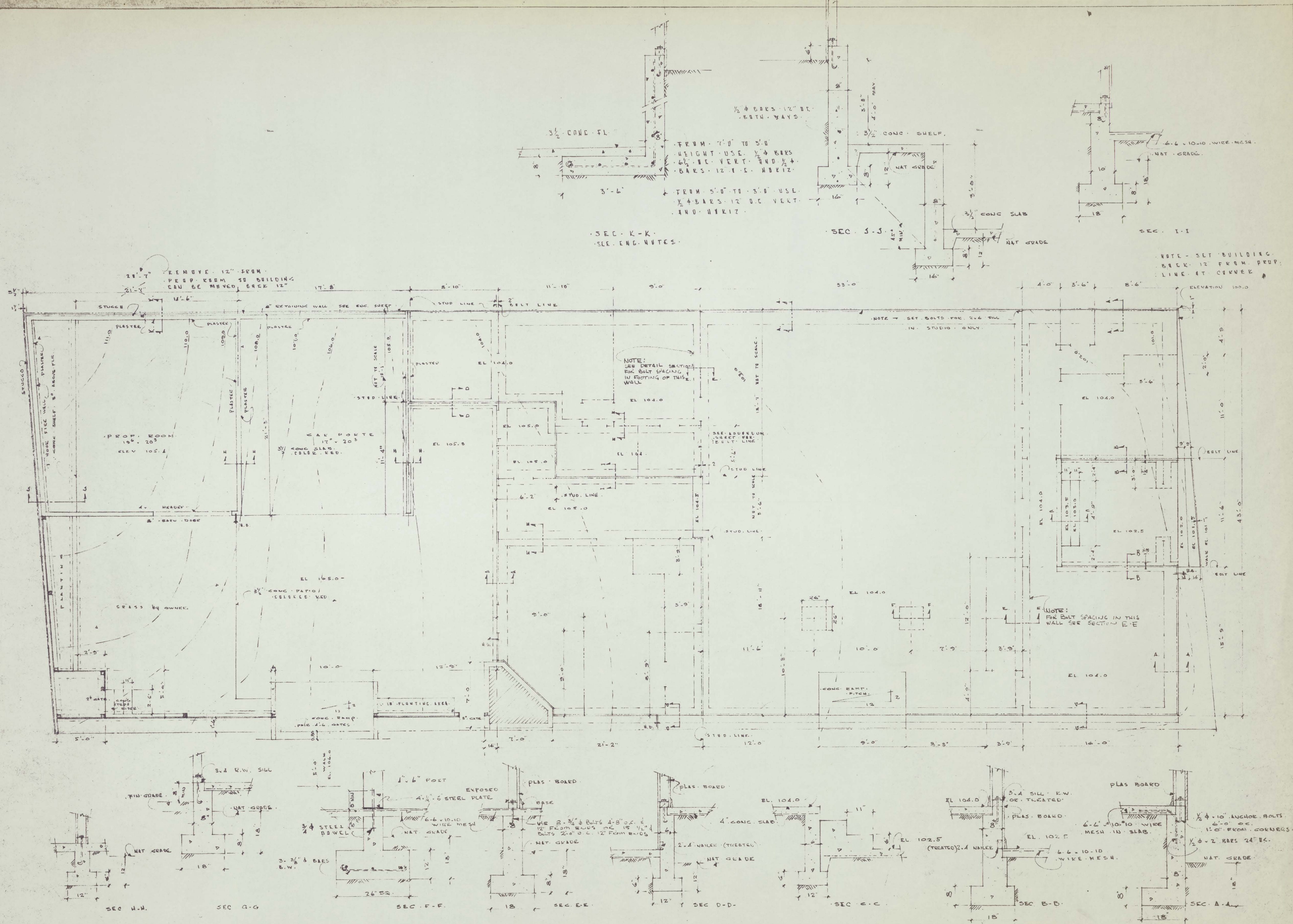
JOB ADDRESS - 10309 SANTA MONICA BLVD
LOT 1 - BL. 33 - TRACT 7261
LOS ANGELES - CALIF.

MARZICOLA - ENGINEERING - CO.

1135 S. W. 11TH ST. LOS ANGELES 35, CALIF. 90005

CONSTRUCTION - F.R.
TAMIS - MARY MEAD MADDICK
LOT 1 - BL. 33 - TRACT 7261
JOB - 10309 SANTA MONICA BLVD. L.A.

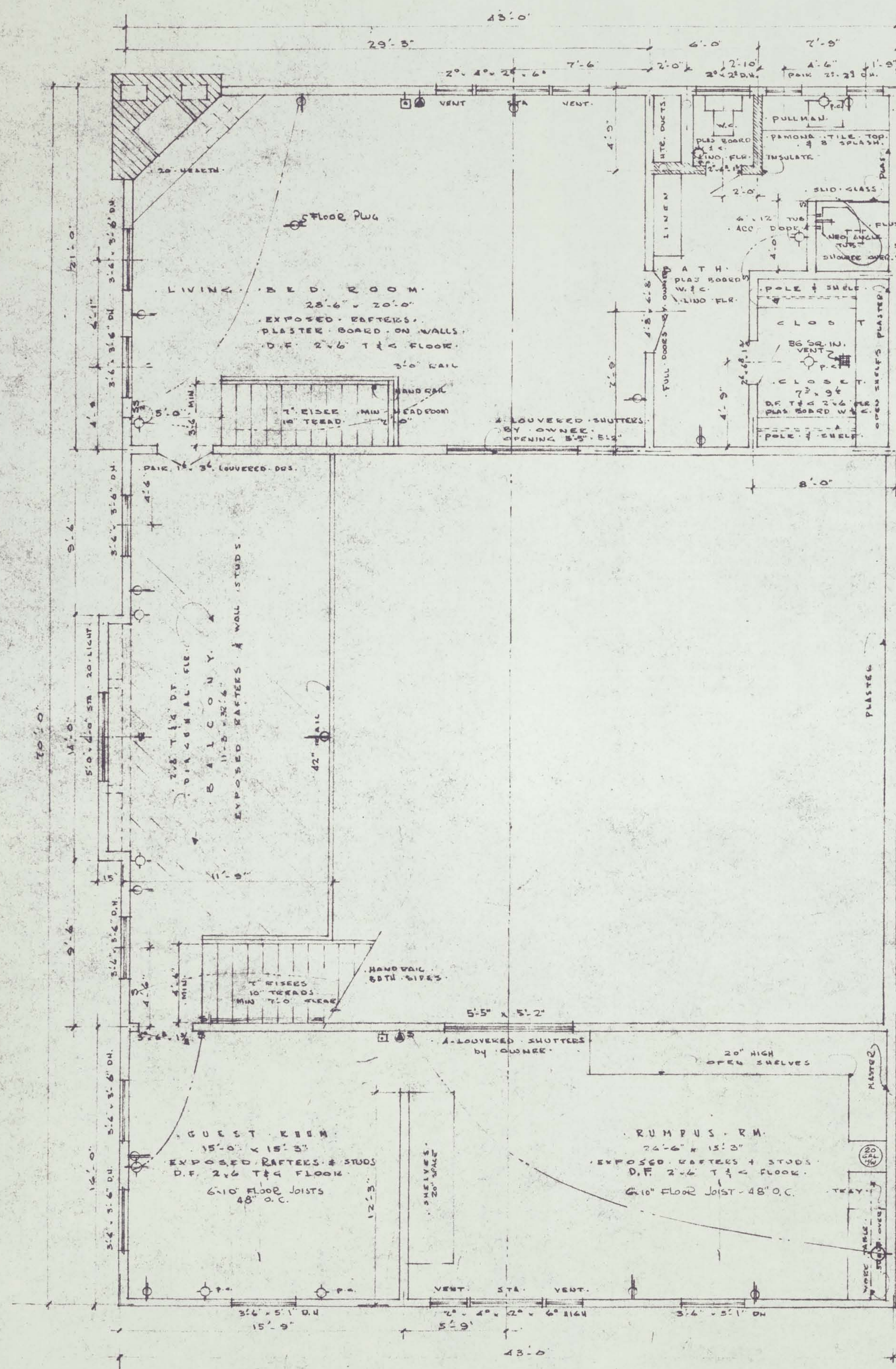
SHEET
1
OF 6
QUINCY JONES (BARRY)



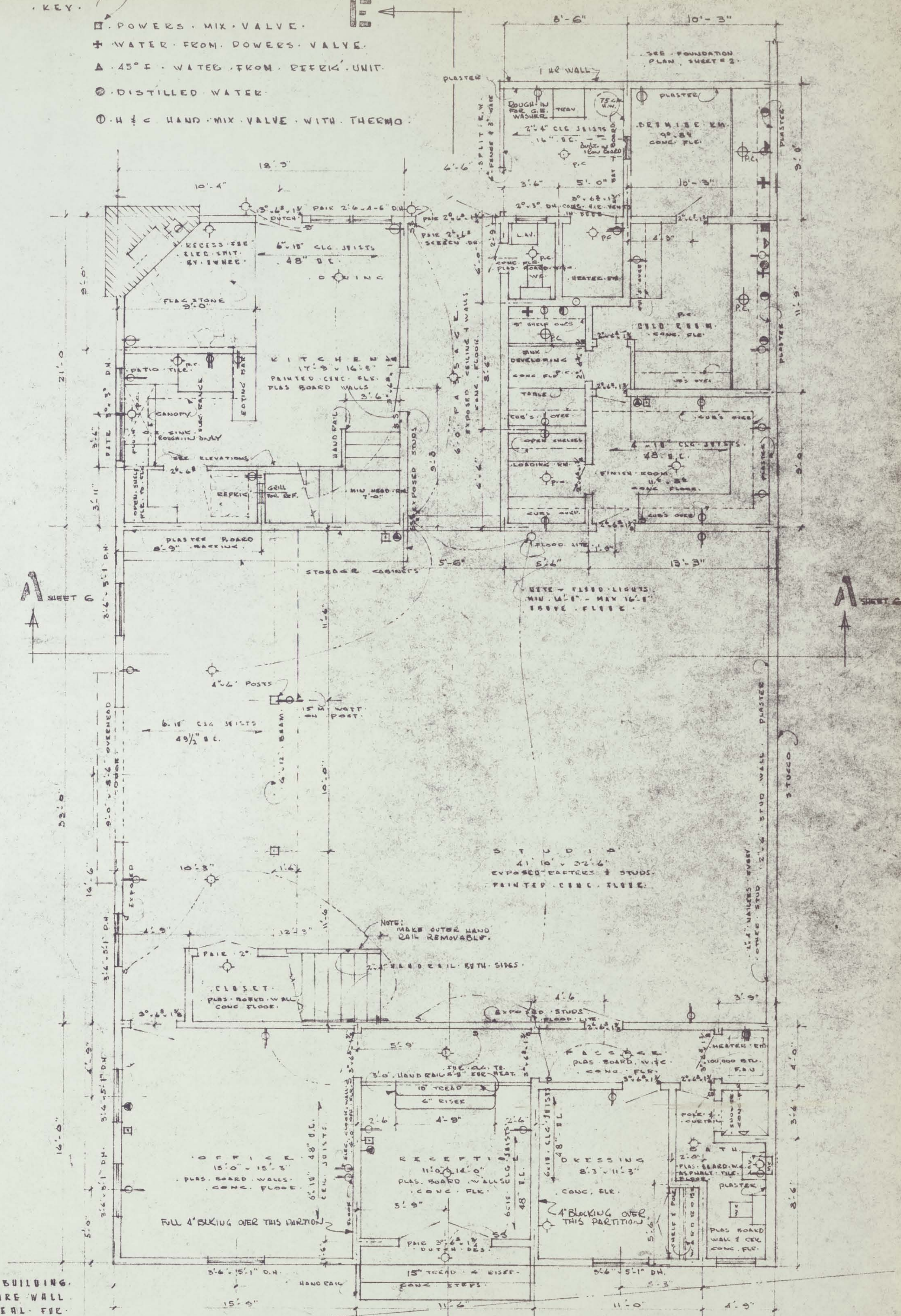
MARZICOLA ENG. CO.

1135 S. S. WALL DRIVE, L.A. 35
CR 51-373

CONSTRUCTION FOR
TAMIS & MARY MADDICK
LOT 1 BLOCK 33 TRACT 7261
SUB. 11301 SANTA MONICA BLVD. L.A.
SHEET
2
OF 6



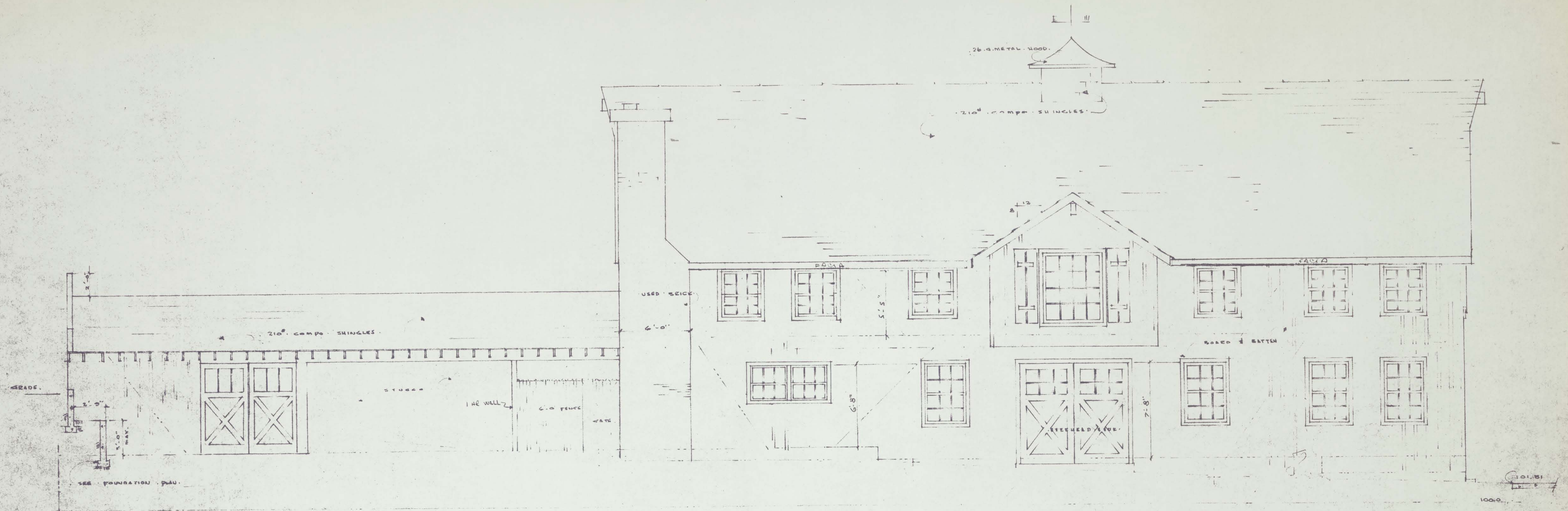
NOTE - FRONT WALL OF BUILDING TO BE OF ONE HOUR FIRE WALL CONSTRUCTION - IF APPEAL FOR MODIFICATION OF BUILDING ORDINANCE IS NOT APPROVED BY BOARD.



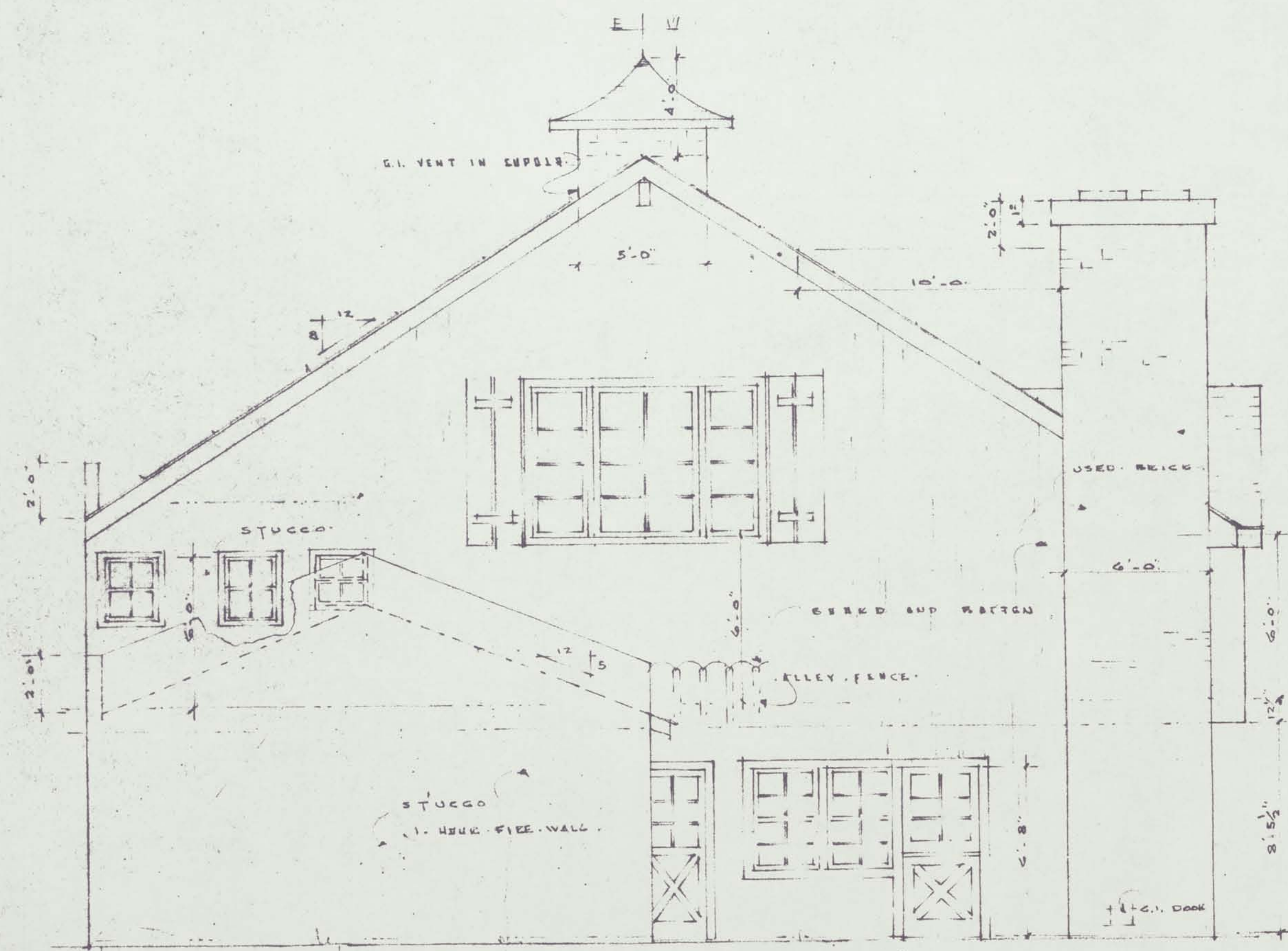
MARZICOLA • ENG. CO.

1135 30 SWALL DRIVE L. 4. 35.
CR. 503-42

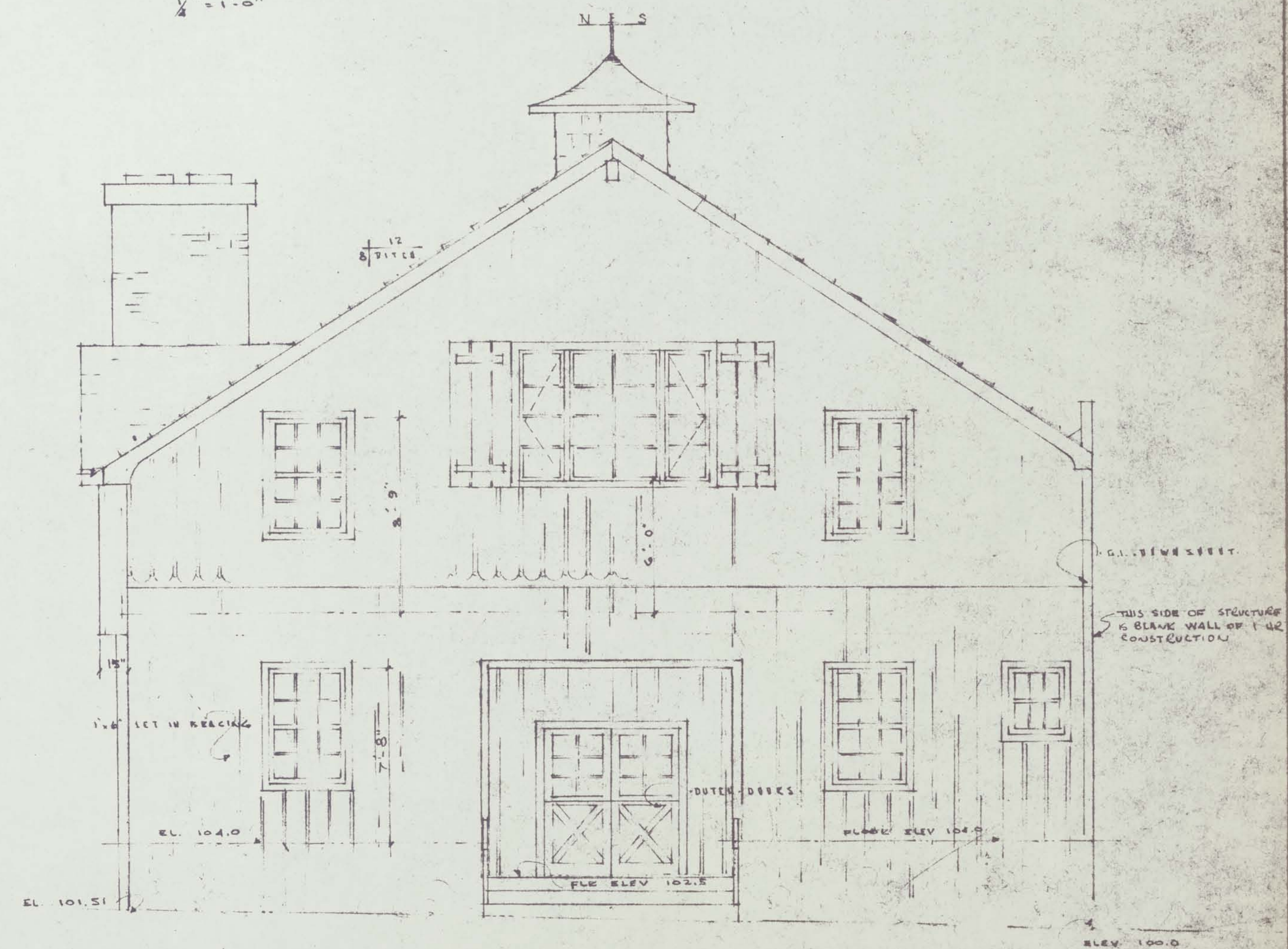
CONSTRUCTION FOR
TAMIS & MARY MADDICK
LOT 1 BLOCK 33 TRACT 7260
300 11200 SANTA MONICA BLVD



SIDE ELEVATION.
1/4" = 1'-0"



REAR ELEVATION.
1/4" = 1'-0"



FRONT ELEVATION.
1/4" = 1'-0"

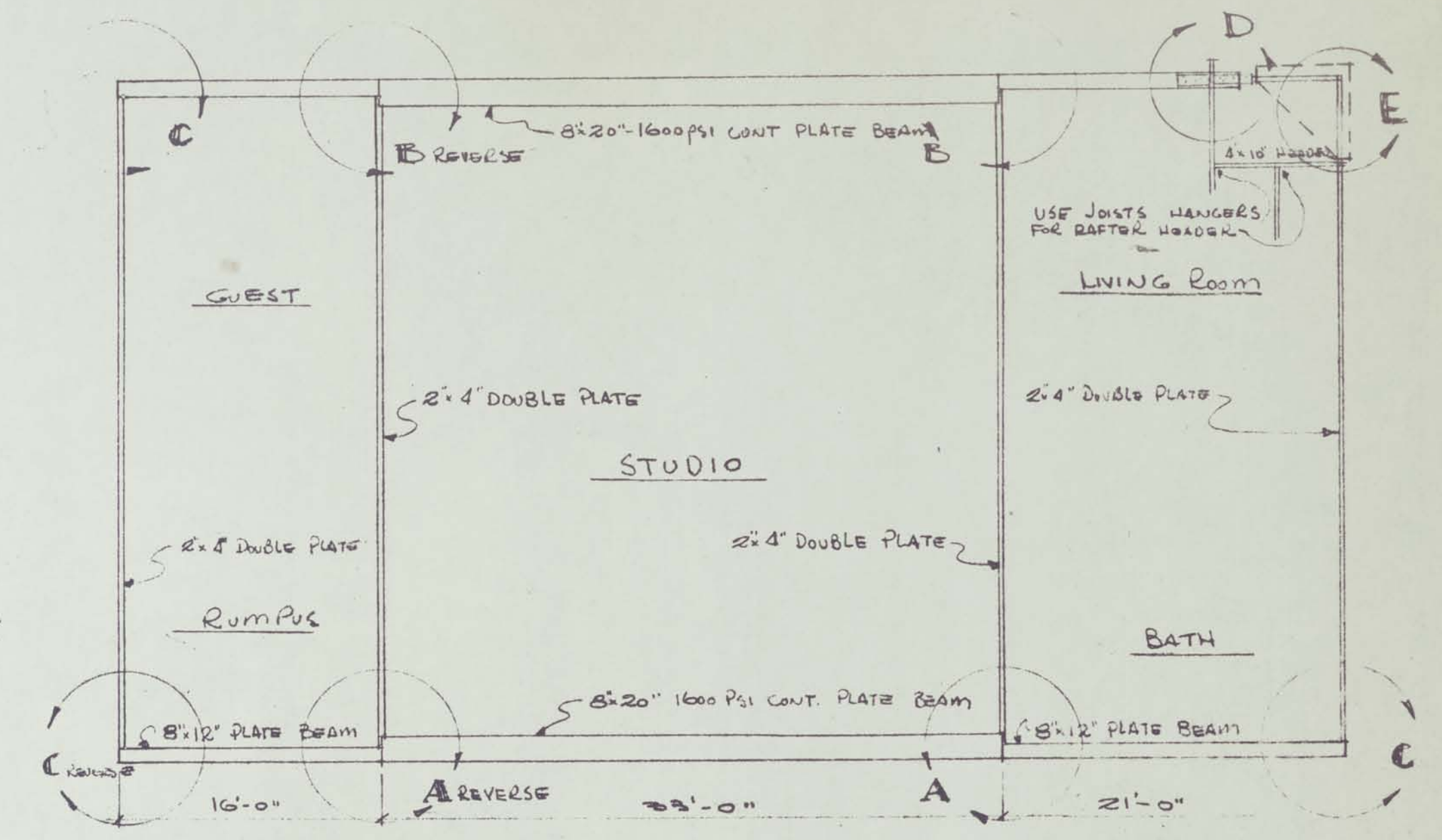
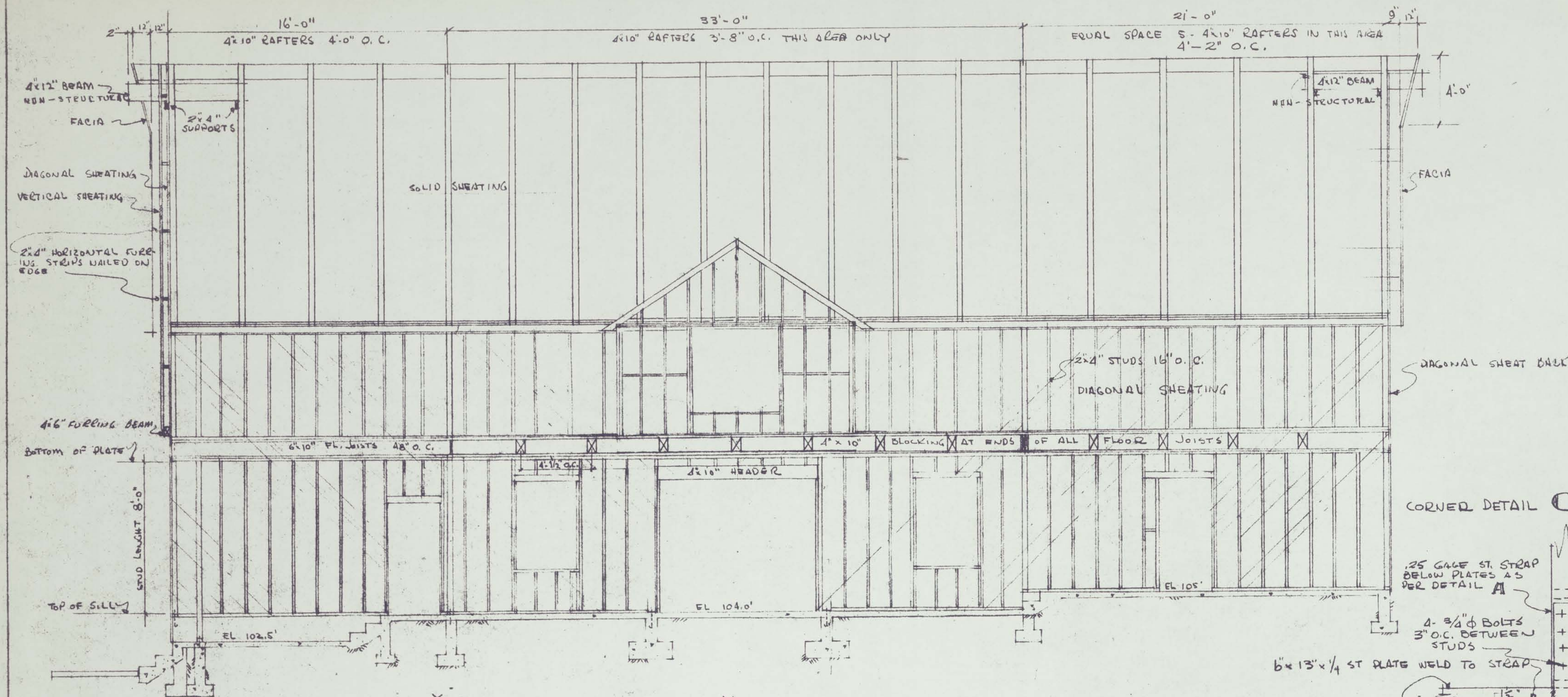
Handwritten signature: *Marzicola*

MARZICOLA • ENG. CO

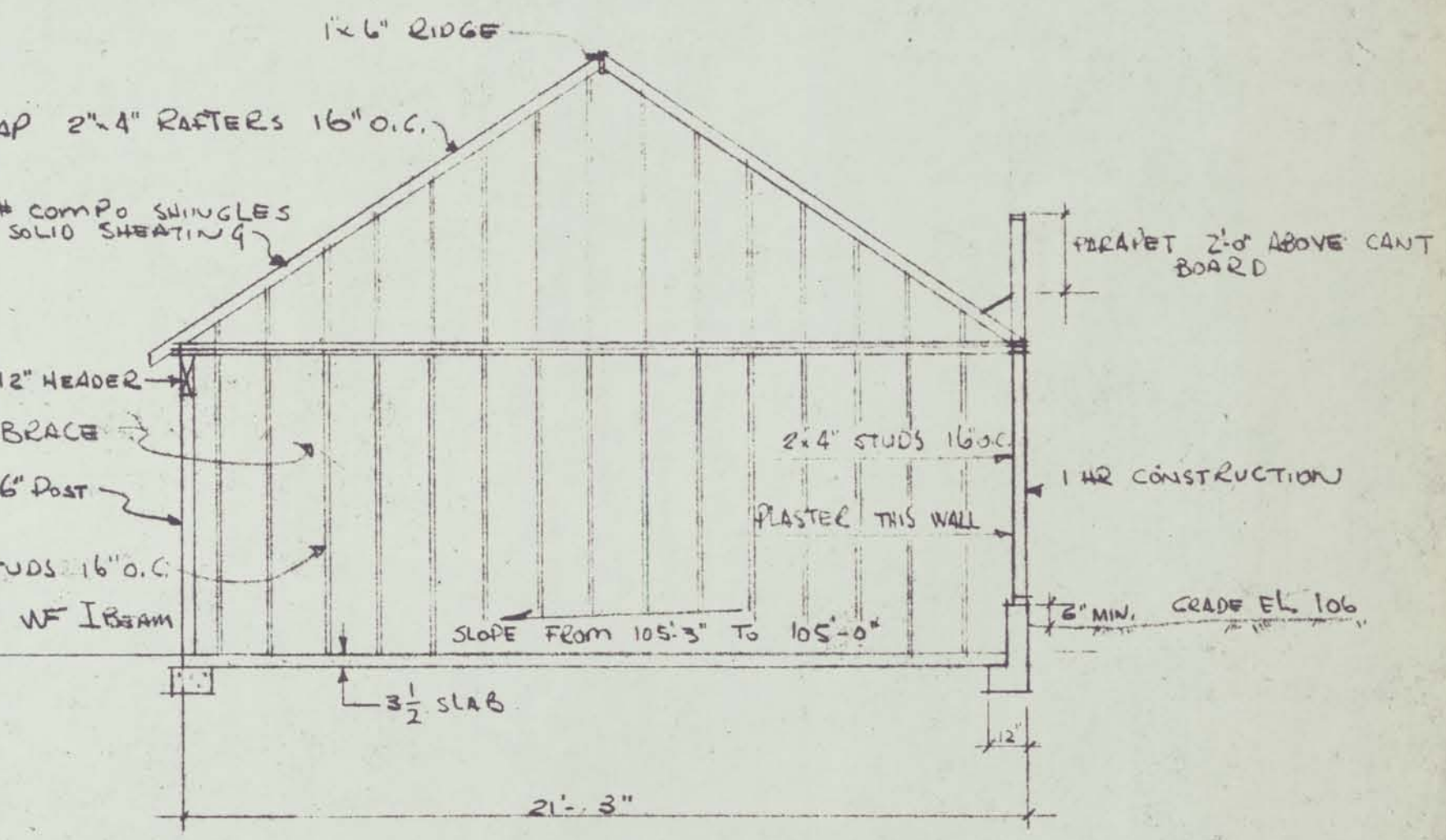
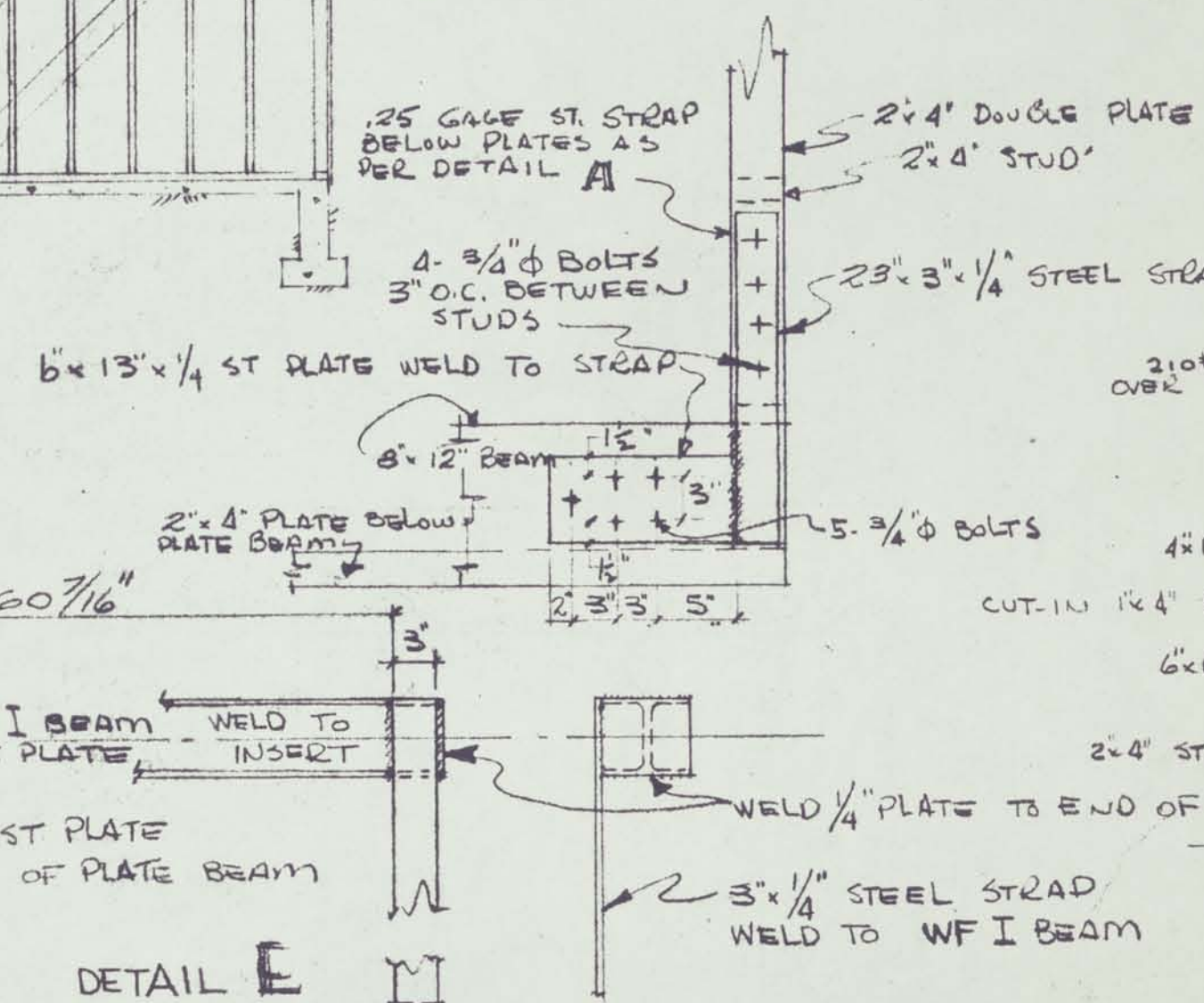
1135 S. SMALL DRIVE L.H. 35.
EE - 50378

CONSTRUCTION FOR
TAMIS & MARY MADDICK
LOT 1 BLOCK 33 TRACT 7260
306 - 18300 SANTA MONICA BLVD. L.H. 35

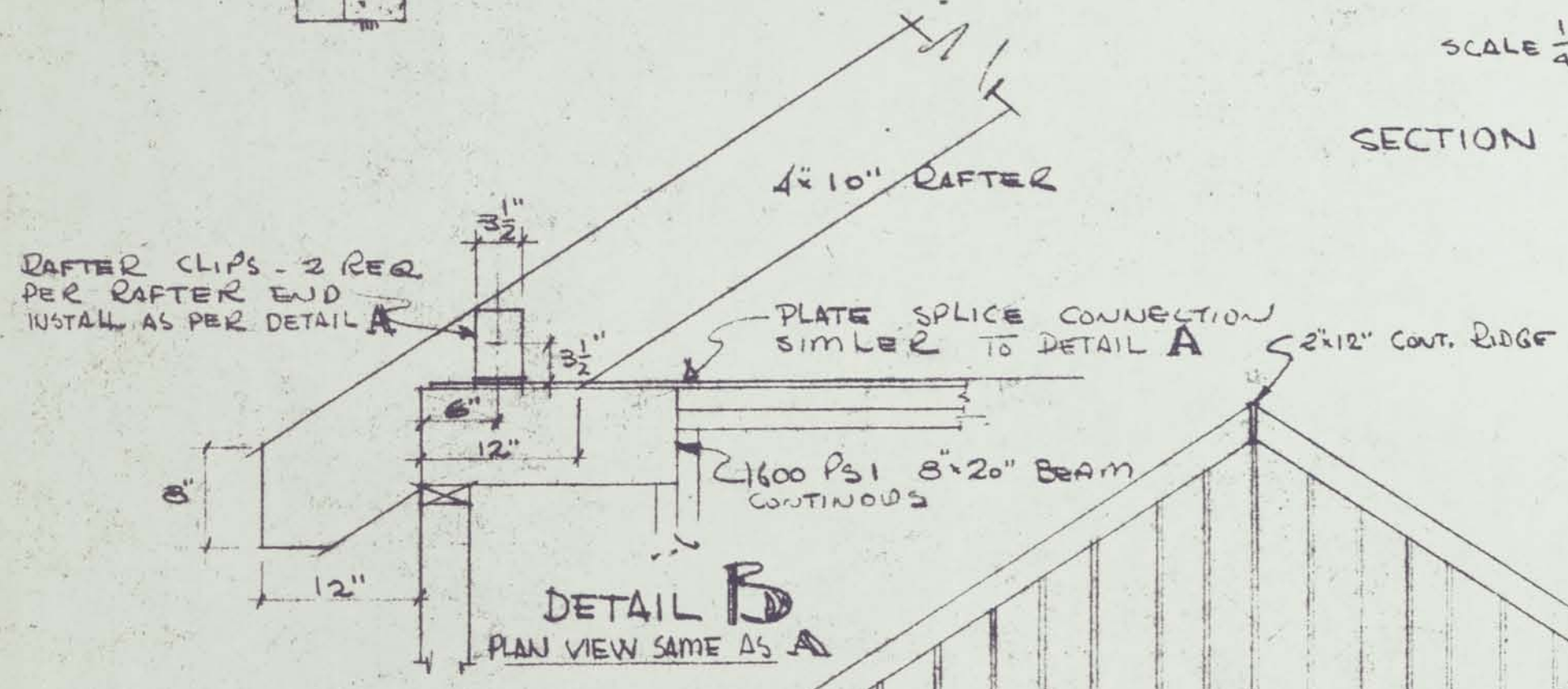
SHEET
4



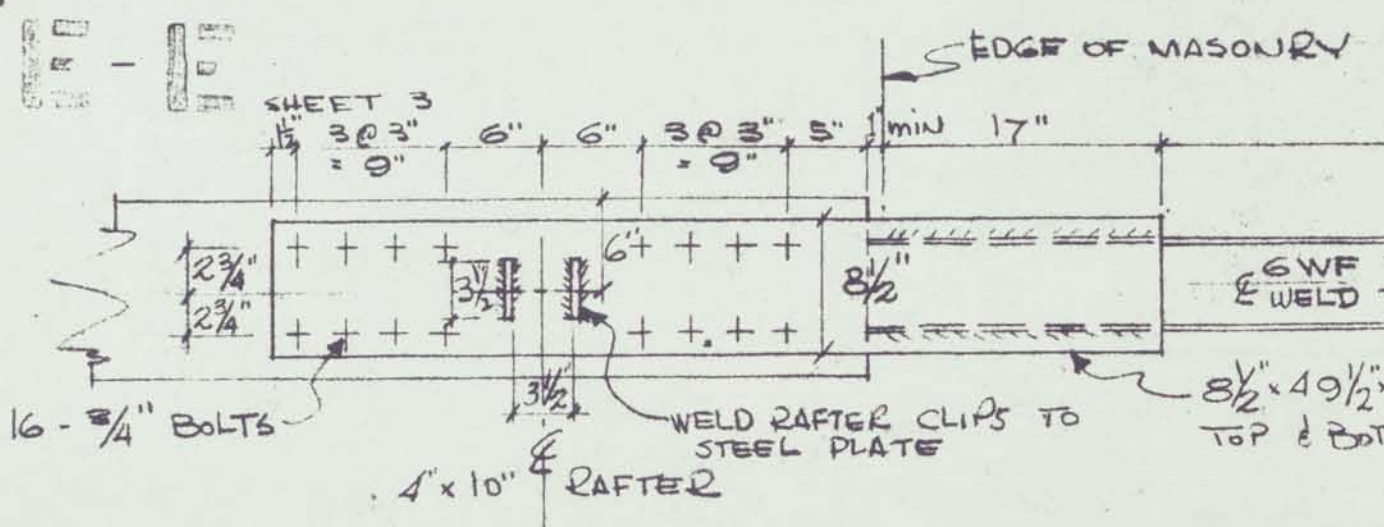
CORNER DETAIL C BELOW



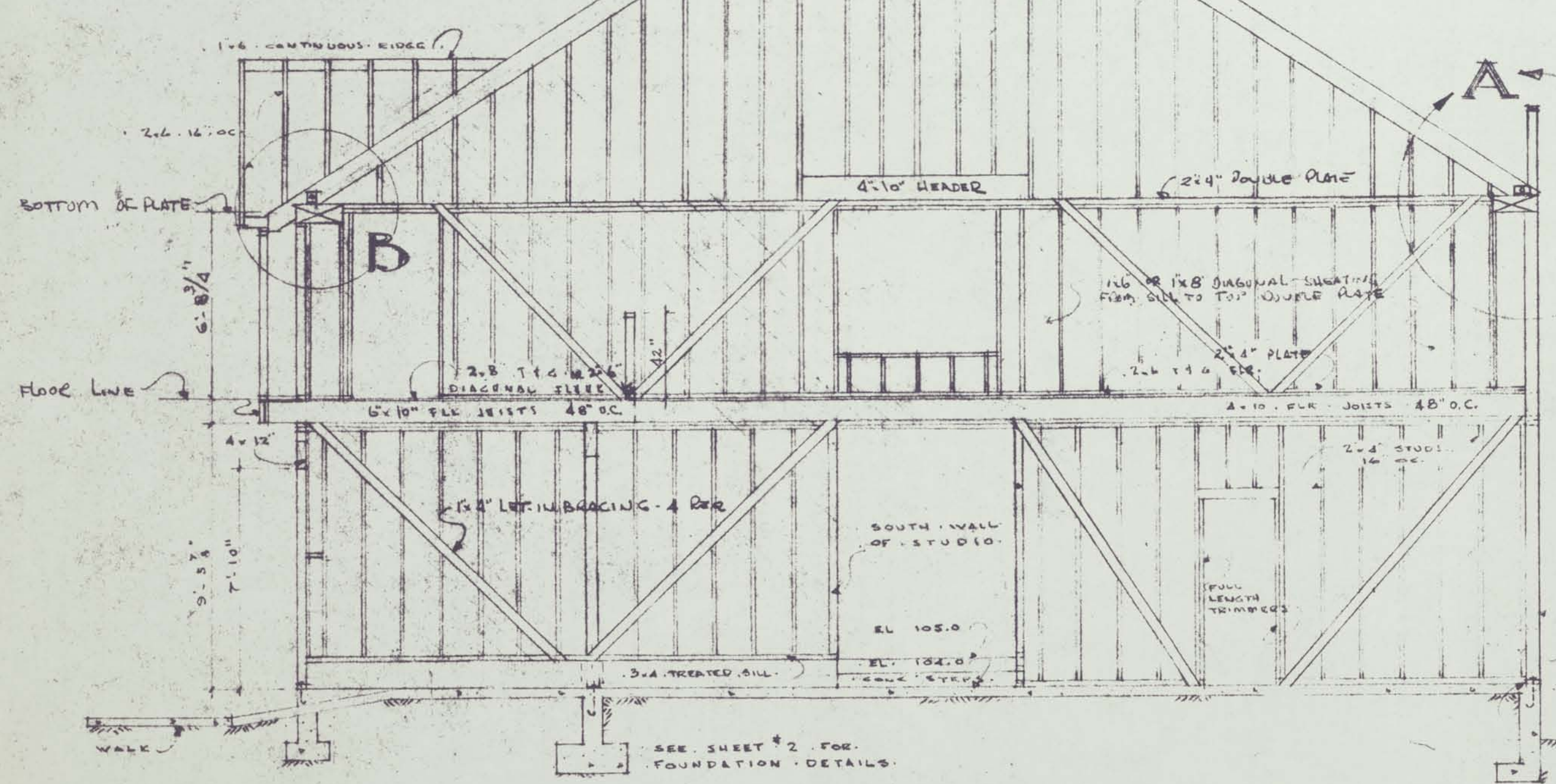
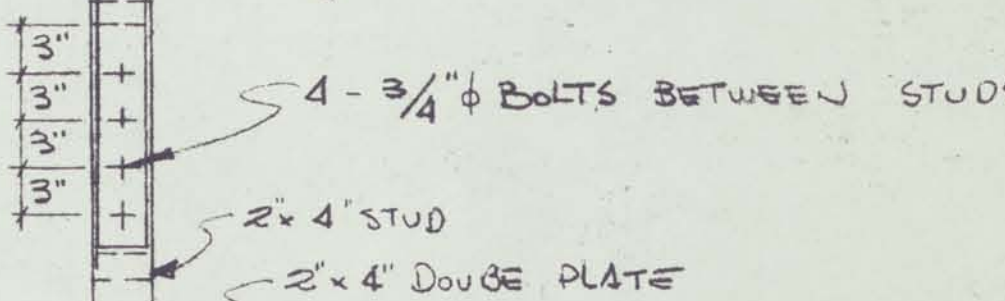
SECTION THRU CAR PORT
SCALE 1/4\"/>



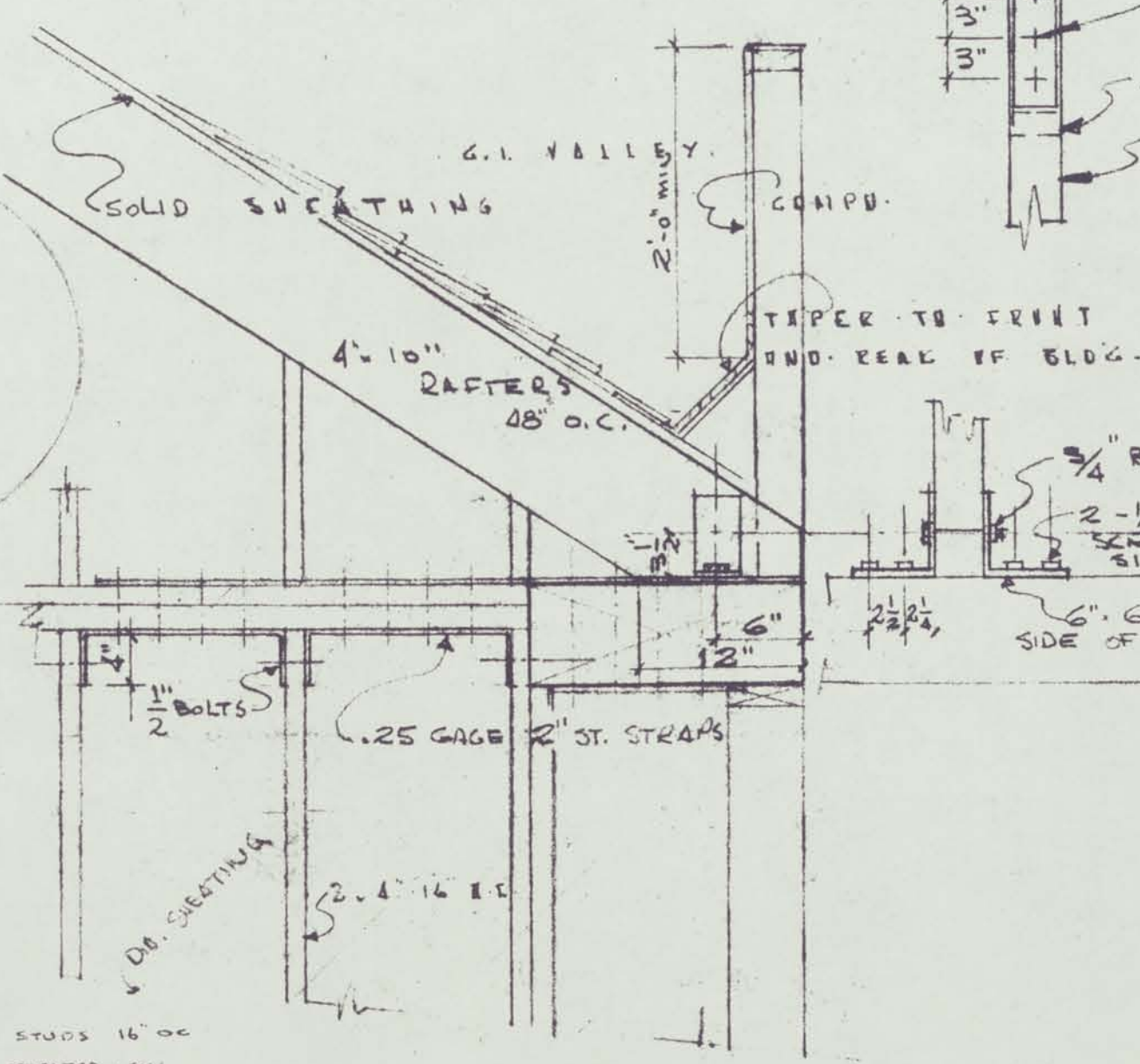
DETAIL D PLAN VIEW



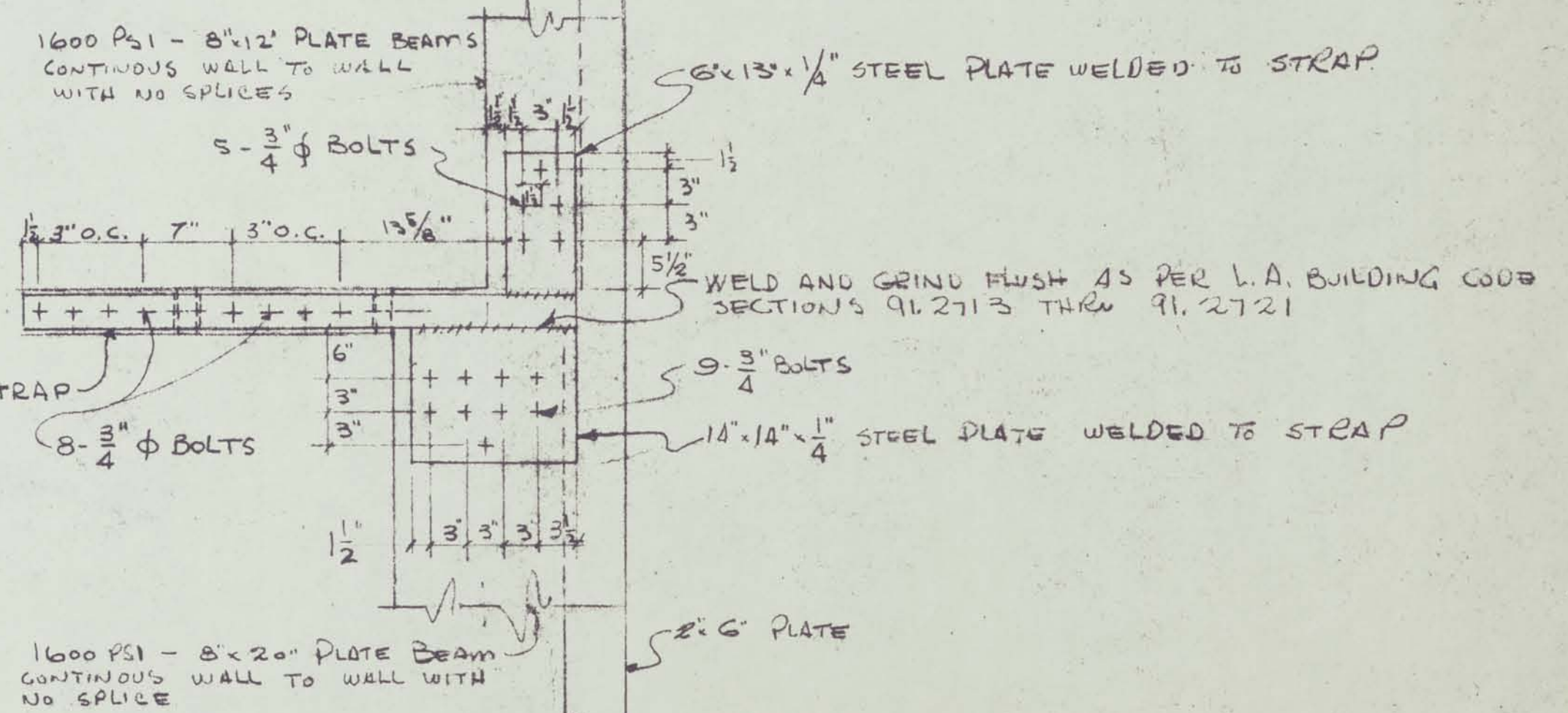
DETAIL E



SCALE 1/4\"/>



DETAIL A



DETAIL A PLAN VIEW

MARZICOLA ENG. CO.

CONSTRUCTION FOR
TAMIS AND MARY MADDICK
LOT 1 BLOCK 35 TRACT 7248
JOB ADDRESS 18300 SANTA MONICA, L.A.

SHEET
6
OF 6

Mary Maddick, 96

Mary Mead Maddick, 96, of La Quinta, died Dec. 26, 1997, at Valencia Palms Convalescent home in Indio.

She was born June 23, 1901, in Wissahicken, Pa., to Mary Ann Helligs and Samuel C. Mead.



MADDICK

Mrs. Maddick, a world-renowned photographer, photographed such celebrities as Elizabeth Taylor, Lana Turner, Gary Cooper, Rock Hudson, and many more. She continued on to a successful career specializing in advertising photography. She had been noted as one of the top five photographers in the world.

Mrs. Maddick was a 25-year member of the National Charity League, as well as a member of Desert Beautiful and of the La Quinta Arts Foundation.

Survivors include a daughter, Angelica "Kiki" Mead Haynes of La Quinta; two brothers, John Livingstone Mead of Litchfield Park, Ariz., and Dr. Newton Cromwell Mead of Sun City, Ariz.; and two grandchildren.

She was preceded in death by her husband, Tamis Loris Maddick, in 1969.

Visitation will be 10-11 a.m. with services at 11 a.m. Wednesday at FitzHenry Funeral Home Chapel in Indio.

Interment will be at Desert Memorial Park in Cathedral City.

Arrangements are under the direction of FitzHenry Funeral Homes in Indio.

Desert Sun
12.30.97
p1



Clipped By:

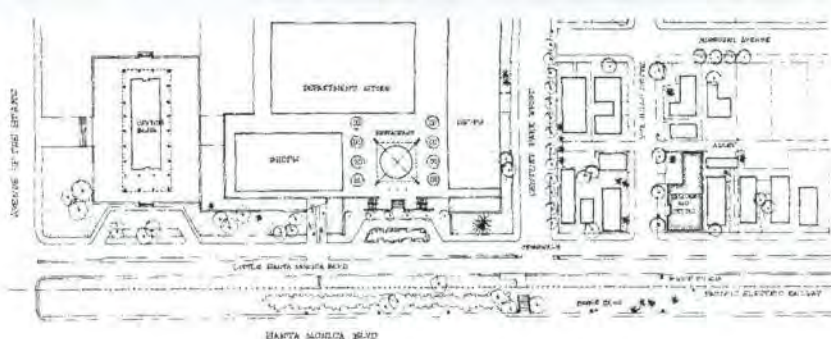
sianwinship
Fri, Oct 21, 2022

BARN ON THE BOULEVARD

A remodeling job usually produces surprises, to architect and passers-by alike, but there are few surprises to compare with this small house, a typical wood-frame house on the exterior that explodes into an exceedingly atypical space on the interior. The shell of the house dates from 1950; the remodeling, from 1965. The earlier work was done by a local builder who shall be nameless; the newer work is by and for Quincy Jones, by the firm of A. Quincy Jones & Frederick E. Emmons. Affectionately called "the Barn," it is actually home and studio for Jones, and is just down the street from the official office (both have a Santa Monica Boulevard address, but are actually several miles apart). It is also a home-away-from-home for 10 architectural students in their fifth year at the University of Southern California; the students spend four afternoons a week at the Barn. The place was originally built as a photographer's studio; now it is a photographer's challenge. All space is difficult to convey two-dimensionally. This house being all space, this is especially true.

From the entry (right), one begins to glimpse the size of the large studio, approximately 30' x 40' in area, and about 30 ft high at the ridge beam. Walls are painted white. Floor is new, having been set on top of new radiant heating that was installed over existing floor slab. Brick floor is a new product, an extruded common brick 10" x 16" x 1 1/2". Room is kept relatively free of any furniture arrangements that appear to be unmovable to keep this room freely adaptable to seminar groups, client presentations, slide showings for groups up to 80, etc.

Looking back toward the entry (facing page): The whole studio is awash with light. Original building had exterior light only at north and south ends, and at upper level of east wall. Jones added skylights, four operable vents in the roof, and opened the entry with large expanse of obscure glass.



As house and "Barn," the remodeled studio is an anomaly in its commercial surroundings. The only major change in the exterior was to move the entrance from the north end of the building to the east. Santa Monica Boulevard, on the north, is now extremely busy and parking is not permitted at any time. Redwood resawn panels define the new entrance (right), turning into the entry and continuing indoors as wall surfaces. Brick at entry is same color as the redwood, and also continues inside. The building exterior is painted white; roof is black.

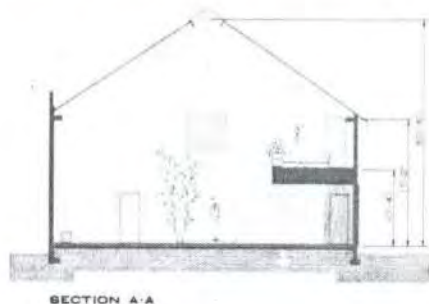
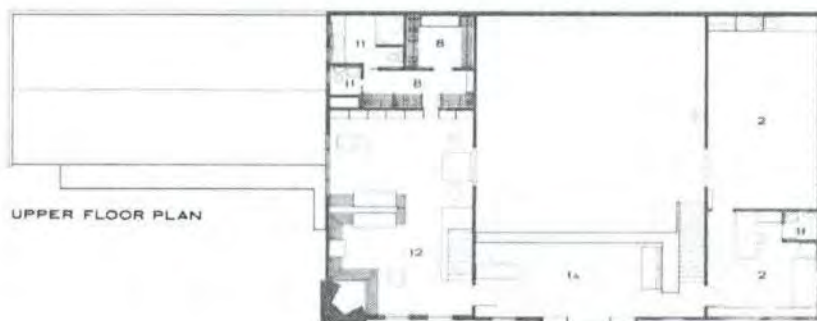




Upstairs, looking down into the large studio (left). Ledge of balcony is used for projection equipment; white wall receives slides (several simultaneously), as well as movies, and can also be used for presentation, as shown here. Skylights include architect's solution for darkening the space during daylight hours. "Bonus" of skylights is that, at night, they reflect street signs and moving cars, a colorful surprise to those inside.

Bedroom-sitting room (below): Floor plan shows king-size bed that is not yet installed. Wall of books has replaced a wall that was previously solid, wainscotted below, wall-papered above. Small drawers are mainly for 35-mm slide storage. Birch door leads to dressing/bath area, above which is a loft, reached by ladder, with bunk beds for visiting children.

"Window" from bedroom-sitting room (facing page) looks across main studio to "window" of upper drafting room.



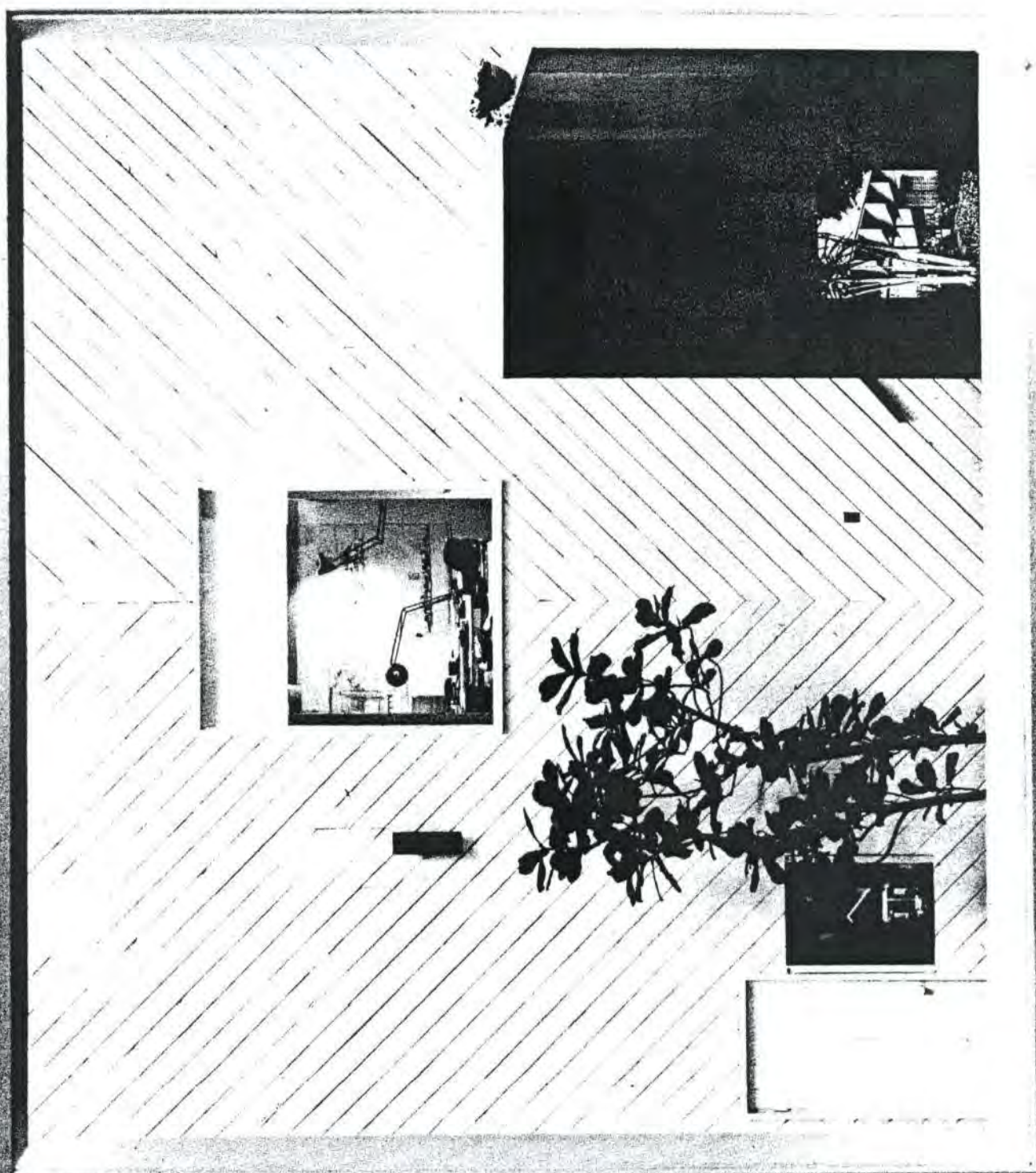
(1) Studio; (1A) Balcony; (2) Drafting Space; (3) Dining; (4) Kitchen; (5) Alcove; (6) Guest Room; (7) Darkroom; (8) Storage; (9) Laundry; (10) Shop; (11) Bath; (12) Bedroom/Sitting Room; (13) Garden; (14) Trash; (15) Utilities.

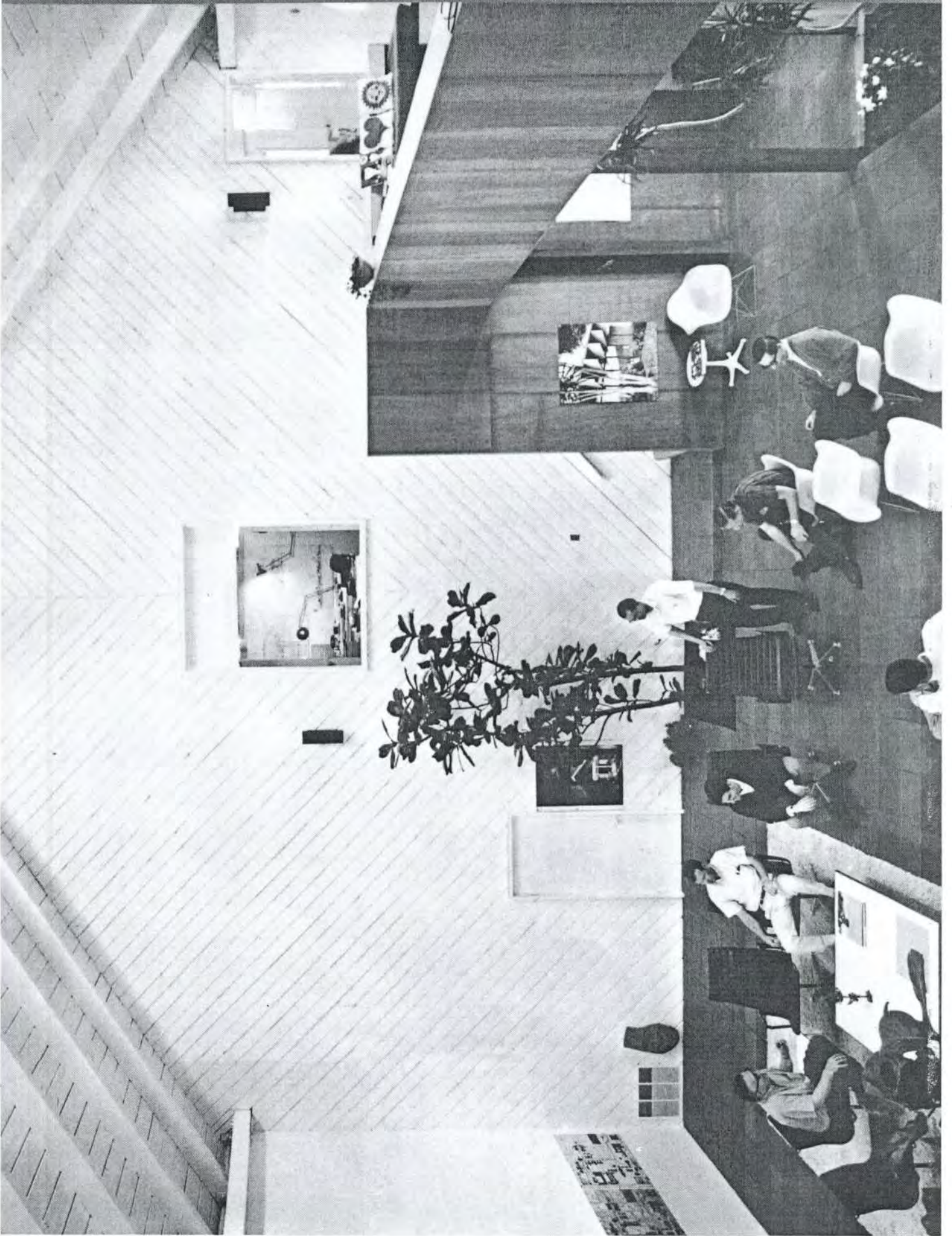
SANTA MONICA BOULEVARD



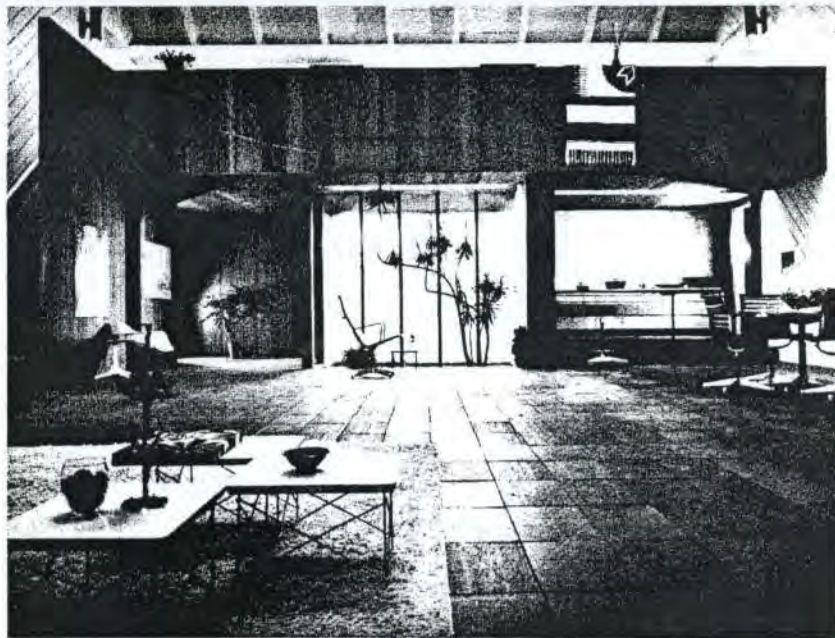
LOWER FLOOR PLAN

FOX HILLS DRIVE





Large studio, shown being used for a seminar (facing page). Home is very much mixed with school and office in the Barn; home drafting area is visible through large window opposite; pillows at upper right indicate location of guest sofa, which is actually a double bed on a platform base that moves out from under the counter.



Originally, the balcony ledge (right, top) extended to the ceiling; the large studio had also been partitioned, but not so that it reached to the ceiling. Originally, too, the alcove leading into the kitchen was closed off. Pantry alcove now provides service counter between kitchen and large studio.

Drafting studio (right, center), remodeled from carport, opens onto patio; the patio thus doubles as outdoor entertaining and outdoor teaching area. Woodworking and model shop was created from remaining part of the old carport. Quincy Jones has been a visiting professor and critic at U.S.C. School of Architecture since 1951. The 10 students in this group spend four afternoons a week at the Jones "Barn."



Dining room (right): The original building was essentially closed off from the rear patio, with only a small double-hung bay window where the sliding-glass door is now installed. A wall originally followed the line of the lowered ceiling area, which conceals ducts carrying forced-air heating from utility room to upper level. By removing the wall and incorporating what had been a hall into the dining space, the room is large enough for the architect's design of a table that is 6 ft square. Top of table is of maple flooring. Bells were made by Paolo Soleri, the Arizona architect. Most of the furniture in the house is from Herman Miller, except for pieces designed by the architect (dining table, square coffee table, built-in furniture).



FOUR OUTSTANDING ARCHITECT HOUSES

*clothes: smart buys
for a business girl*

*bromeliads: high in
beauty, low in care*

*mexican food you can
cook in your kitchen*

Julius Shulman

We'll admit it:

The magnificent chocolate eclairs at Maxim's in Paris are as good as Rich's Chocolate Eclairs.



But they aren't frozen. And you can't get them at your grocer's.



Carlton

Decorative Panels

Custom Crafted
SUN SCREENS
In place of draperies
ROOM DIVIDERS

In styles to complement any decor. Sliding—Folding—Fixed. Complete including Carlton Special Hardware and Installation.



FREE ESTIMATES
L.A. area call 681-5667
SAN DIEGO 295-5195

FACTORY SHOWROOM: 344 PALISADE ST., PASADENA



8 Los Angeles Times Home magazine, May 22, 1966

Los Angeles Times

May 22, 1966

Home



The living rooms on the cover is entertainment center, projection room or lecture hall, as the case may be, in the home of A. Quincy Jones, F.A.A. A remodeled photography studio, this building provides working space for student architects as well as living quarters for the owners. Jones' work includes a great variety of buildings since he recoils from specialization, but he says custom houses still offer a unique and satisfying challenge. He is a partner in the local firm of Jones and Emmons.

JAMES W. TOLAND
Director, Special Sections

WALLACE GUENTHER
Editor, Home Magazine

ERNST MELCHIOR
Art Director

DAN MACMASTERS
Associate Editor

CAROLYN S. MURRAY
Associate Editor

JEAN KRENZER
Copy Editor

VIOLET WEBER
Fashion Editor

MARIAN MANNERS
Food Editor

DR. R. E. ATKINSON
Garden Consultant

ART DEPARTMENT
William Brown, Manager
Robert Clay
John Nicholson
Sam Patrick
Ben Stenbel

ARCHITECTURE AND BUILDING

- 20 House That Fits Its Owners To a T
- 24 Enhancement of Local Tradition
- 28 Departure from the Stereotype
- 32 Flexible Answer to Special Problem
- 56 Put The Squeeze On Space
- 62 The Epitome of Efficiency

DECORATING

- 15 Twin Comfort
- 41 Tricks of The Trade
- 42 For Special Service
- 52 Country Styling for Small House
- 60 For the Creative Woman
- 65 Decorative Display

FASHIONS

- 48 A Personal Portfolio

FOOD & ENTERTAINING

- 68 Festive and Fabulous Mexican Menu
- 70 The Onion
- 76 Frosted Lime Surprise

GARDENING

- 46 The Bizarre Bromeliads
- 82 Vines and How They Climb
- 84 Good Ground Covers
- 86 Best Bulbs
- 87 The Dependable Pine
- 88 This Week's Garden Jobs
- 91 Garden Doctor

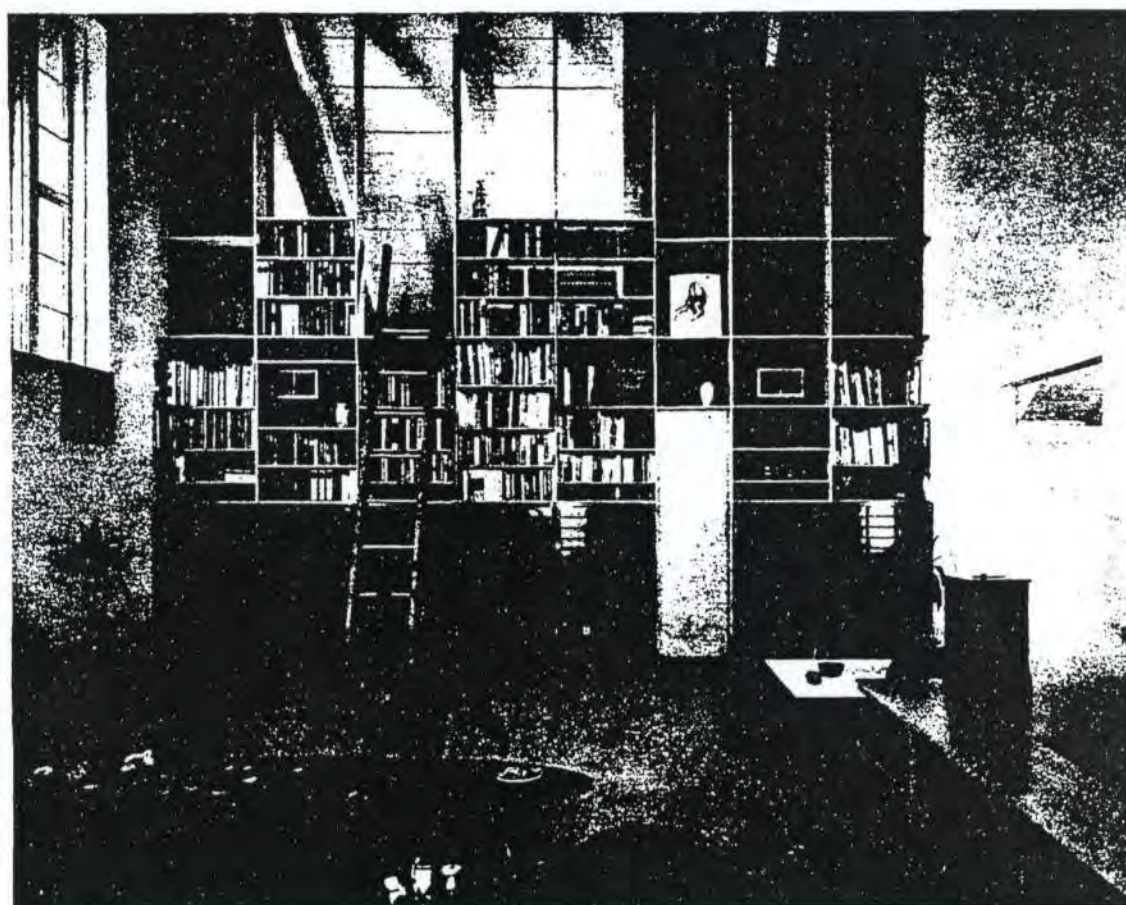
FEATURES

- 17 The Selective Shopper
- 64 Kitte Turmell's Teenagers
- 66 Summer Beauty Program
- 78 Sheinwold on Bridge
- 80 The Pet Show
- 92 The Doctor Says
- 94 Your Child
- 90 Shoppers Guide

NEXT WEEK: The delightfully authentic Japanese pavilion which has been constructed at Descanso Gardens will be the main editorial feature. Two American favorites will be featured in our food pages—the waffle and the birthday cake. Our fashion pages will provide a preview of some of the newest after-swim costumes for summer, 1966.

Home Magazine, a weekly publication, is owned by the Los Angeles Times, Times Mirror Square, Los Angeles 90053, California, and distributed exclusively each Sunday by the Los Angeles Times. Printed in Germany.

*Illustrated
on cover*



FLEXIBLE ANSWER TO A SPECIAL PROBLEM

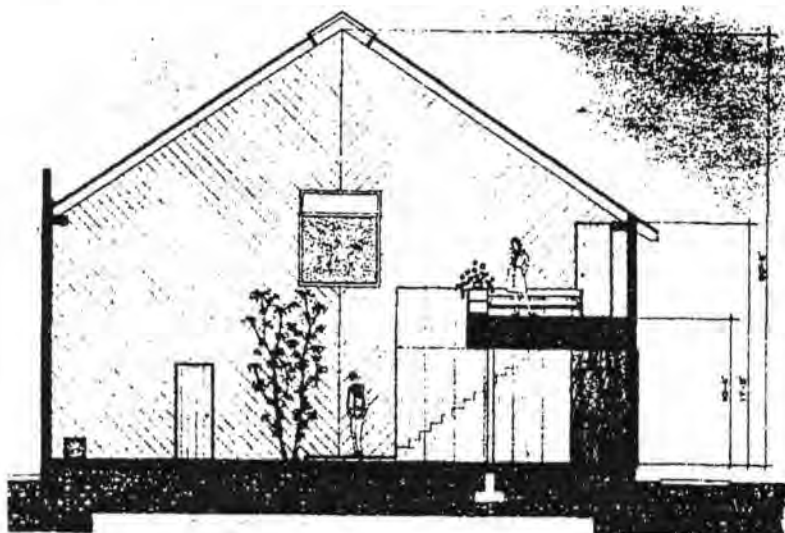
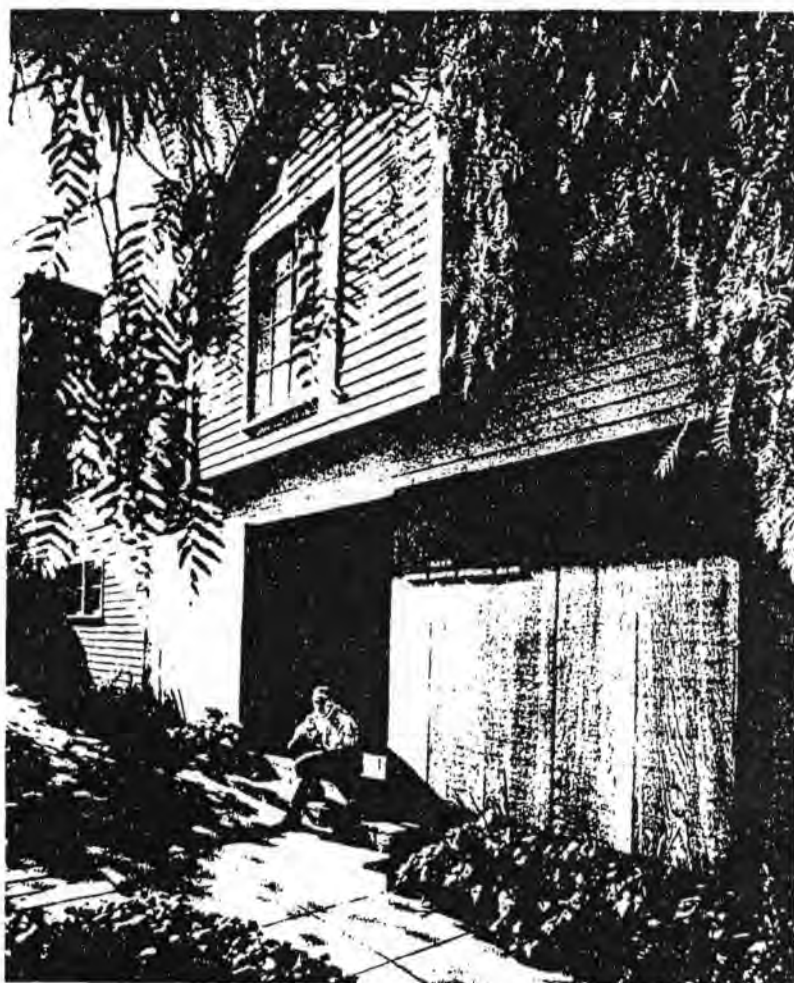
Los Angeles Times (1923-1995); May 22, 1966; ProQuest Historical Newspapers: Los Angeles Times
pg. 33

FLEXIBLE ANSWER TO A SPECIAL PROBLEM

The enormous room which we show here and on the cover is not a room in the usual meaning. And probably not one person in a thousand could adapt this plan literally. Yet it serves well as the home of architect A. Quincy Jones, FAIA, and his wife. And it reminds us that special problems don't always take complicated solutions. The answers may lie much closer at hand than we realize when we're looking.

Jones's previous home was lost in the Bel-Air fire. But he needed more than just a house. He is a professor of architecture at USC and meets four times weekly with a group of fifth-year students. And of course he wanted a working space for himself. No conventional residence could supply all this, and if he were to build a house that could, it would have been enormously costly.

But good architecture is often a matter of knowing when *not* to design. So Jones went looking for an existing building, and he found this "barn," as he calls it. It was formerly a photography studio—a clutter of partitions and quaint lamps and tired wallpaper. The structure was as matter-of-fact as a silo. But it had great space, and space is a dignity which exalts. 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 put a minimum of furniture. It has proved marvelously flexible, suited to cocktails for six, or to an audience of 50 or more watching slides projected from three viewers simultaneously against the vast white wall. True, the area is not Bel-Air, but for his purpose it does not matter; the cost was a fraction of designing from ground up.



In the upper photo on the facing page the view is across the brick paving to the entry alcove with its obscure glass and dracenas. Another alcove at right rear leads to the kitchen. The balcony wall is finished with re-sawn redwood panels, and projectors for slides and movies are mounted on its rail. Lower photo shows combined master bedroom and library, also on the upper level, at the south end of the big room, which can be looked down on through the opening at right. Photo directly above shows the deceptively modest exterior. Sectional drawing at left looks toward the north end of structure. Jones's studio is on upper level with other studios and rooms below. Skylights were installed at ridge by architect and can be darkened by day for slide shows. At night they glow with reflected light from the street.

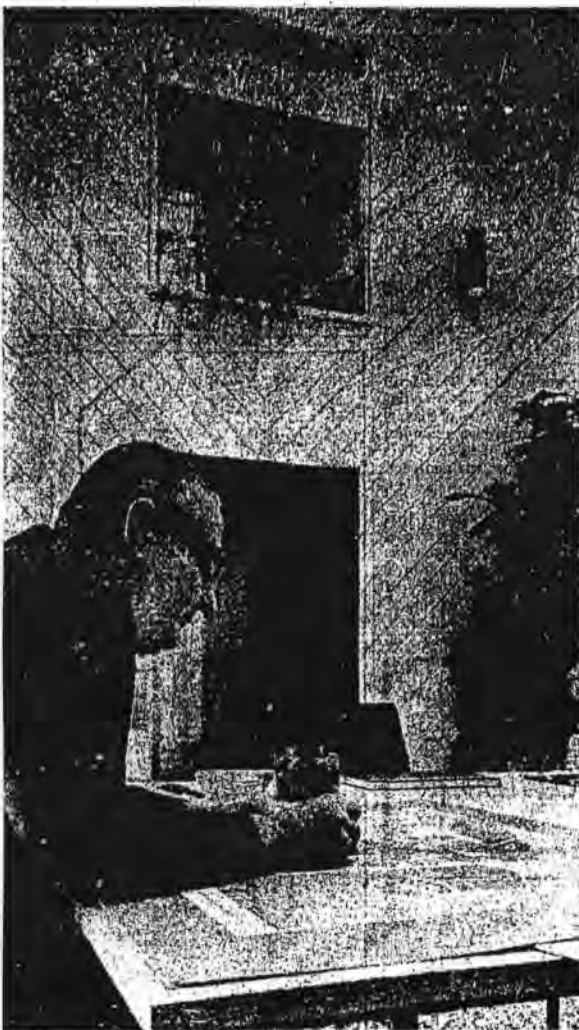
Produced by Dan MacMasters
Photography: Julius Shulman

Keeping Up With the Joneses: It Means Living in a 'Barn': A. QUINCY JONES

Kim, Blair

Los Angeles Times (1923-1995); Dec 1, 1967; ProQuest Historical Newspapers: Los Angeles Times

pg. E1



AT WORK—Living room in home of architect A. Quincy Jones, working on area map, and Mrs. Jones, seated on window ledge, is approximately 32 by 40 feet and has a gable ceiling which is 32 feet at highest point. A 15-foot *Ficus pandurata* grows in the planting area.

Keeping Up With the Joneses: It Means Living in a 'Barn'

BY KIM BLAIR
Times Staff Writer

Architect A. Quincy Jones always wears a narrow black silk necktie and he has 100 of them.

Why 100 identical black silk ties? "They get wrinkled," he says, "and besides I don't like to make decisions about things that aren't important."

And "because it simplifies decisions," he always wears black shoes and stockings and suits in shades of gray.

Things that are important to Jones include his work, his students, his friends and his home.

Because they wanted lots of space, Jones and his wife Elaine went looking for a supermarket or a church to convert into a home.

"The buildings were cheap," says Jones, "but the land was prohibitive and we were about ready to give up."

Then someone told them about a large building on Santa Monica Blvd. and they bought it after just one visit.

They call it a barn and it looks like one from the exterior, but it's actually a photographer's studio which Jones has converted into living quarters. There are also offices for draftsmen who occasionally work there under pressure of deadline.

"Our needs in a home differ from the normal family pattern," says Jones, "since we both have professions and wanted a place, in addition to our office, where we could work nights and weekends without interruption."

In professional life Mrs. Jones is Elaine K. Sewell, a writer and research assistant, who heads her own public relations firm.

He is a member of the architectural firm of A. Quincy Jones and Frederick E. Emmons.

The structure Jones has converted into a home has 6,000 square feet of

space and includes a dining area, a Pullman kitchen and a second-story gallery area with a master bedroom and additional accommodations for house guests.

The living room, often used as a lecture hall, is approximately 32x40 and there are skylights in the gable ceiling which is 32 feet at its highest point.

Furniture is all by Charles Eames with the exception of a 6-foot square table which Jones designed. There are pots of schefflera and planting areas which contain two 15-foot *Ficus pandurata* plants, commonly known as fiddleleaf fig.

The Joneses' hobbies are allied with their work and include photography. They have a collection of 30,000 colored slides both have taken during their travels. In addition he makes many sketches used during his lectures to supplement the slides.

For 16 years he taught 5th year

Please Turn to Page 8, Col. 1



CONTRACT—Furniture in living room at home of Mr. and Mrs. A. Quincy Jones includes chairs by

Charles Eames. Sketches by Jones hang on the wall. Mary Erckenbrack sculpture is "The Squash Player." Times photos by Cal Montney

A. QUINCY JONES

Continued from First Page
design in architecture as a visiting professor at USC but stopped in June because he is traveling more often.

At present, three sketches he made during a trip to the Orient hang in the living room which is decorated in black and white and is warmed by a floor of 10x16-inch red bricks.

The sketches and working drawings on the walls are constantly changing.

Jones is not an art collector and says he would rather enjoy paintings in a gallery or in the homes of his friends.

"I have a strong feeling against collecting for myself," he says, because "the paintings and sculpture I really want to own I can't afford."

Averse to 'Static'

He thinks it's a shame for anyone to buy a good painting and leave it in one spot so that it becomes "a static thing."

Jones has been fortunate, he says, in designing homes for clients who are constantly rearranging their paintings, often to fill gaps left by those on loan.

Because they have so

much space the Joneses enjoy giving large cocktail parties for as many as 50 to 120 guests.

Rather than rent glassware and linens for a party they prefer to use their own possessions even if they don't match.

And they never have prepared food sent in for their parties. "Any cooking for us is done in our own home," says Elaine.

For dinner parties they prefer a group of eight so that "we can sit around and talk."

Elaine likes dishes she can prepare the night before. "Then I'm not involved in food preparation when the guests arrive." A favorite dish is beef stew she makes "with marrowbones and the works."

Jones is a fellow of the American Institute of Architects and at present is consulting architect for

UC San Diego and Cal State at Dominguez.

After receiving his degree in architecture from the University of Washington the first home he designed for himself was built on Lookout Mountain off Laurel Canyon when he was making \$35 a week.

"It's very modern," he says, "the interior has a lot of character and I would not be ashamed to show it today as a contemporary house."

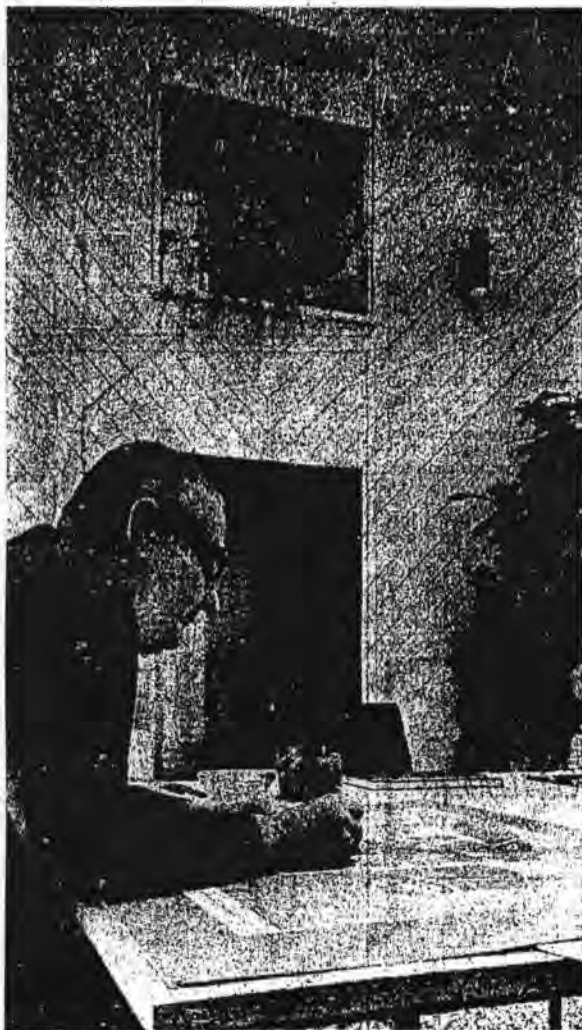
The second home Jones designed for himself was destroyed in the Brentwood fire in 1961. It was a steel house and it didn't burn, it melted. What he regrets most is the loss of his books, drawings and mementoes of college days.

Keeping Up With the Joneses: It Means Living in a 'Barn': A. QUINCY JONES

Kim, Blair

Los Angeles Times (1923-1995); Dec 1, 1967; ProQuest Historical Newspapers: Los Angeles Times

pg. E1



AT WORK—Living room in home of architect A. Quincy Jones, working on area map, and Mrs. Jones, seated on window ledge, is approximately 32 by 40 feet and has a gable ceiling which is 32 feet at highest point. A 15-foot *Ficus pandurata* grows in the planting area.

Keeping Up With the Joneses: It Means Living in a 'Barn'

BY KIM BLAIR
Times Staff Writer

Architect A. Quincy Jones always wears a narrow black silk necktie and he has 100 of them.

Why 100 identical black silk ties? "They get wrinkled," he says, "and besides I don't like to make decisions about things that aren't important."

And "because it simplifies decisions," he always wears black shoes and stockings and suits in shades of gray.

Things that are important to Jones include his work, his students, his friends and his home.

Because they wanted lots of space, Jones and his wife Elaine went looking for a supermarket or a church to convert into a home.

"The buildings were cheap," says Jones, "but the land was prohibitive and we were about ready to give up."

Then someone told them about a large building on Santa Monica Blvd. and they bought it after just one visit.

They call it a barn and it looks like one from the exterior, but it's actually a photographer's studio which Jones has converted into living quarters. There are also offices for draftsmen who occasionally work there under pressure of deadline.

"Our needs in a home differ from the normal family pattern," says Jones, "since we both have professions and wanted a place, in addition to our office, where we could work nights and weekends without interruption."

In professional life Mrs. Jones is Elaine K. Sewell, a writer and research assistant, who heads her own public relations firm.

He is a member of the architectural firm of A. Quincy Jones and Frederick E. Emmons.

The structure Jones has converted into a home has 6,000 square feet of

space and includes a dining area, a Pullman kitchen and a second story gallery area with a master bedroom and additional accommodations for house guests.

The living room, often used as a lecture hall, is approximately 32x40 and there are skylights in the gable ceiling which is 32 feet at its highest point.

Furniture is all by Charles Eames with the exception of a 6-foot square table which Jones designed. There are pots of schefflera and planting areas which contain two 15-foot *Ficus pandurata* plants, commonly known as fiddleleaf fig.

The Joneses' hobbies are allied with their work and include photography. They have a collection of 30,000 colored slides both have taken during their travels. In addition he makes many sketches used during his lectures to supplement the slides.

For 16 years he taught 5th year

Please Turn to Page 8, Col. 1



CONTRACT—Furniture in living room at home of Mr. and Mrs. A. Quincy Jones includes chairs by

Charles Eames. Sketches by Jones hang on the wall. Mary Erckenbrack sculpture is "The Squash Player." Times photos by Cal Montney

Sam Hall Kaplan

Quincy Jones, the Architect and His Legacy

"There is no unimportant architecture," the late architect Quincy Jones once said, adding that everything in the built environment affects people and, in turn, the world, whether it is good or not so good.

It was with this attitude in mind that the Los Angeles-based Jones shaped a variety of distinguished projects in a prolific career as an architect and educator that spanned 34 years, ending in 1979.

Indeed, Jones designed almost every type of structure: inexpensive to luxurious single-family houses, garden apartments and apartment towers, small branch libraries and large university research libraries, school buildings, office complexes and factories, churches, performing arts centers, an embassy, a funeral parlor, a tennis club and an entire college campus.

For nearly 20 years, he was associated with the USC schools of architecture and fine arts and for a time served as the dean of the two schools.

□

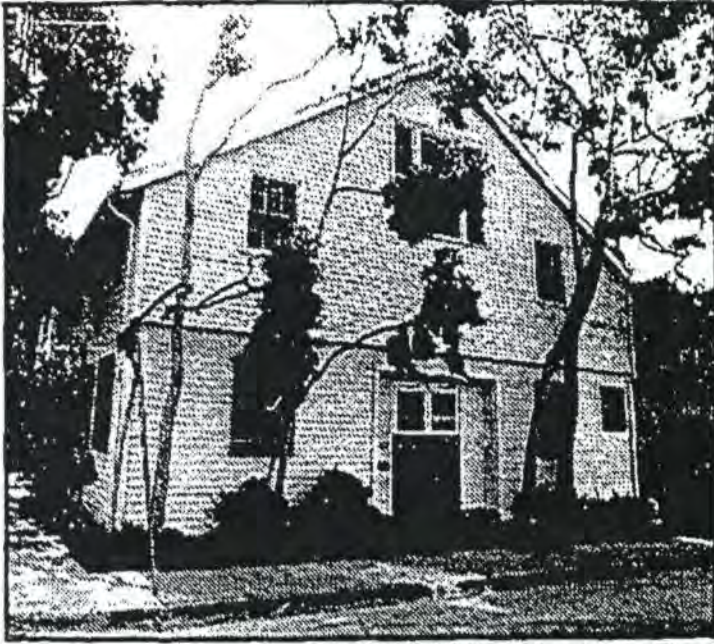
The vast body of work generated by Jones by himself and with various associates over the years garnered about 70 awards. These included a 1950 honor award from the American Institute of Architects for the design of a house, and, in partnership with Frederick Emmons, the institute's firm award in 1969. It remains the only Los Angeles firm to win the award.

Jones also designed a succession of houses for himself, the last being the 1965 conversion of a large, wood-clad photography studio at 10300 Little Santa Monica Blvd. near Century City into a stunning, singular home and office. Because the shape and materials resemble a New England barn, a mood Jones enhanced by planting clusters of trees on the street edging the site, the structure became known as the "barn."

The barn will be open to the public from 3 to 6 p.m. Sunday as part of the Great Houses program of the USC Architectural Guild. (Admission is \$15; or \$10 for guild members, the proceeds go to the organization's fellowship and scholarship programs. Information: (213) 470-6060.)

Despite its urban setting, adjacent to a busy boulevard and in the shadow of some cold commercial office structures, the barn as maintained by the architect's widow, Elaine Sewell Jones, is a warm anomaly, a softly styled informal oasis in an increasingly frenetic setting.

The sense of space, the subtle natural
Please see JONES, Page 6



THOMAS KELSEY / Los Angeles Times

Exterior, at left, and interior of Quincy Jones' "barn" home on Little Santa Monica Boulevard.

JONES: Architect

Continued from Page 1

and artificial lighting, the concern for detail, such as in the use of the re-sawed redwood and the wooden window grills, the selective furnishings and extensive plants are combined in the barn into a distinctly Modernistic Craftsman style. Whatever it might be called, the barn exudes a welcomed gentility.

Among the more prominent projects Jones and his associates designed in Southern California are the University Research Library at UCLA, the Annenberg School of Communications at USC, the chemistry building and carillon tower at UC Riverside, the Brentwood and Palos Verde branch libraries, the Warner Bros. Record building in Burbank, and the master plan for Cal State Dominguez Hills.

Jones also was involved in two noteworthy efforts in Los Angeles' rich legacy of residential architecture, the Crestwood Hills project in Kenter Canyon in Brentwood, and the Case Study House program.

In Crestwood, he joined with architect Whitney

Blocked due to copyright.
See full page image or
microfilm.

Smith and engineer Edgardo Contini to design a number of attractive, modest, functional houses as part of a cooperative housing effort. And while the cooperative faltered, the housing in time flourished, to set an example of sensitive land-use planning and design.

As for the Case Study House program, Jones was one of a number of architects selected to design individual houses to showcase how the latest construction materials and methods might be adapted to produce attractive, affordable structures.

Though his custom projects generally were in a Modernist mode popular in the 1950s and '60s, Jones was not a stylistic ideologist. "His designs grew out of the problems, and within the constraints of materials, space, the site and the budget," explained his widow, who is cataloguing the architect's writings and voluminous drawings.

"And always on his mind," she said, "was the need of the user, the people who would use the building, whether a place to live, or work, play or worship. That's what his architecture was all about."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HISTORIC PHOTOS

Figure 1: Sample magazine covers as photographed by Mead-Maddick. Left to right below: *Cosmopolitan* (1954); Deborah Kerr for *Family Circle* (June 1958); Ricky Nelson for *Modern Screen* (February 1958); *Parade* (April 29, 1945); *Liberty* (June 1941); Virginia Mayo for *Motion Picture* (February 1949), *Ladies Home Journal* (November 1955), *Ladies Home Journal* (January 1955), and *Ladies Home Journal* (December 1959). Source: Ebay, AbeBooks, Pinterist.



Figure 2: Drawing of context of Barn 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.

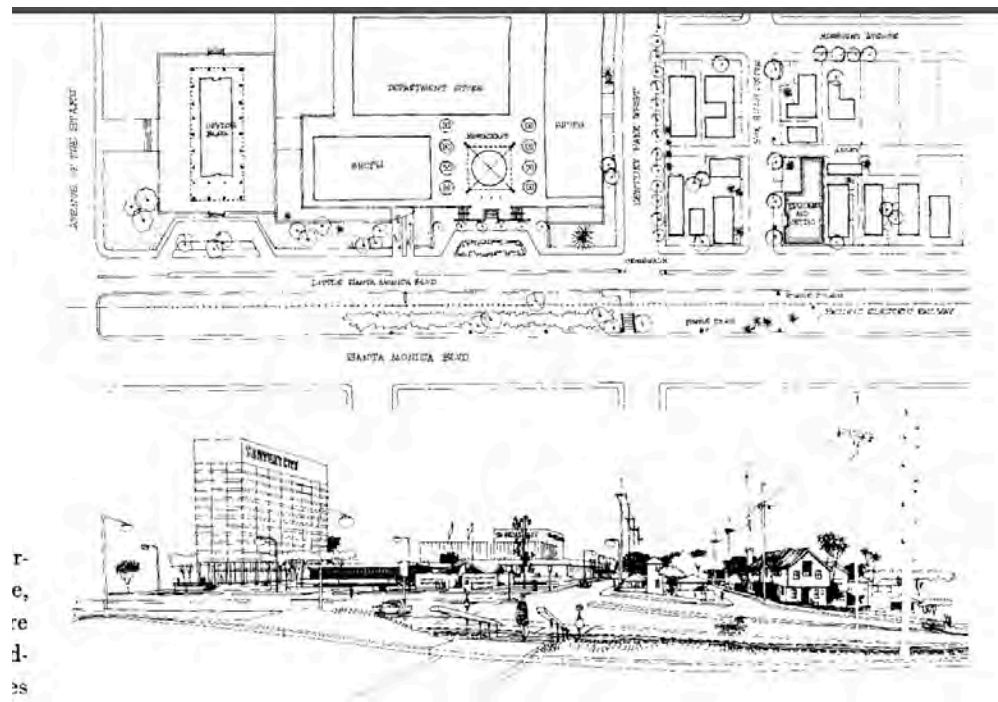


Figure 3: 1965-66 first floor floor plan for the Barn as drawn by A. Quincy Jones featuring enclosure of carport and patio and floor-to-ceiling sliding glass and fixed pane glass windows. Source: *Process*, 127.

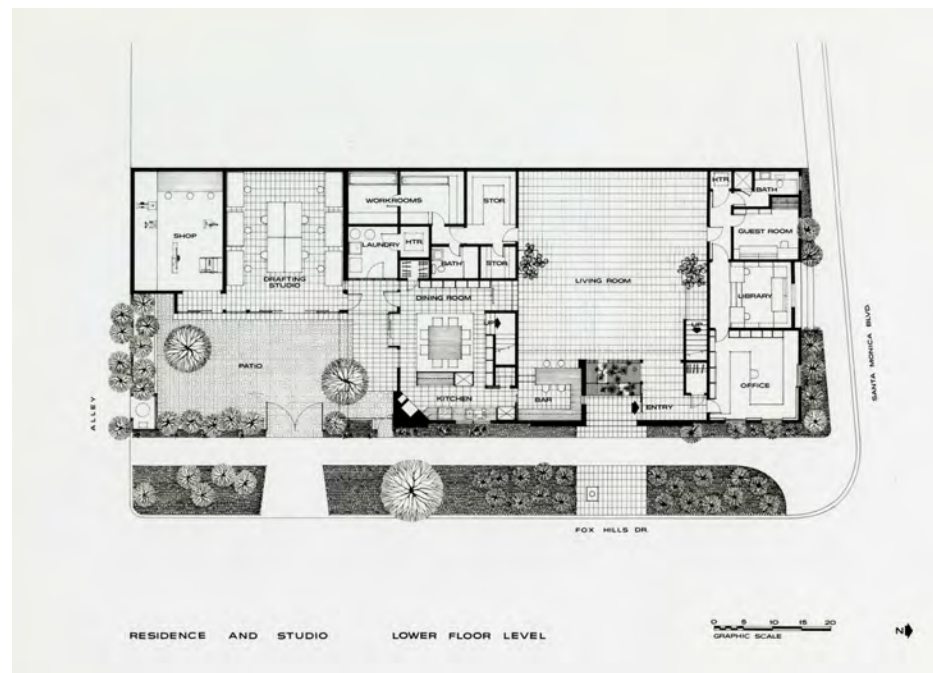


Figure 3: 1965-66 second floor floor plan for the Barn as drawn by A. Quincy Jones featuring addition of gallery, creation of second-floor office and studio and master bedroom. Source: *Process*, 127.

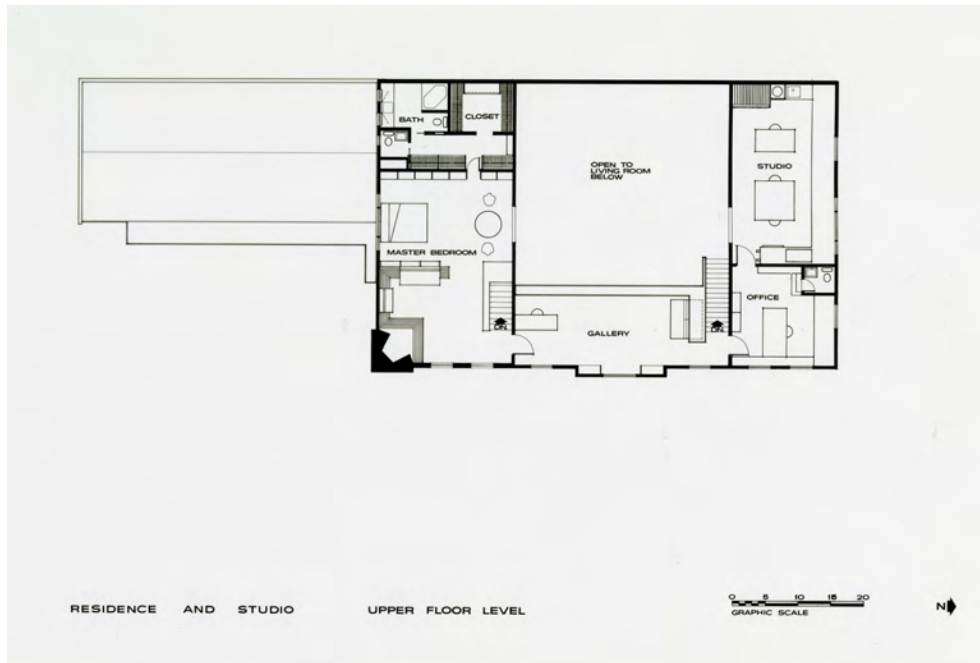


Figure 4: 1966 photo of A. Quincy Jones at the Fox Hills Drive entrance to the Barn. Note rough-sawn redwood siding, common brick pavers, and plastic lettering. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 5: 1966 photo of living room of the Barn featuring diagonal wooden plank siding, rough sawn redwood panels, translucent fixed panels, extruded common brick paving, and insertion of second-floor gallery. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 6: 1966 photo of living room of the Barn featuring diagonal wooden plank siding, rough sawn redwood panels, translucent fixed panels, extruded common brick paving, and insertion of second-floor gallery. Bar to right of translucent panels. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 7: 1966 photo of master bedroom of the Barn built-in birch bookshelves, redwood shelves and modern hayloft. Photo: Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).



Figure 8: Looking southwest from Santa Monica Boulevard, 1981. Photo: Vicky Mihich. Source: Private Collection, Metabolic Studio.



Figure 9: 1979 photo of living room of the Barn. Photo: Ken Tanaka. Source: Private Collection, Metabolic Studio.



Figure 10: 1979 North elevation of the Barn. Photo: Ken Tanaka. Source: Private Collection, Metabolic Studio.



Figure 11: 1981 photo first-floor library. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



Figure 12: 1981 photo first-floor kitchen with view to enclosed patio. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



Figure 13: 1981 photo patio looking north. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



Figure 14: 1981 gallery looking north. Photo: Kikuo Shirotori. Source: Private Collection, Metabolic Studio.



Figure 15: 1984 gallery looking north. Photo: Leonard Koren. Source: Private Collection, Metabolic Studio.



Figure 16: 1965 Fifth-year USC studio class in the first floor drafting room at the Barn. Source: Private Collection, Metabolic Studio.



Figure 17: 1965 Fifth year USC studio class in the living room/main space of the barn. Source: Private Collection, Metabolic Studio.



Figure 18: Undated photo of Jones teaching USC students in the first floor drafting room. Source: A. Quincy Jones papers, Library Special Collections, Charles E. Young Research Library, UCLA.



Figure 19: 1976 Fifth year USC studio class in the living room/main space of the barn. Photo: Al Lober. Source: Private Collection, Metabolic Studio.



Figure 20: 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.



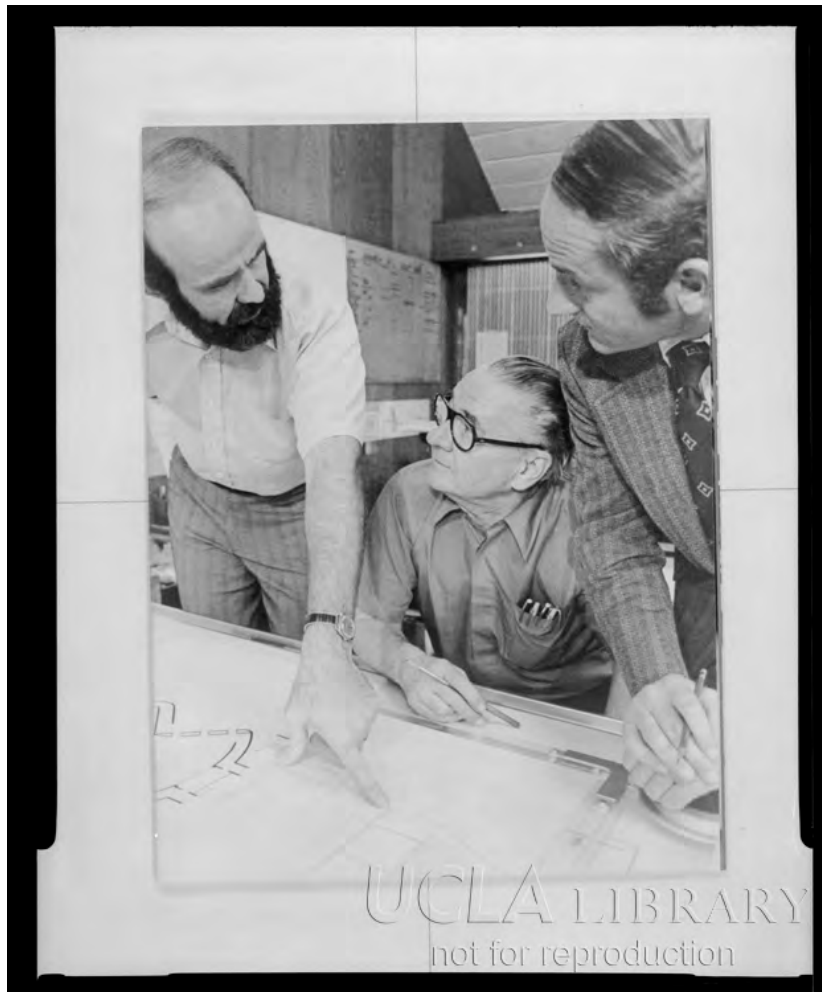
Figure 21: A. Quincy Jones and Elaine K. Sewell Jones at a 1976 USC class party at the Barn. Source: Private Collection, Metabolic Studio.



Figure 22: 1976 USC class party at the Barn. Source: Private Collection, Metabolic Studio.



Figure 23: Jones with clients Richard Byrne, Associate Dean, Annenberg School of Communications, USC and Frederick Williams, Dean , Annenberg School of Communications second floor studio at the barn c. 1970.. Source: A. Quincy Jones papers, Library Special Collections, Charles E. Young Research Library, UCLA.



ADDITIONAL CONTEMPORARY PHOTOS



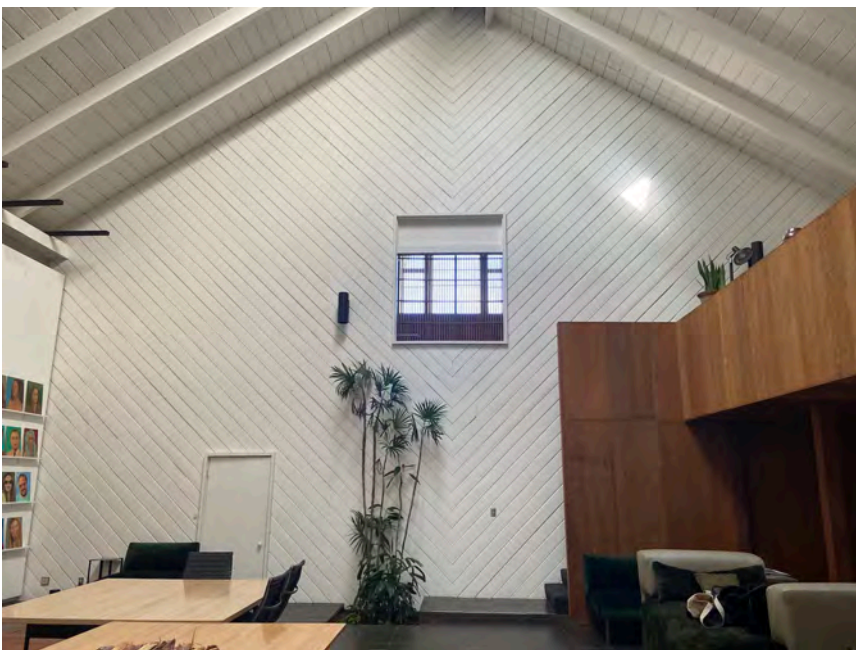
South façade and patio looking north. Photo by Sian Winship.



South façade alley wall, looking north. Photo by Sian Winship.



Living room interior, looking south. Photo by Sian Winship.



Living room interior, looking north. Photo by Sian Winship.



Living room interior, looking east. Photo by Sian Winship.



Living room interior entry (translucent panels and planter) looking east. Photo by Sian Winship.



First floor office interior, looking east. Photo by Sian Winship.



First floor office interior, looking west. Photo by Sian Winship.



First floor library interior, looking north. Photo by Sian Winship.



First floor guest room interior, looking north. Photo by Sian Winship.



First floor bathroom interior, looking north. Photo by Sian Winship.



Kitchen interior, looking south. Photo by Sian Winship.



Dining room interior, looking east. Photo by Sian Winship.



Dining room interior, looking north. Photo by Sian Winship.



Dining room interior, looking south. Photo by Sian Winship.



Studio interior, looking northwest. Photo by Sian Winship.



Studio interior, looking northeast. Photo by Sian Winship.



Studio interior, looking southeast into patio. Photo by Sian Winship.



Patio looking southeast. Photo by Sian Winship.



Second floor, master bedroom looking west. Photo by Sian Winship.



Second floor master bedroom, looking southeast. Photo by Sian Winship.



Second floor office interior, looking west. Photo by Sian Winship.



Second floor office interior, looking east. Photo by Sian Winship.

1

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

Form B-1-1022-1-48
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 1Tract Block 53Location of Building 10300 SANTA MONICA BLVD
(House Number and Street)Approved by
City EngineerBetween what cross streets For Hill Drive & Beverly Glen

Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building Home Studio & Dwelling Families 1 Rooms 1
(Store, Dwelling, Apartment House, Hotel or other purpose)2. Owner Thomas & Mary Maddick Phone 1-5683
(Print Name)3. Owner's address 9174 Sunset Blvd P.O. L.A.

4. Certificated Architect State License No. Phone

5. Licensed Engineer Geo Bauer State License No. 3999 Phone 1-30476. Contractor John Marzicola State License No. 85005 Phone 5-92287. Contractor's address 1135 S. Wall St L.A. 35

8. VALUATION OF PROPOSED WORK

Including all labor and material and all permanent
lighting, heating, ventilating, water supply, plum-
bing, fire sprinkler, electrical wiring and elevator
equipment therein or thereon.

9. State how many buildings NOW on lot and give use of each. NONE
(Store, Dwelling, Apartment House, Hotel or other purpose)10. Size of new building 43 x 70 No. Stories 2 Height to highest point 12 Size lot 12011. Material Exterior Walls Stucco Type of Roofing Compo

For Accessory Buildings and similar structures (a) Footing: Width Depth in Ground Width of Wall

(b) Size of Studs Material of Floor

(c) Size of Floor Joists Size of Rafters

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here John Marzicola
(Owner or Authorized Agent)DISTRICT OFFICE WEST L.A.

By

FOR DEPARTMENT USE ONLY

PLAN CHECKING		REINFORCED CONCRETE		FEE'S	
Date <u>7-16-49</u>	Receipt No. <u>681</u>	Bkls. Cement	Tons of Reinforcing Steel	Bldg. Per. <u>12</u>	Cert. of Occupancy
Valuation \$ <u>3000</u>	Fee Paid \$ <u>40</u>			Total	
TYPE <u>V</u>	GROUP <u>G-1</u>	Maximum No. Occupants	Inside Lot <u>Corner Lot</u>	Any Lot <u>Corner Lot</u>	Lot Size <u>45x120</u>
PREMIT No. <u>LA 1691</u>		Plans and Specifications checked		Zone <u>C-2</u>	File District No. <u>2</u>
Corrections <u>None</u>		Bldg. Line		Street Widening	District Map No. <u>7032</u>
Plans, Specifications and Application rechecked and approved		Application checked and approved		Stamp here when Permit is issued	
PLANS		Continuous Inspection		SPRINKLER	Inspector
Specified—Required Valuation Included		Yes—No			

1

APPLICATION TO
ERECT A NEW BUILDING
AND FOR A
CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 1

Block 33

Tract 7260

Location of Building 10300 Santa Monica Blvd.

(House Number and Street)

Between what cross streets Fox Hills Drive and Santa Monica Blvd.

Approved by
City Engineer

Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building Photographers' Studio & Dwelling Families 1 Rooms 4
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. Owner Fania & Mary Head Mallick Phone Cr. 17833
(Print Name)
3. Owner's address 1174 Sunset Blvd. P.O. Los Angeles, Calif.
4. Certificated Architect Anna State License No. Phone
5. Licensed Engineer Charles Bauer State License No. 3949 Phone 50 13022
6. Contractor John Marsionia State License No. 63205 Phone Cr. 50373
7. Contractor's address 1135 South Hall Drive L.A. 35

8. VALUATION OF PROPOSED WORK

Including all labor and material and all permanent
lighting, heating, ventilating, water supply, plum-
ing, fire sprinkler, electrical wiring and elevator
equipment therein or thereon.

9. State how many buildings NOW on lot and give use of each. None
(Store, Dwelling, Apartment House, Hotel or other purpose)

10. Size of new building 45 x 70 No. Stories 2 Height to highest point 32 Size lot 45 x 120

Composition

11. Material Exterior Walls Stucco and Batten Board Type of Roofing Shingle

- For Accessory Buildings and similar structures
- (a) Footing: Width Depth in Ground Width of Wall
- (b) Size of Studs Material of Floor
- (c) Size of Floor Joists Size of Rafters

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here

(Owner or Authorized Agent)

DISTRICT OFFICE WEST L.A.

By

FOR DEPARTMENT USE ONLY

PLAN CHECKING				REINFORCED CONCRETE				FEES			
Date	<u>May 1949</u>			Bbls. Cement				Bldg. Per.			
Receipt No.	<u>681</u>			Tons of Reinforcing Steel				Cert. of Occupancy			
Valuation \$	<u>27500</u>							Total	<u>29.00</u>		
Fee Paid \$	<u>1.40</u>										
TYPE	GROUP	Maximum No. Occupants	Inside Lot	Key Lot	Lot Side	Lot Area	Lot Area	Lot Area	Lot Area	Lot Area	Lot Area
<u>II</u>	<u>6</u>	<u>40</u>	<u>Corner Lot</u>	<u>Corner Lot Keyed</u>	<u>2.5</u>	<u>2.5</u>	<u>2.5</u>	<u>2.5</u>	<u>2.5</u>	<u>2.5</u>	<u>2.5</u>
PERMIT No.	Plans and Specifications checked			Zone	Fire District			District			
<u>A14481</u>	<u>681</u>			<u>C-2</u>	<u>2</u>			<u>2</u>			
	Corrections			Eng. Line	Street Widening			Stamp here when Permit is issued			
	<u>681</u>										
PLANS	Plans, Specifications and Application checked and approved			Application checked and approved							
	<u>681</u>			<u>May 2 1949</u>							
	For Plans - <u>2</u>			Inspection			Inspection				
	<u>2</u>			<u>None</u>			<u>None</u>				

4/22/49

NOTICE SOUTH HANDS

10018

45.08

10018 SOUTH HANDS

10018 - 1261

BLK - 33

LOT - 33

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

10018 - 1261

CHECKED BY
HEATING AND
REFRIGERATION
DIVISION

VACANT LOT

78.12

BUILDING

120.05

FOX HILL DRIVE

ZONE AND WARD S. O. S.

DATE

STORAGE

48.08

23.2

45.1

STORAGE

21.0

44.95

ALLEY - 20.1

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

Address of Building: 10300 Santa Monica Pl.

Permit No. and Year: 1-14481 - 1949

Certificate Issued: July 12, 1951

This certifies that, so far as ascertained by or made known to the undersigned, the building at above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses; Ch. 9, Arts. 11, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

2 story - Type V - 43' x 70' photographer's studio &
1 family dwelling.

EXCEPT FOR DEVIATIONS APPROVED BY BOARD OF BLDG. & SAFETY COMMISSIONERS
G-1 & R-1 occupancy

Owner: Paul & Mary Wend Maddick
Owner's Address: 10300 Santa Monica Blvd.
Los Angeles, Calif.

Form B-455a-20M-5-50 G. E. MORRIS, Superintendent of Building By: John D. Miller
Jel



Bldg-Alter/Repair
1 or 2 Family Dwelling
Plan Check at Counter
Plan Check

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue

Status Date: 08/25/2010

I. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 7260	33	1		M B 79-98/99 (SHTS 3-4)	132B157 485	4319 - 009 - 030

3. PARCEL INFORMATION

Area Planning Commission - West Los Angeles
LADBS Branch Office - WLA
Council District - 5
Certified Neighborhood Council - Westside
Community Plan Area - West Los Angeles

Census Tract - 2671.00
District Map - 132B157
Energy Zone - 9
Fire District - 2
Hillside Grading Area - YES

Methane Hazard Site - Methane Zone
Near Source Zone Distance - 0
Thomas Brothers Map Grid - 632-D3

ZONE(S): C2-1VL-O /

4. DOCUMENTS

SPA - West LA Transportation Improver
ORD - ORD-147820
CPC - CPC-25468

5. CHECKLIST ITEMS

Std. Work Descr - Interior Non-struct. Remo

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):

Metabolic Studio Llc

2000 Avenue Of The Stars NO 1000 LOS ANGELES CA 90067

Tenant:

Applicant: (Relationship: Agent for Contractor)

Bradley Johnson -

W/O 122046

7. EXISTING USE

(01) Dwelling - Single Family

PROPOSED USE**8. DESCRIPTION OF WORK**

LA Department of Building and Safety
INTERIOR NON-LOAD BEARING FURRING PARTITION 63" WIDE X 16" HIGH

BUILDING PERMIT-RES

EI RESIDENTIAL

ONE STOP PERMIT

00.00

00.00

00.00

9. # Bldgs on Site & Use:**10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: Rodney Samiian

DAS PC By:

OK for Cashier: Carolina Guardado

Coord. OK:

Signature:

Date:

8/25/10

For inspection requests, call toll-free (888) LA4BUILD (524-2845).

Outside LA County, call (213) 483-0000 or request inspections via

www.ladbs.org. To speak to a Call Center agent, call 311 or

(866) 4LACITY (452-2389). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

BUILDING PLAN CHECK

BUILDING PLAN CHECK

W/O #: 01615482

P100163000015482FN

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$5,000

PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	163.64
Permit Fee Subtotal Bldg-Alter/Repair	130.00
Plan Check Subtotal Bldg-Alter/Repair	0.00
Fire Hydrant Refuse-To-Pay	
E.O. Instrumentation	0.50
O.S. Surcharge	2.61
Svs. Surcharge	7.83
Planning Surcharge	7.80
Planning Surcharge Misc Fee	10.00
Planning Gen Plan Maint Surcharge	3.90
Green Building Fee	1.00
Permit Issuing Fee	0.00

Sewer Cap ID:

Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan



* P 1 0 0 1 6 3 0 0 0 0 1 5 4 8 2 F N *

(P) Wall Construction - Metal Stud

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

(A) Fisher, Frederick Burt
(C) Minardos Group

12248 Santa Monica Blvd,
2800 28th Street Suite 170,

Los Angeles, CA 90025
Santa Monica, CA 90405

CLASS LICENSE# PHONE

C10281
B 728956

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** Lic. No.: **728956** Contractor: **MINARDOS GROUP**

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

☒ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **Everest Ntl. Ins. Co.**

Policy Number: **7600003640091**

☐ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name (if any): _____ Lender's address: _____

21. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: **BRADLEY J. HANSON**

Sign: 

Date: **8/25/10**

☒ Contractor ☐ Authorized Agent

Bldg-Alter/Repair
1 or 2 Family Dwelling
Plan Check

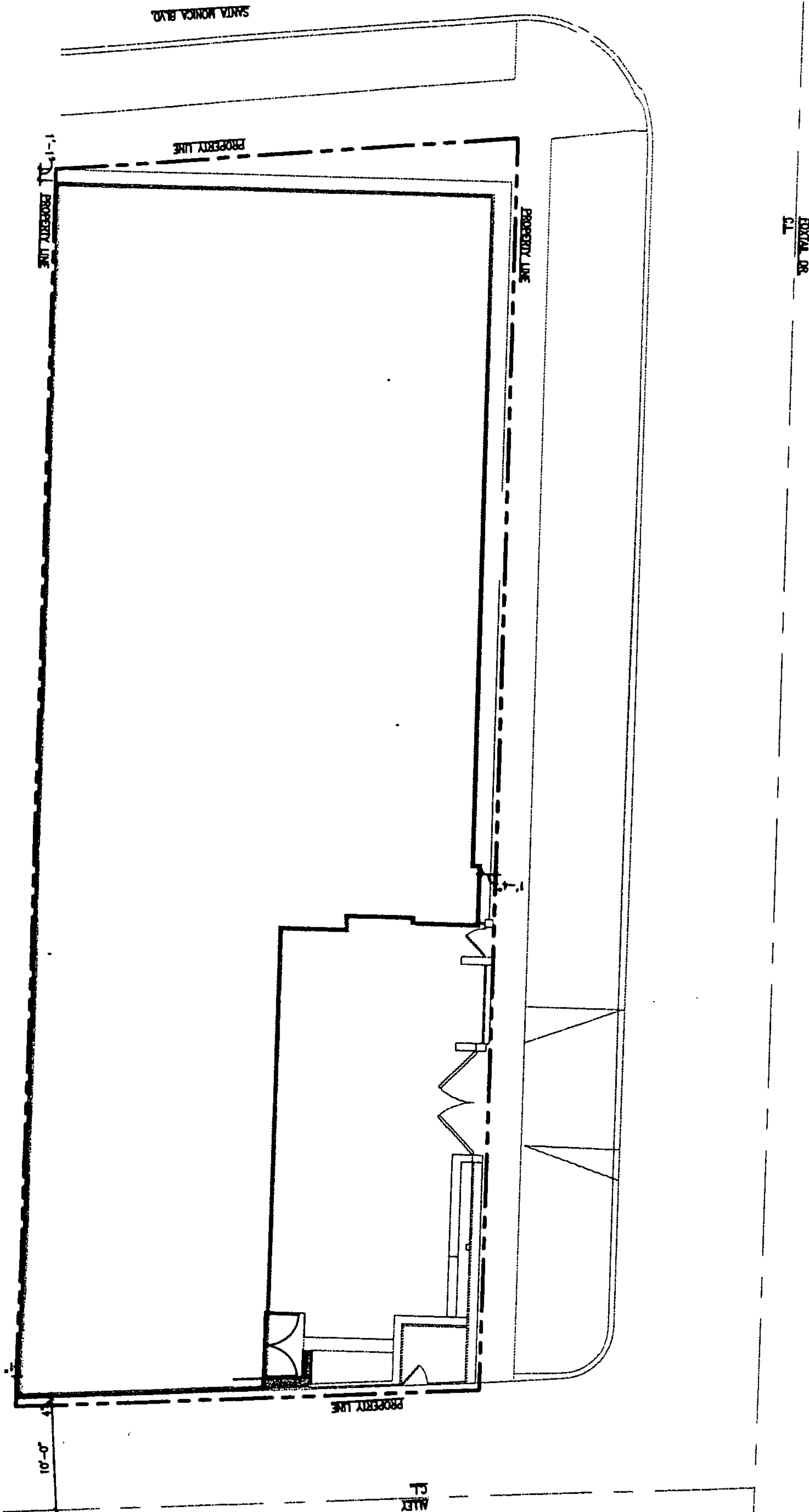
City of Los Angeles - Department of Building and Safety

Plan Check #: B10WL03041
Initiating Office: WEST LA
Printed on: 08/24/10 14:18:04

PLOT PLAN ATTACHMENT

10300 W Santa Monica Blvd

(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)





Bldg-Alter/Repair
Commercial
Plan Check at Counter
Plan Check

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue

Status Date: 11/01/2010

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 7260	33	1		M B 79-98/99 (SHTS 3-4)	132B157 485	4319 - 009 - 030

3. PARCEL INFORMATION

Area Planning Commission - West Los Angeles
LADBS Branch Office - WLA
Council District - 5
Certified Neighborhood Council - Westside
Community Plan Area - West Los Angeles

Census Tract - 2671.00
District Map - 132B157
Energy Zone - 9
Fire District - 2
Hillside Grading Area - YES

Methane Hazard Site - Methane Zone
Near Source Zone Distance - 0
Thomas Brothers Map Grid - 632-D3

ZONE(S): C2-1VL-O/

4. DOCUMENTS

SPA - West LA Transportation Improver
ORD - ORD-147820
CPC - CPC-25468

5. CHECKLIST ITEMS

Std. Work Descr - Seismic Gas Shut Off Valve

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):

Metabolic Studio Llc

2000 Avenue Of The Stars NO 1000

LOS ANGELES CA 90067

Tenant:

7. EXISTING USE

(01) Dwelling - Single Family
(13) Photographer

PROPOSED USE**8. DESCRIPTION OF WORK**

INTERIOR REMODEL: CONVERT (E) CLOSET TO POWDER ROOM, CONSTRUCTION OF NON BEARING WALLS TO CREATE HALLWAY. (PHOTO STUDIO AT REAR NO CHANGE).

9. # Bldgs on Site & Use:**10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: Rodney Samiian

DAS PC By:

OK for Cashier: Manatosh Das

Coord. OK:

Signature: *Manatosh Das*

Date: 11/01/10

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 482-0000 or request Inspections via
www.ladbs.org. To speak to a Call Center agent, call 311 or
(866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 01619063

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$35,000

PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	520.12
Permit Fee Subtotal Bldg-Alter/Rep	427.50
Handicapped Access	
Plan Check Subtotal Bldg-Alter/Rep	0.00
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	7.35
O.S. Surcharge	8.70
Sys. Surcharge	26.09
Planning Surcharge	25.65
Planning Surcharge Misc Fee	10.00
Planning Gen Plan Maint Surcharge	12.83
Green Building Fee	2.00
Permit Issuing Fee	0.00

Sewer Cap ID:

Total Bond(s) Due:

12. ATTACHMENTSPlot Plan *Line*

* P 1 0 0 1 6 3 0 0 0 0 1 9 0 6 3 F N *

14. APPLICATION COMMENTS

** Approved Seismic Gas Shut-Off Valve may be required. **

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE#	PHONE #
(C) Minardos Construction & Associates	2800 28th Street Suite 170,	B	728956	
(E) Echeto, Daniel Joseph	3100 Mariquita St,		C45170	
	Santa Monica, CA 90405			
	Long Beach, CA 90803			

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** Lic. No.: **728956** Contractor: **MINARDOS CONSTRUCTION & ASSOCIATES**

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

☒ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **Everest Ntl. Ins. Co.**

Policy Number: **7600003640091**

☐ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name (if any): _____ Lender's address: _____

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

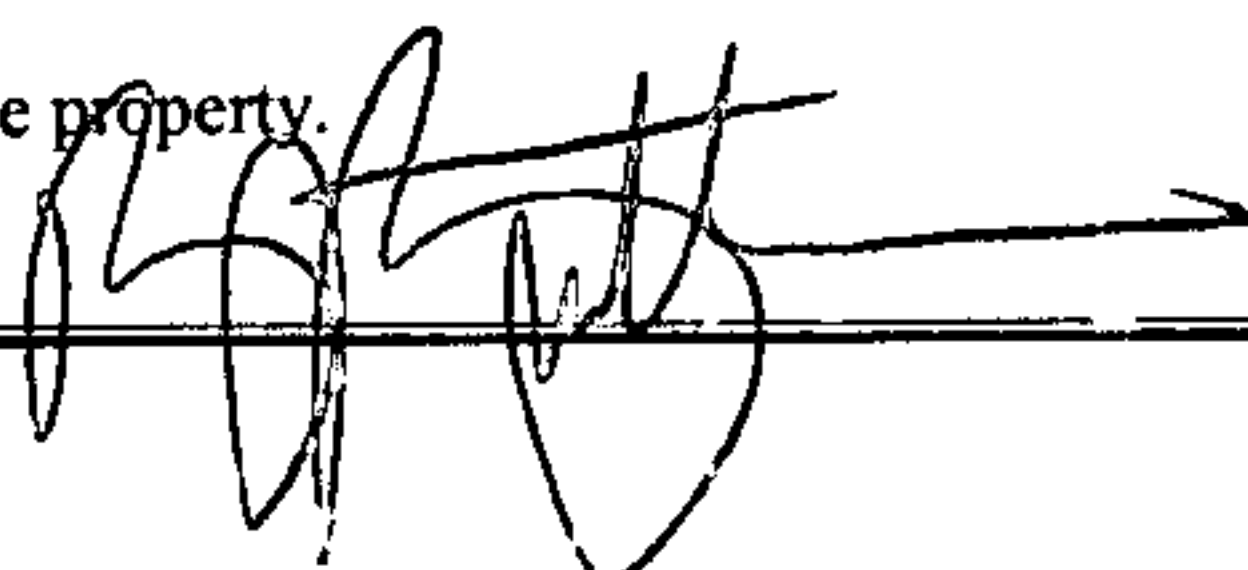
By signing below, I certify that:

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name:

BRETT BUTLER

Sign:



Date:

11/1/10

☒

Contractor

☐

Authorized Agent

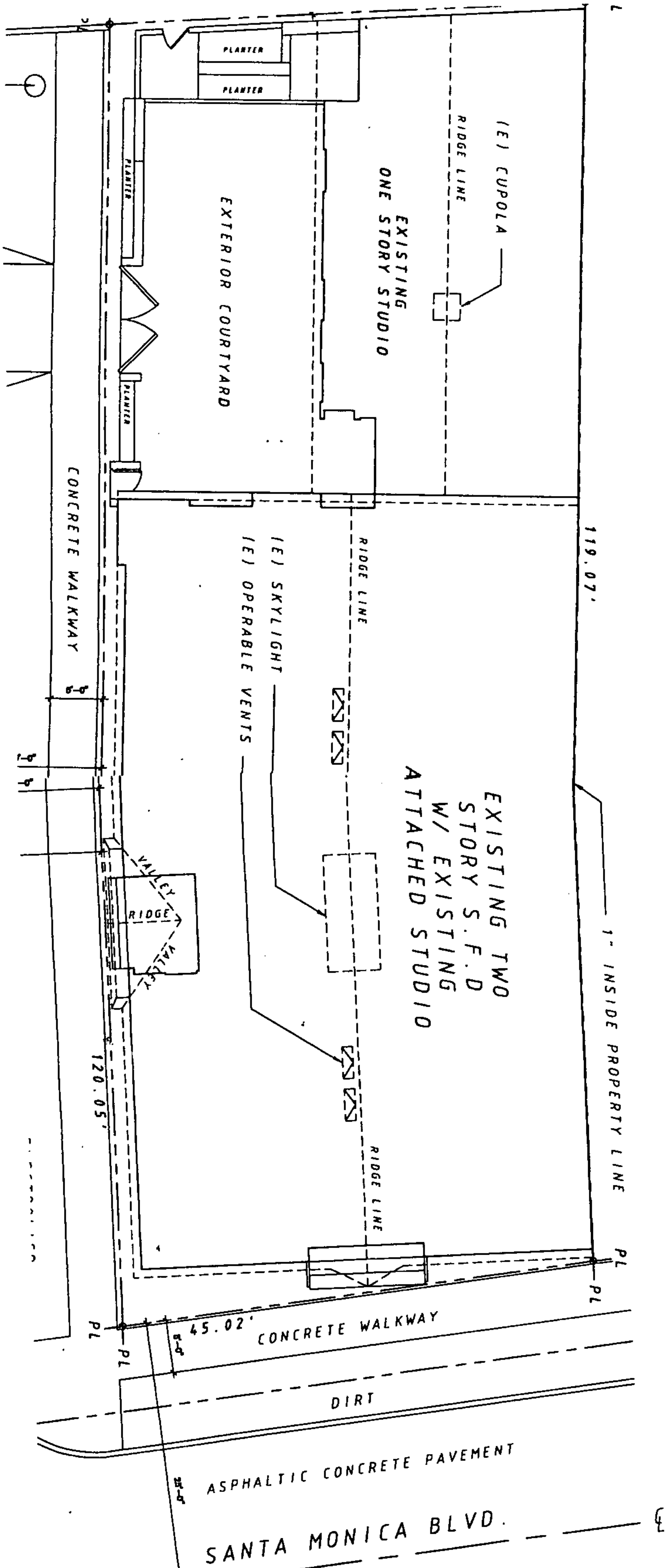
Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B10WL03683
Initiating Office: WEST LA
Printed on: 10/19/10 11:13:22

PLOT PLAN ATTACHMENT

(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)





Bldg-Alter/Repair
1 or 2 Family Dwelling
Regular Plan Check
Plan Check

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue

Status Date: 12/07/2010

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 7260	33	1		M B 79-98/99 (SHTS 3-4)	132B157 485	4319 - 009 - 030

3. PARCEL INFORMATION

Area Planning Commission - West Los Angeles
LADBS Branch Office - WLA
Council District - 5
Certified Neighborhood Council - Westside
Community Plan Area - West Los Angeles

Census Tract - 2671.00
District Map - 132B157
Energy Zone - 9
Fire District - 2
Hillside Grading Area - YES

Lot Size - IRR.
Lot Type - CORNER
Methane Hazard Site - Methane Zone
Near Source Zone Distance - 0
Thomas Brothers Map Grid - 632-D3

ZONE(S): C2-1VL-O /

4. DOCUMENTS

SPA - West LA Transportation Improver
SOIL - AUGUST 31, 2010
ORD - ORD-147820
CPC - CPC-25468

5. CHECKLIST ITEMS

Special Inspect - Epoxy Injection	Fabricator Reqd - Structural Steel
Special Inspect - Field Welding	Combine HVAC - Wrk. per 91.107.2.1.1.1
Special Inspect - Structural Observation	

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):

Metabolic Studio Llc 2000 Avenue Of The Stars NO 1000 LOS ANGELES CA 90067

Tenant:

Applicant: (Relationship: Architect)

Joel Zens - 12248 Santa Monica Blvd LOS ANGELES, CA 90025 (310) 820-6680

7. EXISTING USE

(01) Dwelling - Single Family
(07) Garage - Private

PROPOSED USE

(01) Dwelling - Single Family
(07) Garage - Private

8. DESCRIPTION OF WORK

5 HVAC UNITS(35"SQ,47" HIGH) SUPPORTED ON STL. BEAMS/COLUMNS AT ROOF
(UNITS ARE UNDER 400 lb).

9. # Bldgs on Site & Use: 1)SFD&GARAGE

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Faruk Sezer

DAS PC By:

OK for Cashier: Manatosh Das

Coord. OK:

Signature: *Manatosh Das*

Date:

12/07/10

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 482-0000 or request Inspections via
www.ladbs.org. To speak to a Call Center agent, call 311 or
(866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 01613496

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$3,000

PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	186.22	Green Building Fee	1.00
Permit Fee Subtotal Bldg-Alter/Rep	130.00	Permit Issuing Fee	0.00
HVAC	10.08		
Plan Check Subtotal Bldg-Alter/Rep	0.00		
Off-hour Plan Check	0.00		
Plan Maintenance	10.00		
Fire Hydrant Refuse-To-Pay			
E.Q. Instrumentation	0.50		
O.S. Surcharge	3.01		
Sys. Surcharge	9.03		
Planning Surcharge	8.40		
Planning Surcharge Misc Fee	10.00		
Planning Gen Plan Maint Surcharge	4.20		

Sewer Cap ID:

Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan



* P 1 0 0 1 6 3 0 0 0 0 1 3 4 9 6 F N *

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE#	PHONE #
(C) Minardos Construction & Associates	2800 28th Street Suite 170,	B	728956	
(E) Parker, Leo Augustine	1927 Pontius Ave,		S2829	
(E) Zweigler, Robert Ingraham	1461 E. Chevy Chase Dr. #200,		GE2120	818-549-9959

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** Lic. No.: **728956** Contractor: **MINARDOS CONSTRUCTION & ASSOCIATES**

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

☒ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **Everest Ntl. Ins. Co.** Policy Number: **7600003640091**

☐ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code). Lender's name (if any): Lender's address:

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: **BRADLEY J. HARRISON**

Sign: 

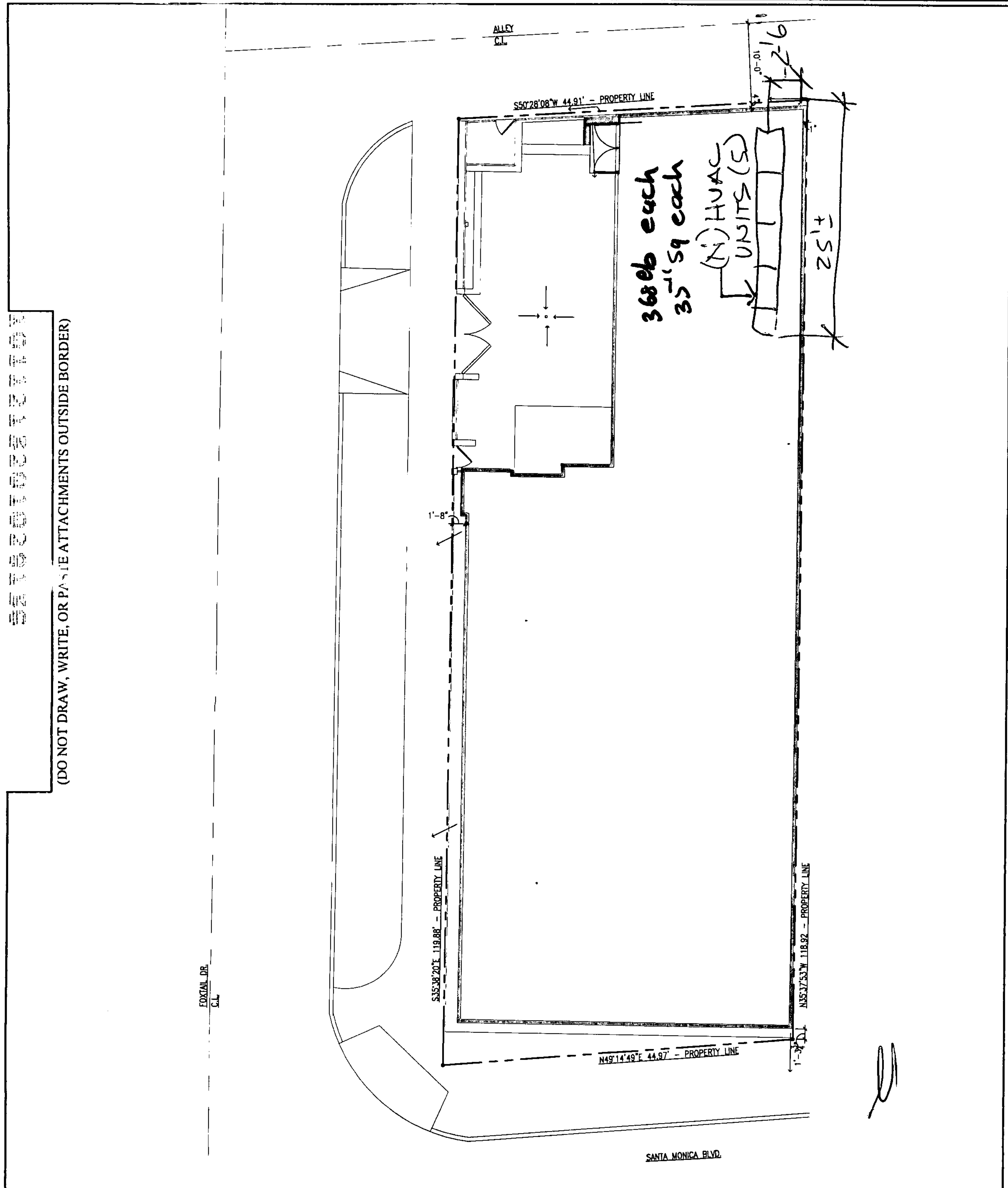
Date: **12/7/16**

☐ Contractor

☒ Authorized Agent

Printed on: 10/14/10 14:13:55

PLOT PLAN ATTACHMENT





City of Los Angeles Department of City Planning

7/15/2024 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

10300 W SANTA MONICA BLVD
10304 W SANTA MONICA BLVD

ZIP CODES

90025

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2018-7546-CPU
CPC-2014-1457-SP
CPC-2009-1536-CPU
CPC-1974-25468
CPC-1956-7180
ORD-186108
ORD-183497
ORD-171492
ORD-171227
ORD-163205
ORD-147820
ORD-129279
ORD-109237
ENV-2014-1458-EIR-SE-CE
ENV-2009-1537-EIR
ENV-2005-8253-ND
ED-75-154-ZC-HD

Address/Legal Information

PIN Number	132B157 485
Lot/Parcel Area (Calculated)	5,359.3 (sq ft)
Thomas Brothers Grid	PAGE 632 - GRID D3
Assessor Parcel No. (APN)	4319009030
Tract	TR 7260
Map Reference	M B 79-98/99 (SHTS 3-4)
Block	33
Lot	1
Arb (Lot Cut Reference)	None
Map Sheet	132B157

Jurisdictional Information

Community Plan Area	West Los Angeles
Area Planning Commission	West Los Angeles
Neighborhood Council	Westside
Council District	CD 5 - Katy Young Yaroslavsky
Census Tract #	2671.02
LADBS District Office	West Los Angeles

Permitting and Zoning Compliance Information

Administrative Review	None
-----------------------	------

Planning and Zoning Information

Special Notes	None
Zoning	C2-1VL-O
Zoning Information (ZI)	ZI-2512 Housing Element Inventory of Sites ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2441 Alquist-Priolo Earthquake Fault Zone ZI-2192 Specific Plan: West Los Angeles Transportation Improvement and Mitigation ZI-2498 Local Emergency Temporary Regulations - Time Limits and Parking Relief - LAMC 16.02.1 ZI-2442 Preliminary Fault Rupture Study Area ZI-1117 MTA Right-of-Way (ROW) Project Area
General Plan Land Use	General Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	WEST LOS ANGELES TRANSPORTATION IMPROVEMENT AND MITIGATION
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	Yes
Historic Preservation Overlay Zone	None
Other Historic Designations	Yes
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No

NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RBP: Restaurant Beverage Program Eligible Area	General (RBPA)
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
AB 2334: Very Low VMT	Yes
AB 2097: Reduced Parking Areas Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
ED 1 Eligibility	Review Eligibility
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	4319009030
Ownership (Assessor)	
Owner1	METABOLIC STUDIO LLC
Address	2000 AVENUE OF THE STARS NO 1000 LOS ANGELES CA 90067
Ownership (Bureau of Engineering, Land Records)	
Owner	METABOLIC STUDIO LLC
Address	2000 AVENUE OF THE STARS STE 1000 LOS ANGELES CA 90067
APN Area (Co. Public Works)*	0.124 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$1,888,468
Assessed Improvement Val.	\$506,200
Last Owner Change	11/24/2009
Last Sale Amount	\$2,000,020
Tax Rate Area	67
Deed Ref No. (City Clerk)	7-646 6-809 1781673
Building 1	
Year Built	1949
Building Class	D65B
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	3,729.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 4319009030]
Additional Information	

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None
Environmental	
Santa Monica Mountains Zone	No
Biological Resource Potential	None
Mountain Lion Potential	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Santa Monica Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.60000000
Alquist-Priolo Fault Zone	Yes
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Hazard Area	No
Economic Development Areas	
Business Improvement District	None
Hubzone	None
Jobs and Economic Development Incentive Zone (JEDI)	None
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None
Housing	
Direct all Inquiries to	Los Angeles Housing Department
Telephone	(866) 557-7368
Website	https://housing.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 4319009030]
Ellis Act Property	No
AB 1482: Tenant Protection Act	See Notes
Assessor Parcel No. (APN)	4319009030
Address	10300 SANTA MONICA BLVD
Year Built	1949

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Use Code	0100 - Residential - Single Family Residence
Notes	The property is subject to AB 1482 if the owner is a corporation, limited liability company with a corporate member, or real estate trust. Does not apply to owner-occupied duplexes & government-subsidized housing.
Housing Crisis Act Replacement Review	Yes
Housing Element Sites	
HE Replacement Required	Yes
SB 166 Units	0.56 Units, Lower
Housing Use within Prior 5 Years	No
Public Safety	
Police Information	
Bureau	West
Division / Station	West Los Angeles
Reporting District	836
Fire Information	
Bureau	South
Battalion	18
District / Fire Station	92
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2018-7546-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	ADOPT COMMUNITY PLAN POLICY DOCUMENT, GENERAL PLAN AMENDMENTS, AND ZONE CHANGES TO APPLY RE-CODE LA ZONING.
Case Number:	CPC-2014-1457-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	SPECIFIC PLAN AMENDMENT
Case Number:	CPC-2009-1536-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	<p>THE COMMUNITY PLAN WILL IMPLEMENT CHANGES TO ZONING, AMENDMENTS TO LAND USE PLAN DESIGNATIONS AND ESTABLISH OVERLAY ZONES, AS APPROPRIATE. PLAN AMENDMENTS WILL POTENTIALLY CHANGE OR REFINE PLAN DESIGNATIONS, FOOTNOTES OR STREET DESIGNATIONS AND MAKE CHANGES TO OTHER CITYWIDE ELEMENTS, AS NECESSARY. IN CONCERT WITH THE PROPOSED PLAN AMENDMENTS, NEW ZONES MAY BE NECESSARY TO MAINTAIN PLAN CONSISTENCY TO REGULATE DEVELOPMENT STANDARDS SUCH AS: HEIGHTS OF STRUCTURES, SETBACKS, LOT COVERAGE, DENSITY AND INTENSITY, OPEN SPACE, USE OF LAND, PARKING AND DESIGN. OVERLAY ZONES, DISTRICTS AND OTHER PLANS WOULD ADDITIONALLY BE ESTABLISHED TO REGULATE DEVELOPMENT THAT IS CONSISTENT WITH THE GENERAL PLAN, ENHANCE THE UNIQUE CHARACTER OF NEIGHBORHOODS AND ACCOMMODATE GROWTH. AREAS OF FOCUSED STUDY WILL INCLUDE, BUT NOT BE LIMITED TO, PROTECTING ESTABLISHED SINGLE FAMILY NEIGHBORHOODS, PEDESTRIAN AND DESIGN IMPROVEMENTS TO COMMERCIAL CORRIDORS SUCH AS PICO BOULEVARD, WESTWOOD BOULEVARD, SAWTELLE BOULEVARD, SANTA MONICA BOULEVARD, AND WILSHIRE BOULEVARD, ENHANCEMENT OF THE WEST LOS ANGELES CIVIC CENTER, MIXED-USE NODES ALONG MAJOR TRANSPORTATION AND TRANSIT ROUTES, APPROPRIATE LAND USE AND STREETScape IMPROVEMENTS SURROUNDING FUTURE LIGHT-RAIL (EXPO LINE) TRANSIT STOPS, DESIGN AND USE PLANS FOR INDUSTRIAL DISTRICTS, AND DESIGN STANDARDS FOR MULTIFAMILY RESIDENTIAL AREAS.</p> <p>WITHIN THE PALMS STUDY AREA, THE CITY INTENDS TO EXTEND THE LIVABLE BOULEVARDS STUDY BEYOND THE WEST LOS ANGELES CPA TO CREATE VIABLE COMMERCIAL CENTERS AND RESIDENTIAL NEIGHBORHOODS IN THE PALMS COMMUNITY AND IMPLEMENT GOALS AND POLICIES IN THE PALMS-MAR VISTA-DEL REY COMMUNITY PLAN AND FRAMEWORK ELEMENT. WITHIN THE PALMS AREA, IMPROVEMENTS TO THE LOCAL TRANSPORTATION NETWORK FOR PEDESTRIAN, BICYCLES, AND AUTOS WILL BE RECOMMENDED. ZONING TOOLS SUCH AS OVERLAY DISTRICTS MAY BE USED IN SELECTED AREAS TO COMPLEMENT STREET ENHANCEMENTS BY IMPROVING BUILDING DESIGN AND WALKABILITY, RESULTING IN ZONE CHANGES.</p>
Case Number:	CPC-1974-25468
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1956-7180
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	ENV-2014-1458-EIR-SE-CE
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT SE-STATUTORY EXEMPTIONS CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	ENVIRONMENTAL IMPACT REPORT
Case Number:	ENV-2009-1537-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): THE COMMUNITY PLAN WILL IMPLEMENT CHANGES TO ZONING, AMENDMENTS TO LAND USE PLAN DESIGNATIONS AND ESTABLISH OVERLAY ZONES, AS APPROPRIATE. PLAN AMENDMENTS WILL POTENTIALLY CHANGE OR REFINES PLAN DESIGNATIONS, FOOTNOTES OR STREET DESIGNATIONS AND MAKE CHANGES TO OTHER CITYWIDE ELEMENTS, AS NECESSARY. IN CONCERT WITH THE PROPOSED PLAN AMENDMENTS, NEW ZONES MAY BE NECESSARY TO MAINTAIN PLAN CONSISTENCY TO REGULATE DEVELOPMENT STANDARDS SUCH AS: HEIGHTS OF STRUCTURES, SETBACKS, LOT COVERAGE, DENSITY AND INTENSITY, OPEN SPACE, USE OF LAND, PARKING AND DESIGN. OVERLAY ZONES, DISTRICTS AND OTHER PLANS WOULD ADDITIONALLY BE ESTABLISHED TO REGULATE DEVELOPMENT THAT IS CONSISTENT WITH THE GENERAL PLAN, ENHANCE THE UNIQUE CHARACTER OF NEIGHBORHOODS AND ACCOMMODATE GROWTH. AREAS OF FOCUSED STUDY WILL INCLUDE, BUT NOT BE LIMITED TO, PROTECTING ESTABLISHED SINGLE FAMILY NEIGHBORHOODS, PEDESTRIAN AND DESIGN IMPROVEMENTS TO COMMERCIAL CORRIDORS SUCH AS PICO BOULEVARD, WESTWOOD BOULEVARD, SAWTELLE BOULEVARD, SANTA MONICA BOULEVARD, AND WILSHIRE BOULEVARD, ENHANCEMENT OF THE WEST LOS ANGELES CIVIC CENTER, MIXED-USE NODES ALONG MAJOR TRANSPORTATION AND TRANSIT ROUTES, APPROPRIATE LAND USE AND STREETScape IMPROVEMENTS SURROUNDING FUTURE LIGHT-RAIL (EXPO LINE) TRANSIT STOPS, DESIGN AND USE PLANS FOR INDUSTRIAL DISTRICTS, AND DESIGN STANDARDS FOR MULTIFAMILY RESIDENTIAL AREAS.

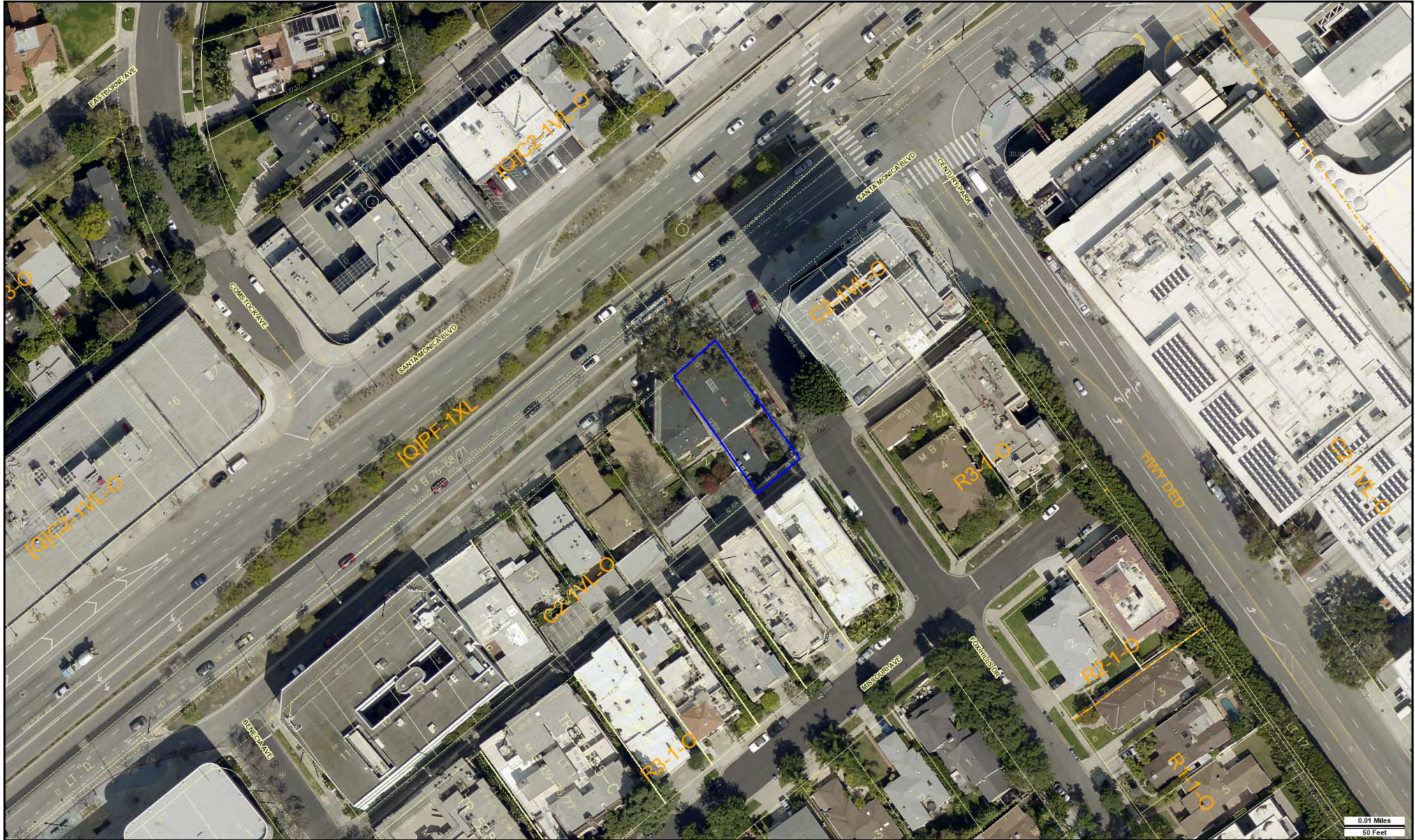
WITHIN THE PALMS STUDY AREA, THE CITY INTENDS TO EXTEND THE LIVABLE BOULEVARDS STUDY BEYOND THE WEST LOS ANGELES CPA TO CREATE VIABLE COMMERCIAL CENTERS AND RESIDENTIAL NEIGHBORHOODS IN THE PALMS COMMUNITY AND IMPLEMENT GOALS AND POLICIES IN THE PALMS-MAR VISTA-DEL REY COMMUNITY PLAN AND FRAMEWORK ELEMENT. WITHIN THE PALMS AREA, IMPROVEMENTS TO THE LOCAL TRANSPORTATION NETWORK FOR PEDESTRIAN, BICYCLES, AND AUTOS WILL BE RECOMMENDED. ZONING TOOLS SUCH AS OVERLAY DISTRICTS MAY BE USED IN SELECTED AREAS TO COMPLEMENT STREET ENHANCEMENTS BY IMPROVING BUILDING DESIGN AND WALKABILITY, RESULTING IN ZONE CHANGES.

Case Number:	ENV-2005-8253-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.
Case Number:	ED-75-154-ZC-HD
Required Action(s):	ZC-ZONE CHANGE HD-HEIGHT DISTRICT
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

- ORD-186108
- ORD-183497
- ORD-171492
- ORD-171227
- ORD-163205
- ORD-147820
- ORD-129279
- ORD-109237

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.



Address: 10300 W SANTA MONICA BLVD Tract: TR 7260

APN: 4319009030

Block: 33

PIN #: 132B157 485

Lot: 1

Arb: None

Zoning: C2-1VL-O

General Plan: General Commercial

