

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

**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.

**DISCUSSION OF FINDINGS**

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.

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