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April 26, 2019

**BY EMAIL (clerk.plumcommittee@lacity.org)**  
**AND U.S. MAIL**

Honorable Marqueece Harris-Dawson, Chair  
Planning Land Use Management Committee  
Los Angeles City Council  
200 N. Spring Street  
Los Angeles, CA 90012  
Attn: Rita Moreno, Legislative Assistant

Re: **Case No. CHC-2018-5803-HCM; ENV-2018-2847-CE**  
Location: 840 S. Fairfax Avenue ("Tom Bergin's")  
Proposed Historic-Cultural Monument Designation  
**Council File No. 19-0293**

Dear Chair Harris-Dawson and Honorable Members of the PLUM Committee:

Our office represents the owner of 840 S. Fairfax Avenue (the "Property"), a currently vacant property that is the former location of the "Tom Bergins" pub. To our surprise and shock, after acknowledging that the site has absolutely no architectural significance, on March 21, 2019, the Los Angeles Cultural Heritage Commission ("Commission") recommended that the City Council designate the Property as a Historic-Cultural Monument ("HCM") based on a finding that the site is "[o]ne of the most iconic and longest-lived bars in the City" and has "the second-oldest liquor license in Los Angeles." Both of these findings are factually inaccurate and fail to meet the city's criteria for a cultural monument: i.e., that it "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community." (Los Angeles Administrative Code ("LAAC") Section 22.171.7) This simply cannot be the correct outcome for Los Angeles and its rich architectural and cultural legacy.

As detailed below, and as concluded by multiple independent experts that have extensively reviewed this HCM nomination, the Commission's finding is unsupported by fact and logic. Rather than considering the evidence put before them and the HCM standards, the Commission instead (a) knowingly relied on misinformation about Tom Bergin's alleged historical significance, (b) wrongfully attempted to expand the eligibility criteria for HCM designation beyond that which is authorized by the LAAC, and (c) ignored the very suspicious and potentially illegal origin of the nomination itself. Accordingly, we vigorously oppose this nomination and

urge the City Council to defend the legitimacy of the HCM criteria by denying this frivolous proposed designation.

### **BACKGROUND**

This Property consists of a currently vacant 12,000 square foot C-2 zoned lot, that is considered a Tier 3 property under the City's Transit Oriented Communities program. To the west is an R-1 zoned single-family home community, to the east and north are multi-family uses, and to the south is a large primary school. The subject Property contains a large parking lot, and a modest two-story commercial structure that was the second location of the Tom Bergin's steakhouse, which was later sold in 1972 and repurposed as an Irish Pub. After several failed attempts by multiple owners to make the bar use financially viable, on March 18, 2018, the current owner closed down the operations for good. The owner also committed to provide all of the fixtures, signage, intellectual property and memorabilia to Joe Bergin, the grandson of Tom Bergin.

On September 12, 2018, the Property was nominated for HCM designation by the Los Angeles Conservancy and Miracle Mile Residential Association. The nomination application and the supporting report was prepared by Architectural Resources Group ("ARG"), which proposed the designation of the Property based on two criteria set forth in LAAC Section 22.171.7, i.e., the Property: (i) embodies the distinctive characteristics of a style, type, period, or method of construction ("Criterion 3" architectural); and, (ii) exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community ("Criterion 1" cultural). The nomination claimed that the Property met Criterion 3 because it "embodies the distinguishing characteristics of the Tudor Revival style, particularly as applied to a commercial building." (ARG HCM Continuation Sheet, Pg. 7). It claimed it met Criterion 1 because it was the former home of "[o]ne of the most iconic and longest-lived bars in the City" and has "the second-oldest liquor license in Los Angeles." (ARG HCM Continuation Sheet, Pg. 7). The primary references used by ARG to support these claims: **blog posts**.

With respect to Criterion 3, the architectural significance of the Property, the Office of Historic Resources March 7, 2019 Staff Report ("Staff Report") recommended against an architectural designation, finding that the Property "is not a unique or outstanding example of the Tudor Revival style," and that "[t]he Tudor Revival style is applied to the subject property in a simplified manner." (Staff Report, Pg. 3). Staff correctly concluded that the Property "does not meet this criterion," a conclusion which is supported by several independent experts who reviewed the nomination, inspected the site, and reached the same finding. The Commission agreed and did not recommend designation as an architectural monument.

Regarding Criterion 1, the Property's "cultural" significance, the Staff Report recommended for designation on the grounds that "Tom Bergin's is considered a legacy business and a beloved community institution, earning it a reputation as one of Los Angeles's most iconic bar establishments." (Staff Report, Pg. 3). This finding was supported by the same blog post



evidence cited by ARG, including the claim that the bar maintained the second oldest liquor license in the City, despite no additional citations for these findings.

In response to this finding, the Property owner engaged three different independent experts to review the nomination materials and the Staff Report's findings. These experts conducted extensive research on the Property and prepared detailed reports that were submitted to the Commission. These reports found that the Staff Report analysis either misapplied the HCM standards or had been based on inaccurate evidence submitted by the HCM applicant. These experts also determined that the Property has not made the kind of "significant contributions" to Los Angeles' culture that are required to justify HCM designation. For example, the analysis performed by Carrie Chasteen with Sapphos Environmental, Inc. (the "Sapphos Report"), attached hereto as Exhibit A, found that "[a]lthough properties associated with liquor and comradery have been found eligible, they are typically those associated with identifiably significant events in the community, city, or country, such as the era of Prohibition or the Black Cat for its association with the LGBTQ civil rights movement. For this reason, the argument that the subject property is eligible for listing pursuant to Criterion 1 is not adequately supported in the HCM nomination." ("Sapphos Report," Pg. 10). A similar conclusion was reached in a separate Historic Resources Assessment (the "HRA," attached hereto as Exhibit B) prepared by Dr. Margarita Jerabek with Environmental Science Associates, Inc. ("ESA"), and Anna Marie Brooks, a frequent nominator of properties for HCM designation in the City (see the "Brooks Report" attached as Exhibit C).

These experts all agreed that the Property does not qualify for HCM designation under any criterion, and confirmed that just because the Property once housed a popular bar, that is not a sufficient basis to show that the Property exemplifies "significant contributions to the broad cultural, economic, or social history of the nation, state, city or community." This was particularly true in this instance, as there was no reason to believe that the former bar actually did, in fact, result in any significant contributions to Los Angeles culture beyond its use as a neighborhood bar.

Unfortunately, at its March 7, 2019 hearing, it was clear that neither staff nor the Commission reviewed or considered these expert findings in advance of the hearing. In attendance at the hearing to support of the nomination were dozens of people who recalled their primary experience with the former pub: drinking there on St. Patrick's Day. Beyond this, not one single person in attendance was able to describe in what fashion the Property "exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community" as required by the HCM standards. Seeking to please the crowd, the Commission chose to simply ignore the HCM criteria and expert testimony, and "push" the case to the City Council. The Commission Chair stated as much, explaining to those in attendance that "[w]e don't make it a monument. We are just pushing it on to City Council... and the Council people are going to have to deal with [it]."

Having decided to ignore the evidence presented to it, the Commission instead chose to send the nomination to the City Council and voted to recommend designation because the Property is the former site of a an alleged "legacy business." To manipulate the finding so that it

would meet one of the HCM criteria, the Commission found that the Property “exemplifies significant contributions to the broad cultural economic or social history of the nation, state, city or community as the longtime location of Tom Bergin’s, a business that “bears a significant association with the commercial identity of Los Angeles.” (Commission Findings, Pg. 1). Curiously, the Commission's findings does not concern itself with the fact that the Tom Bergin's bar has long since closed, an issue which was raised before the Commission at the hearing. In addressing the question of what's the purpose of designating this Property if the owner cannot afford to re-open the bar, the Commission President responded to the audience: "Well, [this] group of people could create an LLC, and a go fund me page, and then they could have a neighborhood bar again. I mean it's possible."

**1. THE COMMISSION'S RECOMMENDATION IS NOT SUPPORTED BY SUBSTANTIAL EVIDENCE IN THE RECORD.**

The law requires an agency’s findings to be supported by substantial evidence. Substantial evidence is not merely the presence of any evidence that supports a particular conclusion; rather, the evidence must be of "ponderable legal significance... It must be reasonable[, credible, and of solid value[.]" *Kuhn v. Department of General Services*, 22 Cal. App. 4th 1627, 1632-33 (1994) (internal citations omitted); cf *Pacifica Corp. v. City of Camarillo*, 149 Cal. App. 3d 168 (1983) (transcript of City Council debate is not by itself substantial evidence). Additionally, an agency’s findings must also bridge the analytical gap between the raw evidence and the conclusions reached in the findings. *Topanga Ass'n for a Scenic Community v. County of Los Angeles* (“Topanga”) (1974) 11 Cal. 3d 506, 514–15. On review, the Court must be able to trace “the analytic route the administrative agency traveled from evidence to action.” *Id.* Here, the Commission's decision and findings fail to meet these minimum legal requirements because it: (i) relied on inaccurate findings of fact; and, (ii) failed to explain how the evidence it did rely on supported the conclusions it reached.

With respect to the evidence relied on by the Commission, much of it was either pure opinion, or factually inaccurate. For example, the Commission’s finding that the Property bears a significant association with “the commercial identity of Los Angeles” relies primarily on the apparent longevity of the business that once operated out of the Property (CHC Findings, Pg. 2). The Commission's determination touts the claim made in the nomination that the former bar maintained the “second oldest liquor license in Los Angeles.” (CHC Findings, Pg. 1). As we explained to the Commission, this claim - *which was simply lifted from a blog* - is patently false. The Sapphos Report submitted to the Commission prior to the hearing identifies several establishments that are still operating in Los Angeles with liquor licenses that predate Tom Bergin’s, these include Cole's, Taix French Restaurant, and the Los Angeles Athletic Club. (Sapphos Report, Pg. 10). The Commission nevertheless refused to accept or consider this evidence.

The Commission's broader suggestion that the Property has achieved cultural significance based on the longevity or “enduring” presence of bar use is similarly misinformed.

First off, the bar is closed. Why the City is maintaining a fiction that the bar is still open and/or able to be reopened, is inexplicable. Secondly, even when Tom Bergins was operating, it was anything but enduring. Just in the recent past, it closed down three times within the past eight years alone, with owners remodeling and implementing new ideas in attempts to keep the business alive. No iteration of the business succeeded, and nearly every owner of the establishment lost money year after year. Even before these most recent shutdowns, Tom Bergin's went through multiple identity changes and remodels - i.e., it was a fine dining steak and seafood restaurant before being converted to a Irish Pub style establishment in the 70's - not to mention entire location changes. The realities of Tom Bergin's volatile and discontinuous operation directly undermines the Commission's "longevity" rationale. These are, again, facts the Commission did not want to consider.

Beyond its reliance on incorrect information, however, the Commission's failure to "bridge the gap" between its findings and credible evidence is yet another major deficiency in its recommendation. In particular, the Commission recommended the Property be designated because it "exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community," and yet neither the Commission nor the applicant were able to identify any evidence that the Property achieved this status. Rather, to avoid having to actually make this finding, the Commission devised a work around by calling Tom Bergins "legacy business," and then simply suggesting that the achievement of this "legacy business" status is sufficient for meeting Criteria 3 because the business "bears a significant association with the commercial identity of Los Angeles." This type of circular logic simply does not make sense on any level.

Significantly, this finding fails contain any factual foundation for which one can conclude – based on evidence in the record - that the Property exemplifies any "significant contributions" to any "broad cultural, economic, or social history." Nor is there any evidence in the record whatsoever that the former Tom Bergins bar "bears a significant association with the commercial identity of Los Angeles." To the extent any evidence is provided in support of this finding, i.e., the bar maintained the second oldest liquor license, this evidence has been proven to be factually inaccurate. Finally, even assuming it were true that Tom Bergins is a legacy business, no evidence is presented to support the Commission's own conclusion that the business "bears a significant association with the commercial identity of Los Angeles." Having failed to connect any of these conclusions with actual evidence, the Commission's recommendation is fatally flawed and inherently arbitrary.

**2. THE PROPERTY DOES NOT MEET THE CRITERIA REQUIRED FOR HCM DESIGNATION AS SET FORTH IN LAAC § 22.171.7.**

The Commission's finding that the Property meets the definition of an HCM pursuant to the LAAC was also improper because a business is not eligible for HCM designation. The LAAC is explicit in reserving HCM status for "building[s]," "site[s]," and "structure[s]" of particular significance. Nothing in this section of the LAAC can be construed to authorize the



designation of a "legacy business" as an HCM, as is being attempted here. The Commission chose to knowingly ignore this, choosing instead to circumvent the LAAC by recommending designation under a new and improper objective of preserving a "legacy business."

This intention was made explicit at the hearing. In speaking on his motion to recommend designation, President Barron first acknowledged that "uses" – like a particular business - cannot be preserved under the HCM standards. He then went on to instruct the Commission that "[o]ur business is to think about whether or not this is, as the application says, is a legacy spot, that should be saved. and I think in my mind, it is that." He then revealed his true interest in the designation, explaining that "[his] wish would be.. is that somebody will come in and take it over and rethink it and make it a business." In this vein, he then suggested that the audience consider "creat[ing] an LLC, and a go fund me page, [s] they could have a neighborhood bar again."

These types of statements, from a City Commissioner, are wholly inappropriate, and demonstrate a deliberate attempt to misapply the HCM standards as a means for undermining an owner's property rights. It also suggests that the Commission is explicitly attempting to use the HCM criteria to try and disadvantage one business owner, in the hopes that another would be more successful operating at that location. These are all completely inappropriate considerations, and there is simply no legal basis to permit the City to use the HCM standards as a means of encouraging a particular use, or to revive a "legacy business," as is being attempted here.

For better or worse, the City of Los Angeles does not have a legacy business program, nor is there any authority in the City's HCM criteria that permits it to fashion one out of the existing code. Other cities have recognized the need to support legacy businesses before they close and have created distinct legacy business programs designed to assist longstanding local businesses. San Francisco's legacy business program, for example, provides resources and assistance to legacy businesses that have operated in the City for at least 30 years, and which are shown to have made significant impacts on the history or culture of their neighborhoods. (See <https://sfosb.org/legacy-business/apply>) Such programs are separate and distinct from the City's regulations applicable to the protection of historic resources. In this instance, the Commission's backdoor attempt to preserve the *business* of Tom Bergin's, by conferring HCM status upon the Property, constitutes an arbitrary abuse of discretion and a taking of private property without due process of law and fair compensation.

**3. THIS NOMINATION IS TAINTED BY AN ILLEGAL AND IMPROPER ATTEMPT TO MISAPPROPRIATE CITY FUNDS.**

This HCM nomination initiated by the Mid City West Neighborhood Council ("Mid City West") involved the misappropriation of city funds to pay a private firm to prepare the HCM nomination. On April 10, 2018, Mid City adopted a motion to allocate \$2500 of Community Improvement Project funds toward preparation of the HCM nomination. (March 13, 2018 Mid City West Board Meeting Minutes, Pg. 17 and April 10, 2018 Mid City West Board Meeting



Minutes, Pg. 8). On May 8, 2018, Mid City West adopted a motion to contract with Architectural Resources Group (“ARG”), a private consulting group, to prepare and submit the nomination. (May 8, 2018 Mid City West Board Meeting Minutes, Pgs. 8–9). On May 12, 2018, ARG submitted a request for a \$2,500 payment from the Community Improvement Project funds. This request was denied by the Department of Neighborhood Empowerment (“DONE”). (Mid City Dashboard). The City Clerk’s office then informed Mid City West that city rules prohibit Neighborhood Councils from contracting with a private, for profit vendor for this type of service. (July 10, 2018 Mid City West Board Meeting Minutes, Pgs. 15–16). City rules strictly prohibit the use of Neighborhood Council funds for “[a]ny purchases... that impact the value of private property...” (See Pg 16 of the Neighborhood Council Funding Program, Policies and Guidelines, February 1, 2018.)

Notwithstanding this prohibition on use of City funds, and apparently undeterred, Mid City West proceeded to engage in what it called a "re-structure" but in reality was an illegal subterfuge of the rules. On July 10, 2018, Mid City West adopted an alternative motion to allocate \$2500 of Neighborhood Purpose Grant funds for the same unpermitted purpose. This time, however, the funds were being paid to the Los Angeles Conservancy, who in turn would pay ARG for the HCM nomination. The minutes for the July 10 Mid City West board meeting explain the scheme:

“Mid City West approved at \$2,500 community improvement project to contract with a vendor to produce a report/application for Historic Cultural Monument status for Tom Bergin’s. After considerable effort on the part of Mid City West, City Clerk’s office informed the council that the city rules would not allow Mid City West to contract with a private for profit vendor for these services. The projects [sic] now being re-structured as a Neighborhood Purpose Grant with the Los Angeles Conservancy as the grantee. Councilmember Ryu has introduced Council File 18-0650 to move the 2017-18 funds Mid City West allocated to this purpose to a special fund that Mid City West will use to complete the project in FY 2018-19.” (July 10, 2018 Mid City West Board Meeting Minutes, Pgs. 15–16).

Indeed, on July 3, 2018, the City Council initiated the transfer of \$2500 from fiscal year 2017-2018 to fiscal year 2018-2019 for “community programs/improvements” for Mid City West. (Council File Number 18-0650) On August 14, 2018, Mid City West adopted a motion approving the payment of the Neighborhood Purpose Grant of \$2500 to the Los Angeles Conservancy, which would then be used to hire ARG to prepare the HCM nomination at issue here. (August 14, 2018 Mid City West Board Meeting Minutes, Pgs. 10–11). It is unclear as to whether the City Council was aware of the intended use of these funds as an attempt to bypass and avoid the strict prohibitions aforementioned.

The facts establish that this HCM nomination stems directly from a misappropriation of City funds. Mid City West engaged in a long list of inappropriate and illegal actions to bring this nomination forward. Initially Mid City West attempted to use City funds to

hire a private consultant, in violation of City rules, to prepare the HCM nomination in March of 2018. When they learned that this conduct violated City rules, they did not stop there. Instead, they decided to ignore these rules by using the LA Conservancy as an intermediary for a supposed Neighborhood Purpose project.

Meanwhile, absolutely none of this conduct is permitted under City rules. Specifically, as noted above, the Neighborhood Council Funding Program Policies & Guidelines (“NCFP Policies”) provide that neighborhood councils may not engage in “[a]ny purchases and/or capital improvement projects that impact the value of private property or do not benefit the general public.” (Policies & Guidelines, Pg. 16). As this nomination has a serious impact on the value of our client’s property, neither Mid City West nor the City Council should have appropriated these funds in the first place. Further still, while all of this was going on, the site’s owner was never notified of this activity or given an opportunity to object.

Accordingly, this entire nomination is tainted by a misappropriation of City funds, a due process and Brown Act violation, and the violation of several City spending rules. Given the unacceptable history of this nomination, the City should not – and cannot – permit this process to go forward any further, as the entire process and nomination is tainted.

### **CONCLUSION**

As described above, the action before the City Council is defective on several grounds. In making its determination, the Commission ignored the nomination’s illicit history, knowingly relied on misinformation about Tom Bergin’s alleged historical significance, and wrongfully attempted to expand the eligibility criteria for HCM designation beyond that which is authorized by the LAAC. As a result, this HCM nomination is not supported by substantial evidence and must therefore be denied.

Sincerely,



BENJAMIN M. REZNIK of  
Jeffer Mangels Butler & Mitchell LLP

Enclosure(s)  
cc (via email):

Rachel Brashier, Deputy Chief of Staff, Councilmember Harris-Dawson, Chair  
Andrew Pennington, Director of Land Use & Planning, Councilmember Blumenfield  
Rob Katherman,, Planning Deputy, Councilmember Price, Jr.  
Gerald Gubatan, Planning Director, Councilmember Cedillo  
Hannah Lee, Chief of Staff, Councilmember Smith  
Terry P. Kaufmann-Macias. Deputy City Attorney, Office of the City Attorney

# **EXHIBIT A**

February 27, 2019  
Project No. 2339-004  
Historic Preservation Services for  
840 S. Fairfax Avenue, Los Angeles, CA

**MEMORANDUM FOR THE RECORD**

2.6 2339-004.M01

**TO:** Vintage Vices LLC  
6151 Barrows Drive  
Los Angeles, CA 90048

**FROM:** Sapphos Environmental, Inc.  
(Ms. Carrie Chasteen)

**SUBJECT:** Historic Preservation Services for 840 S. Fairfax Avenue in Los Angeles, California

Dear Vintage Vices LLC:

This Memorandum for the Record (MFR) recounts the preliminary findings for peer review of the Historic-Cultural Monument (HCM) nomination under consideration by the City of Los Angeles Cultural Heritage Commission for the subject property located at 840 S. Fairfax Avenue in Los Angeles, also known as Tom Bergin's (APN 5086-008-012). Sapphos Environmental, Inc. understands that the subject property was found eligible for designation as an HCM pursuant to Criteria 1 and 3.

Sapphos Environmental, Inc. (Ms. Carrie Chasteen) was retained by the client to complete a peer review of the HCM nomination for the subject property. Methods included reviewing the HCM nomination, identifying character-defining features of the Tudor Revival style of architecture, and completing preliminary background research.

From this preliminary research, Sapphos Environmental, Inc. has determined that the subject property's eligibility as outlined in the HCM nomination does not possess sufficient integrity to merit designation as an HCM.

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## PEER REVIEW: HCM NOMINATION

### Integrity

The building was substantially altered in 2011, 2016, and 2017, and the majority of the features of the exterior, bars, and dining areas are less than 10 years of age and create a false sense of history. Although few permits were issued for the renovation of the subject property located at 840 S. Fairfax Avenue, the following alteration history is derived from archival materials provided by T.K. Vodrey and Mike Mandecick and the current owner of the subject property, Vintage Vices LLC who purchased the property in 2012.

Tom Bergins opened in 1936 at a property located at 6110 Wilshire Boulevard (subsequently demolished). The business relocated to the subject property in 1949. Tom Bergin sold the subject property to Vodrey and Mandecick in 1973. Vodrey and Mandecick altered the building to appear more like an Irish pub than a steak and chop house (Figure 1, *Vintage Sign* [n.d.]). Prior to 1973, the focus of the business was an eating establishment that catered to local theatre patrons. The subject property did not gain a reputation as a popular Irish bar until after 1973, which was 24 years after the restaurant was established at this location.



Figure 1, Vintage Sign (n.d.)

SOURCE: Jeffer Mangels Butler & Mitchell LLP, 2019

Following the purchase of the property in 1973, the restaurant was altered to appear more like an Irish pub. The dining room was redesigned, and more booths were added; the bar was reconfigured to incorporate a draught system and refrigerators; bathrooms were updated; a shower was installed

in the upstairs office; and the kitschy shamrock program was established.<sup>1</sup> In 2011, the building was completely gutted. Demolition work included removal of the walk-in coolers; employee bathrooms; two customer bathrooms; all equipment and woodwork associated with the bar; all interior millwork, booths, tables, and bar top; the south wall to accommodate new entry layout; and partial demolition of the storage facility (Figure 2, *Bar Restrooms, 2011*; Figure 3, *Kitchen Remodel, 2011*). The dining areas, hallway, and storage rooms were reconfigured (Figure 4, *Rebuilt and Reconfigured Dining Room*). The attic area was raised for storage and two dormers were installed (Figure 5, *New Exterior Walls and Raised Roofline, Installed in 2011*; Figure 6, *Dormer, Installed in 2016*). The entry doorways to the guest bathrooms were reconfigured.

The current primary entrance and associated brick work were also installed as part of this renovation which reoriented the primary entrance from the western façade to the northern façade. Additionally, the “Cocktail” neon sign was installed at this time. The bathrooms were retiled as part of this scope of work, and the copper bar top was installed (Figure 7, *Bar Renovation, 2011*). The custom shelving and cabinets behind the bar were also installed at this time, as were the associated booths (Figure 8, *Custom Bar Booths, Installed in 2011*).<sup>2</sup> Additionally, the stained-glass windows and interior roundel glass partition between the front door and dining areas, which were previously features of Bergins West, were installed as part of the 2011 renovation.<sup>3</sup> Furthermore, the sconces were installed in 2013, the banquets in 2016 (Figure 9, *Banquets, Installed 2016*), the vestry bar and whiskey room also in 2016 (Figure 10, *Vestry Prior to Construction of the Bar*; Figure 11, *Vestry Prior to Construction of the Bar*; Figure 12, *Vestry, Prior to the Installation of the Bar*), and the small auxiliary bar in 2017 (Figure 13, *Auxiliary Bar, Installed 2017*).<sup>4</sup>



**Figure 2. Bar Restrooms, 2011**  
SOURCE: *Vintage Vices LLC, 2011*

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<sup>1</sup> Vintage Vices LLC. 25 February 2019. Personal communication.

<sup>2</sup> Super Pacific Construction, Inc. 8 August 2011. “Estimate for Scope of Work.”

<sup>3</sup> Vintage Vices LLC. 25 February 2019. Personal communication.

<sup>4</sup> Vintage Vices LLC. 25 February 2019. Personal communication.



**Figure 3. Kitchen Remodel, 2011**  
SOURCE: Vintage Vices LLC, 2011



**Figure 4. Rebuilt and Reconfigured Dining Room**  
SOURCE: Vintage Vices LLC, 2011





**Figure 5. New Exterior Walls and Raised Roofline, Installed in 2011**  
SOURCE: *Vintage Vices LLC*, 2011



**Figure 6. Dormer, Installed in 2016**  
SOURCE: *Vintage Vices LLC*, 2016





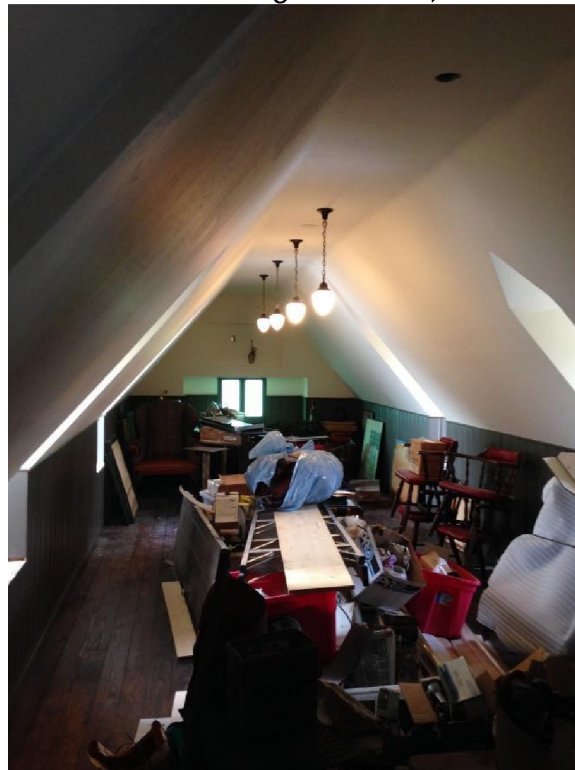
**Figure 7. Bar Renovation, 2011**  
SOURCE: *Vintage Vices LLC, 2011*



**Figure 8. Custom Bar Booths, Installed in 2011**  
SOURCE: *Vintage Vices LLC, 2011*



**Figure 9. Banquets, Installed 2016**  
 SOURCE: *Vintage Vices LLC*, 2016



**Figure 10. Vestry Prior to Construction of the Bar**  
 SOURCE: *Vintage Vices LLC*, 2016



**Figure 11. Vestry Prior to Construction of the Bar**  
SOURCE: *Vintage Vices LLC*, 2016



**Figure 12. Vestry, Prior to the Installation of the Bar**  
SOURCE: *Vintage Vices LLC*, 2015





**Figure 13. Auxiliary Bar, Installed 2017**  
SOURCE: Vintage Vices LLC, 2017

The building was substantially altered in 2011, 2016, and 2017, and the majority of the features of the exterior, bars, and dining areas are less than 10 years of age and create a false sense of history. Therefore, the subject property does not retain sufficient integrity to merit designation as a Historic-Cultural Monument (HCM).

The subject property was nominated for designation as an HCM pursuant to Criteria 1 and 3. Although the property does not possess sufficient integrity for designation as an HCM, the following analysis is provided to further demonstrate that the subject property is ineligible for designation as an HCM pursuant to these Criteria.

### **Criterion 1**

The subject property was nominated as an HCM pursuant to Criterion 1:

*Criterion 1: It exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community.*

The HCM nomination makes the following arguments for eligibility under this criterion:

- **Commercial Identity:** One of most iconic and longest-lived bars in the City
  - opened in 1936
  - moved in 1949
  - operating until 2018
  - second-oldest liquor license



- Neighborhood Bar: Generations of Angelenos patronized the bar
- “Third Place”: Sense of continuity amid successive waves of development

Although there are perhaps other more applicable interpretations of the subject property pursuant to Criterion 1, the HCM nomination heavily focuses on the profusion of liquor and comradery established at the subject property. Of the two types of events identified by Criterion 1, the HCM identifies the subject property as associated with a pattern of events or a significant trend in the development of a community, rather than a specific event. The HCM nomination showcases the longevity of the restaurant, its extensive record of serving liquor, and numerous famous clientele that frequented the restaurant as proof of a significant trend in the development of the community. What the HCM nomination fails to achieve is a convincing argument of the importance of the location as contributing to the cultural, economic, or social history of the community.

The Eighteenth Amendment to the U.S. Constitution which prohibited the manufacture, sale, or transportation of intoxicating liquors was passed on December 18, 1917. Prior to the repeal of this amendment on December 5, 1933, the City of Los Angeles passed the Gandier Ordinance in 1918 which permitted the issuance of beer and wine permits to 175 persons or concerns in the downtown district.<sup>5</sup> The ordinance was repealed on May 10, 1933 and the Police Commission began granting permits to applications in all parts of the City of Los Angeles. Four hundred fifty-six (456) applications for permits to sell 3.2 percent beer and wine were filed by April 4, 1933, including Cole’s, the Los Angeles Athletic Club, and Taix French Restaurant.<sup>6</sup> On May 11, 1933, the Police Commission approved a total of 481 beer and wine licenses, which resulted in a total of 502 retail and 154 wholesale licenses issued to sell legalized beer and wine in Los Angeles.<sup>7</sup> Although Cole’s closed for a period of time, it has re-opened and the Los Angeles Athletic Club and Taix French Restaurant have been in continuous operation since opening. Therefore, the subject property is not entitled with the second-oldest liquor license in the City of Los Angeles and other continuously operating restaurants dating to this time period are located throughout the city.

In fact, the HCM nomination focuses on the “third place” nature of the restaurant, applying a term defined by urban sociologist Ray Oldenburg to the building. This methodological application of a sociological term, although perhaps useful in explaining a space deemed “other” as a type, does not fit within the established considerations for Criterion 1, and instead circumnavigates an established theme of importance to claim that a long-standing restaurant is inherently significant for serving “droves of patrons who came to Bergin’s to eat, imbibe, and fraternize.” Although perhaps associated with commercial identity, the nomination does not elaborate on the implications of such a space, but instead implies that because the location is old and has served many people, it is significant. Although properties associated with liquor and comradery have been found eligible, they are typically those associated with identifiably significant events in the community, city, or country, such as the era of Prohibition or the Black Cat for its association with the LGBTQ civil rights movement. For this reason, the argument that the subject property is eligible for listing pursuant to Criterion 1 is not adequately supported in the HCM nomination.

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<sup>5</sup> “Beer Sale in Confusion: Police Board Issues Plan.” 28 March 1933. *Los Angeles Times*, p. A1

<sup>6</sup> “Beer Permits Issued in City.” 4 April 1933. *Los Angeles Times*, p. A1.

<sup>7</sup> “Beer-Permit Area Widens: Police Board Approves 481, for all Parts of the City; Lower License Fee Schedule Adopted.” 11 May 1933. *Los Angeles Times*, p. A1.

### Criterion 3

The subject property was nominated as an HCM pursuant to Criterion 3:

*Criterion 3: It embodies the distinctive characteristics of a style, type, period, or method of construction.*

The HCM nomination found the subject property eligible for designation as an HCM because it is an exemplary Tudor Revival-style commercial building in Los Angeles. Explicit in the Criterion consideration are the words: style and type. It should be clarified that the HCM nomination identified the subject property as eligible for its Tudor Revival-style architecture, exhibiting character-defining features, and for its type as a somewhat unusual commercial interpretation of the style. The HCM nomination explicitly identifies that this building is eligible as a commercial interpretation of this style, and therefore unique from the myriad residential iterations of the style. The following are character-defining features of the Tudor Revival-style of architecture:

- Asymmetrical massing
- Steeply-pitched, usually multi-gabled roofs
- Facades that are dominated by one or more prominent gables
- Massive chimneys, typically constructed of brick
- Stucco, stone, and/or brick wall cladding
- Decorative half-timbering
- Entrance vestibules with pointed arched openings
- Tall, narrow multi-paned windows, typically arranged in groups

As stated in the staff report,<sup>8</sup> the subject property is not a unique or outstanding example of the Tudor Revival style of architecture and cited other outstanding examples as justification for this recommendation. Based upon a review of Tudor Revival style architecture identified in SurveyLA and HistoricPlacesLA, this peer review validates the staff recommendation that the subject property is not eligible for designation as an HCM pursuant to Criterion 3.

---

<sup>8</sup> Los Angeles Department of City Planning. 22 January 2019. Cultural Heritage Commission Agenda Packet for Tom Bergin's, 840 S. Fairfax Avenue, CHC-2018-5803-HCM; ENV-2018-5804-CA.

## Conclusion

Sapphos Environmental, Inc. completed a peer review of the HCM nomination for the subject property. From this preliminary research and review, Sapphos Environmental, Inc. has determined that the subject property does not possess sufficient integrity or meet Criteria 1 and 3 to merit designation as an HCM. If you have any questions, please contact Ms. Carrie Chasteen at (626) 683-3547, extension 102.

Sincerely,

**SAPPHOS ENVIRONMENTAL, INC.**

A handwritten signature in cursive script that reads "Carrie Chasteen".

Carrie Chasteen  
Historic Resources Manager

CEC/cec

# **EXHIBIT B**

Draft

# 840 SOUTH FAIRFAX AVENUE LOS ANGELES, CALIFORNIA

## Historic Resources Assessment

Prepared for  
Derek Schreck  
Vintage Vices LLC  
6151 Barrows Drive  
Los Angeles, CA 90048

February 2019







Draft

**840 SOUTH FAIRFAX AVENUE  
LOS ANGELES, CALIFORNIA**  
Historic Resources Assessment

Prepared for  
Derek Schreck  
Vintage Vices LLC  
6151 Barrows Drive  
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February 2019

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# 840 SOUTH FAIRFAX AVENUE

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## Historic Resources Assessment

### 1 Introduction

#### Executive Summary

Environmental Science Associates (ESA) was retained by Derek Schreck of Vintage Vices LLC (Client) to prepare this Historical Resources Assessment Report (Report). The purpose of this Report is to identify and evaluate a potential historical resource located at 840 South Fairfax Avenue in the neighborhood of Wilshire, Los Angeles (City), California, on Assessor Parcel Number (APN) 5086-008-012 (subject property). This Report, completed by ESA, was prepared to comply with California Environmental Quality Act (CEQA), to assess the existing building and landscape on the subject property for eligibility as a historical resource for listing National Register of Historic Places (National Register or NR), California Register of Historical Resources (California Register or CR), as well as-for designation as a City of Los Angeles Landmark. The Report includes a discussion of the survey methods used, a brief historic context of the properties and surrounding area, and the identification and evaluation of the subject property.

Tom Bergin's namesake business originally began along Wilshire Boulevard in 1936. The subject building at 840 S. Fairfax Avenue was constructed at the current site in 1949. The property has had three subsequent owners since Bergin, and business here was in operation until 2018. The property was reviewed under the two SurveyLA sub-themes associated with the subject property: Restaurants (1880-1980); and Late Tudor Revival (1930-1950). The identified period of significance, 1949-1973, corresponds with the original owner and proprietor, Tom Bergin's period of ownership and operation. As discussed above, the building retains integrity of location, association, feeling, and setting, but does not retain strong integrity for its design or materials, two crucial aspects which would allow the property to convey its historical significance as an example of a destination restaurant of the mid-century period. As such, the property appears to be ineligible for listing as an HCM under Criterion 1 for its association as a destination restaurant associated with the ownership of Tom Bergin for whom it is named, because the subject property has been substantially altered after the period of significance by subsequent owners and no longer retains its historic appearance from its period of significance. Furthermore, the subject property is not associated with events that have made a significant contribution to the broad patterns of our nation's history or of California's history or cultural heritage. The subject property is not associated with significant events in the Civil Rights movement, or with LGBTQ history, or with Irish immigrant history, or other social or cultural history in Los Angeles. Other than annual Saint Patrick's Day parties, no notable events occurred at the subject property. Therefore, the subject property does not reflect or exemplify the broad cultural, economic or social history of the nation,

State or community under National Register of Historic Places Criterion A or the California Register of Historic Places Criterion 1, or LAHCM Criterion 1.

The original owner and operator of the subject business and building, Tom Bergin, appeared to have been a lively fixture in his namesake bar during his period of ownership. Bergin relocated his business to a custom-designed restaurant, operating it until his retirement in 1973. However, Bergin does not appear to have made significant contributions to local, State, or national history through his association with the subject property. Therefore, 840 S. Fairfax Avenue does not appear to be associated with significant personages or events as is required under LAHCM Criterion 2.

While the property has a few select character-defining features that would vaguely reference the style, it is lacking sufficient character-defining features to fully embody the Late Tudor Revival Style. The configuration of the horizontal and vertical siding, the unarticulated entryway, and curious organization of the stepped gables allow for the building to read as a vernacular property that vaguely references certain elements from a particular style. Applied here in a more simplified manner, the commercial property is not reflective of a significant example of the Late Tudor Revival style in Los Angeles. The property at 840 S. Fairfax Avenue does not meet the significance requirements under the LAHCM Criterion for its architectural design. The property does not meet the significance requirements under the National Register of Historic Places Criterion C or the California Register of Historic Places Criterion 3.

The subject property does not appear to yield significant information that would expand our current knowledge or theories of design, methods of construction, operation, or other information that is not already known about the period in which they were constructed, their method of construction, or their design. Therefore 840 S. Fairfax Avenue does not meet the significance requirements under the National Register of Historic Places Criterion D or the California Register of Historic Places Criterion 4.

## Project Location

The subject property, 840 South Fairfax Avenue (APN: 5086-008-012), is situated in Wilshire in the City of Los Angeles, between 8<sup>th</sup> Street and Olympic Boulevard, shown on **Figure 1, Regional and Project Vicinity Map**. As mentioned above and shown in **Figure 2, Aerial Photograph of Project Site**, the Project Site is improved with a two-story restaurant and bar, oriented facing South Fairfax Avenue to the west. The restaurant at 840 S. Fairfax (Project Site) is directly on the parkway with some bushes and plantings along the south façade of the restaurant. The subject property is located on a developed block bounded by South Fairfax to the west, Orange Grove Avenue to the east, West 8<sup>th</sup> Street to the north, and San Vicente and Olympic Boulevards to the south. The subject property is situated near the center of the 800 block of South Fairfax. The block is developed primarily with multi-family residential buildings to the north and east of the subject property, and the Shalhevet High School campus is adjacent to the subject property on the south. The Petersen Automotive Museum is located north of the block across 8<sup>th</sup> Street. The Project setting is densely developed with period revival, single-family residences in the Carthay Circle neighborhood to the west. Residential development east of South Orange Grove Avenue is primarily period revival and mid-century modern multi-family



residences with a couple single-family residences mixed in (**Figure 2**). The Los Angeles County Museum of Art and the Miracle Mile are located one block to the north, along Wilshire Boulevard.

**Figure 1      Regional and Project Vicinity Map**

**Figure 2      Aerial Photograph of Project Site**

## Research and Field Methodology

This Report was prepared by ESA's architectural historians, including Margarita Jerabek, Ph.D., Director of Historical Resources, Alison Garcia Kellar, M.S., Senior Architectural Historian, and Hanna Winzenried, M.S.C., Architectural Historian, all of whom meet the *Secretary of the Interior's Professional Qualification Standards* in history and architectural history. Professional qualifications are provided in **Appendix A**. The historical resources evaluation involved a review of the National Register and its annual updates, the California Register, the Statewide Historical Resources Inventory (HRI) database maintained by the State Office of Historic Preservation (OHP), SurveyLA findings, and the City of Los Angeles's inventory of historic properties to identify any previously recorded properties within or near the subject properties. An intensive pedestrian survey was also undertaken to document the existing conditions of the properties and vicinity. In addition, the following tasks were performed for the study:

- Conducted field inspections of the subject properties and utilized the survey methodology of the State OHP.
- Photographed the subject properties and associated landscape features, and examined other properties in the vicinity that exhibited potential architectural and/or historical associations.
- Conducted site-specific research for the property utilizing building permits, Sanborn Fire Insurance Maps (Sanborn Maps), City directories, historical photographs, historical *Los Angeles Times*, and other published sources.
- Conducted research at the City's Building and Safety and Community Development departments as well as the Los Angeles County Office of the Assessor (Assessor).
- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and City historic preservation, designation assessment processes, and related programs.
- Evaluated potential historical resources based upon criteria used by the National Register, California Register, and City of Los Angeles Cultural Heritage Preservation Ordinance.

## 2 Regulatory Framework

Historical resources fall within the jurisdiction of the federal, state, and City designation programs. Federal laws provide the framework for the identification, and in certain instances, protection of historical resources. Additionally, state and local jurisdictions play active roles in the identification, documentation, and protection of such resources within their communities. The National Historic Preservation Act (NHPA) of 1966, as amended and the California Public Resources Code (PRC), Section 5024.1, are the primary federal and state laws and regulations governing the evaluation and significance of historical resources of national, state, regional, and local importance. Descriptions of these relevant laws and regulations are presented below.

### Federal Eligibility Criteria and Integrity Aspects

#### National Register of Historic Places

The National Register was established by the NHPA as "an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation's cultural



resources and to indicate what properties should be considered for protection from destruction or impairment.”<sup>1</sup> The National Register recognizes properties that are significant at the national, state, and/or local levels.

To be eligible for listing in the National Register, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Four criteria for evaluation have been established to determine the significance of a resource:

- A. Associated with events that have made a significant contribution to the broad patterns of our history;
- B. Associated with the lives of persons significant in our past;
- C. Embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;
- D. Yields, or may be likely to yield, information important in prehistory or history.<sup>2</sup>

Districts, sites, buildings, structures, and objects that are 50 years in age must meet one or more of the above criteria *and* retain integrity (that is, convey their significance) to be eligible for listing.

Under the National Register, a property can be significant not only for the way it was originally constructed, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a period of time.<sup>3</sup>

Within the concept of integrity, the National Register recognizes seven aspects or qualities that, in various combinations, define integrity: Location, Design, Setting, Materials, Workmanship, Feeling, and Association:

*Location* is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved.

*Design* is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property’s design reflects historic functions and technologies as well as aesthetics. It includes such

<sup>1</sup> 36 CFR Section 60.2.

<sup>2</sup> “Guidelines for Completing National Register Forms,” in National Register Bulletin 16, U.S. Department of Interior, National Park Service, September 30, 1986. This bulletin contains technical information on comprehensive planning, survey of cultural resources and registration in the NRHP.

<sup>3</sup> National Register Bulletin 15, p. 19.

considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.

*Setting* is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historic role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space.

*Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components.

*Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. A property must retain key exterior materials dating from the period of its historic significance.

*Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.

*Association* is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer.<sup>4</sup>

To retain historic integrity, a property will always possess most of the aspects and depending upon its significance, retention of specific aspects of integrity may be paramount for a property to convey its significance.<sup>5</sup> Determining which of these aspects are most important to a particular property requires knowing why, where and when a property is significant.<sup>6</sup> For properties that are considered significant under National Register Criteria A and B, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (National Register Bulletin 15)* explains, "a property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its

---

<sup>4</sup> National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, 44-45, <http://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>, accessed July 7, 2013.

<sup>5</sup> The National Register defines a property as an "area of land containing a single historic resource or a group of resources, and constituting a single entry in the National Register of Historic Places." A "Historic Property" is defined as "any prehistoric or historic district, site, building, structure, or object at the time it attained historic significance." Glossary of National Register Terms, [http://www.nps.gov/nr/publications/bulletins/nrb16a/nrb16a\\_appendix\\_IV.htm](http://www.nps.gov/nr/publications/bulletins/nrb16a/nrb16a_appendix_IV.htm), accessed June 1, 2013.

<sup>6</sup> National Register Bulletin 15, p. 44.

association with the important event, historical pattern, or person(s).”<sup>7</sup> In assessing the integrity of properties that are considered significant under National Register Criterion C, *National Register Bulletin 15* states, “a property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.”<sup>8</sup>

## State Register and Eligibility Criteria

### California Register of Historical Resources

The OHP, as an office of the California Department of Parks and Recreation (DPR), implements the policies of the NHPA on a statewide level.

The OHP also carries out the duties as set forth in the PRC and maintains the HRI and the California Register. The State Historic Preservation Officer (SHPO) is an appointed official who implements historic preservation programs within the state’s jurisdictions.

Also implemented at the state level, CEQA requires projects to identify any substantial adverse impacts which may affect the significance of identified historical resources.

The California Register was created by Assembly Bill 2881 which was signed into law on September 27, 1992. The California Register is “an authoritative listing and guide to be used by state and local agencies, private groups, and citizens in identifying the existing historical resources of the state and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change.”<sup>9</sup> The criteria for eligibility for the California Register are based upon National Register criteria.<sup>10</sup>

The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed on the National Register and those formally Determined Eligible for the National Register;<sup>11</sup>
- California Registered Historical Landmarks from No. 770 onward;

<sup>7</sup> “A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property’s historic character. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register.” Ibid, p. 46.

<sup>8</sup> “A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.” Ibid.

<sup>9</sup> PRC Section 5024.1(a).

<sup>10</sup> PRC Section 5024.1(b).

<sup>11</sup> PRC Section 5024.1(d).

- Those California Points of Historical Interest (PHI) that have been evaluated by the OHP and have been recommended to the State Historical Commission for inclusion on the California Register.<sup>12</sup>

Other resources which may be nominated to the California Register include:

- Individual historical resources;
- Historical resources contributing to historic districts;
- Historical resources identified as significant in historical resources surveys with significance ratings of Category 1 through 5;
- Historical resources designated or listed as local landmarks, or designated under any local ordinance, such as an HPOZ.<sup>13</sup>

To be eligible for the California Register, a historical resource must be significant at the local, state, or national level, under one or more of the following four criteria:

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
2. Is associated with the lives of persons important in our past;
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
4. Has yielded, or may be likely to yield, information important in prehistory or history.

Additionally, a historical resource eligible for listing in the California Register must meet one or more of the criteria of significance described above and retain enough of its historic character or appearance to be recognizable as a historical resource and to convey the reasons for its significance. Historical resources that have been rehabilitated or restored may be evaluated for listing. Integrity is evaluated with regard to the retention of seven aspects of integrity similar to the National Register (location, design, setting, materials, workmanship, feeling, and association). Also like the National Register, it must also be judged with reference to the particular criteria under which a resource is proposed for eligibility. Alterations over time to a resource or historic changes in its use may themselves have historical, cultural, or architectural significance. It is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register. A resource that has lost its historic character or appearance may still have sufficient integrity for the California Register if it maintains the potential to yield significant scientific or historical information or specific data.<sup>14</sup>

## California Historical Resources Status Codes

The California State OHP developed National Register Status Codes in 1975 as a standardized system for classifying historical resources in the state's Historic Resources Inventory. In 2003

<sup>12</sup> PRC Section 5024.1(d).

<sup>13</sup> PRC Section 5024.1(e)

<sup>14</sup> Codified in California Code of Regulations, Title 14, Chapter 11.5, Section 4852(c) which can be accessed on the internet at <http://ohp.parks.ca.gov>

these codes were revised to reflect the application of California Register and local criteria and the name was changed to California Historical Resource (CHR) Status Codes. CHR Status codes consist of three digits and are assigned to properties or historic districts through a survey process and as a result of varying regulatory processes. The first digit ranges from 1-7. Code categories 1-5 reflect properties determined eligible for designation according to the criteria established for the National Register, California Register and local government criteria for significance. Code categories 6-7 generally identify properties that do not meet established criteria for significance, have not been evaluated, or need to be reevaluated. The code categories are as follows:

1. Properties listed in the National Register or the California Register;
2. Properties determined eligible for listing in the National Register or the California Register;
3. Appears eligible for National Register or the California Register through survey evaluation;
4. Appears eligible for the National Register or the California Register through other evaluation;
5. Properties recognized as historically significant by local government;
6. Not eligible for listing or designation as specified; and
7. Not evaluated for the National Register or California Register or needs re-evaluation.

The second digit of the CHR Status Code is a letter code indicating whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number that is used to further specify significance and refine the relationship of the property to the National Register and/or California Register. Under this evaluation system, categories 1 through 4 pertain to various levels of National Register and California Register eligibility. Locally eligible resources are given a rating code level 5. Properties found ineligible for listing in the National Register, California Register, or for designation under a local ordinance are given an evaluation Status Code of 6. Properties given an evaluation Status Code of 6Z are “found ineligible for the National Register, California Register, or Local designation through survey evaluation.”<sup>15</sup>

## City of Los Angeles Cultural Heritage Ordinance and Eligibility Criteria

The City enacted a Cultural Heritage Ordinance in April 1962 which defines Historic-Cultural Monuments. According to the Cultural Heritage Ordinance, Historic-Cultural Monuments are sites, buildings, or structures of particular historic or cultural significance to the City in which the broad cultural, political, or social history of the nation, state, or City is reflected or exemplified, including sites and buildings associated with important personages or which embody certain distinguishing architectural characteristics and are associated with a notable architect. These Historic-Cultural Monuments are regulated by the City’s Cultural Heritage Commission and the City Council.

### Los Angeles Cultural Heritage Ordinance Eligibility Criteria

The Los Angeles City Council adopted the Cultural Heritage Ordinance in 1967 and amended it in 2018 (Los Angeles Administrative Code, Chapter 9, Division 22, Article 1, Section 22.171.7).

<sup>15</sup> California Code of Regulations, Title 14, Chapter 11.5, Section 4852(c)



The Cultural Heritage Ordinance establishes criteria for designating a local historical resource as an HCM. An HCM is any site (including significant trees or other plant life located on the site), building, or structure of particular historic or cultural significance to the City that 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; or
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.

### **Los Angeles Historic Preservation Overlay Zone (HPOZ) Ordinance Eligibility Criteria**

City of Los Angeles Ordinance Number 175891, found in Section 12.20.3 of the Los Angeles Municipal Code, describes the procedures for creation of new historic preservation overlay zones (HPOZ), the powers and duties of HPOZ Boards, and the review processes for Projects within HPOZs. The Ordinance was created in 1979 and most recently amended and re-adopted by the Los Angeles City Council in 2017.<sup>16</sup> An HPOZ is an area of the City which is designated as containing structures, landscaping, natural features or sites having historic, architectural, cultural or aesthetic significance. Before an HPOZ may move into the formal adoption process, an historic resources survey of the proposed district must be completed. The survey studies the historic and architectural significance of the neighborhood and identifies structures and features as either “contributing” or “non-contributing” to the district. A contributing structure is a building that was constructed during the predominant period of development in the neighborhood and that has retained most of its historic features. A non-contributing structure is one that was either constructed after the major period of the neighborhood’s development, or has been so significantly altered that it no longer conveys its historic character.<sup>17</sup>

According to Section 12.20.3 of the City of Los Angeles Municipal Code, features designated as contributing shall meet one or more of the following criteria:

- Adds to the Historic architectural qualities or Historic associations for which a property is significant because it was present during the period of significance, and possesses Historic integrity reflecting its character at that time; or
- Owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or

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<sup>16</sup> “Citywide HPOZ Ordinance,” City of Los Angeles Office of Historic Resources, <http://www.preservation.lacity.org/hpoz/citywide-hpoz-ordinance>, accessed July 24, 2013.

<sup>17</sup> “How to Establish an HPOZ,” City of Los Angeles Office of Historic Resources, <http://www.preservation.lacity.org/hpoz/how-establish-hpoz>, accessed July 24, 2013.

- Retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of the resource and its environment.<sup>18</sup>

### 3 Neighborhood Development

#### Tract No. 6826

Tract 6826 was surveyed in 1923, and was originally a subdivision of a portion of Rancho Rodeo de las Aguas. The subject parcel was part of a much larger parcel, “Lot B,” which abutted Fairfax Avenue to the west and Roland Walk, an alleyway, to the south shown in **Figure 3** (full tract map shown in **Appendix B**). The large parcel to the immediate south of the early subject parcel extended the remainder of Fairfax Avenue, abutting San Vicente Boulevard. At this time, Tract 6824 had many narrow, rectangular parcels to the east of the subject property along Orange Grove Avenue and Ogden Drive.

By the 1927 Sanborn Map, the smaller narrow parcels in the tract were slowly becoming developed (**Figure 4**). At this time, several adjacent parcels along South Orange Grove Avenue had duplex buildings and single-family homes, each with an auxiliary structure toward the rear of the property. There was dense development along South Ogden Drive, where many of the parcels were developed with dwellings – some appearing to have repeating footprints. Parcels abutting San Vicente Boulevard and South Fairfax Avenue remained undeveloped, as was the subject property at this time.

The following Sanborn Map from 1951 depicts dense development in the adjacent parcels to the east of the subject tract (**Figure 5**). Each of the smaller narrow parcels to the east of 840 S. Fairfax Avenue were developed by this time which included apartment buildings, duplexes, and single-family dwellings along both South Orange Grove Avenue and South Ogden Drive. Commercial structures improved the parcels along San Vicente Boulevard, including gas stations, restaurants, and office buildings. The parcel immediately south of the subject parcel remained largely undeveloped by this time, save for a 2-story market and drugstore building at the northeastern corner of San Vicente and Fairfax Boulevard. By this time, the subject parcel had been subdivided from the formerly large ‘Lot B’, into a smaller narrow parcel, similar in configuration to the surrounding residential plots. From the Sanborn Map, it appears that the subject restaurant was the only one of two buildings on the subject tract that abutted Fairfax Avenue at the time. The alleyway to the south of the property remained present, bisecting the subject block leading from South Fairfax Avenue to South Orange Grove Avenue.

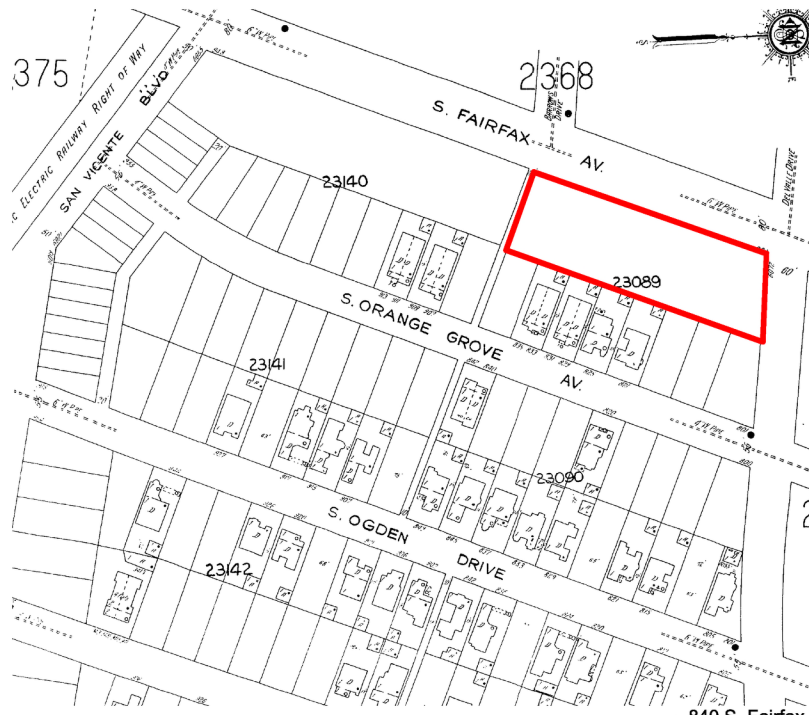
<sup>18</sup> “Citywide HPOZ Ordinance,” City of Los Angeles Historic Resources, <http://www.preservation.lacity.org/hpoz/citywide-hpoz-ordinance>, accessed July 24, 2013, pgs. 11-12.



SOURCE: Los Angeles County Assessor

840 S. Fairfax Avenue / D190089.00

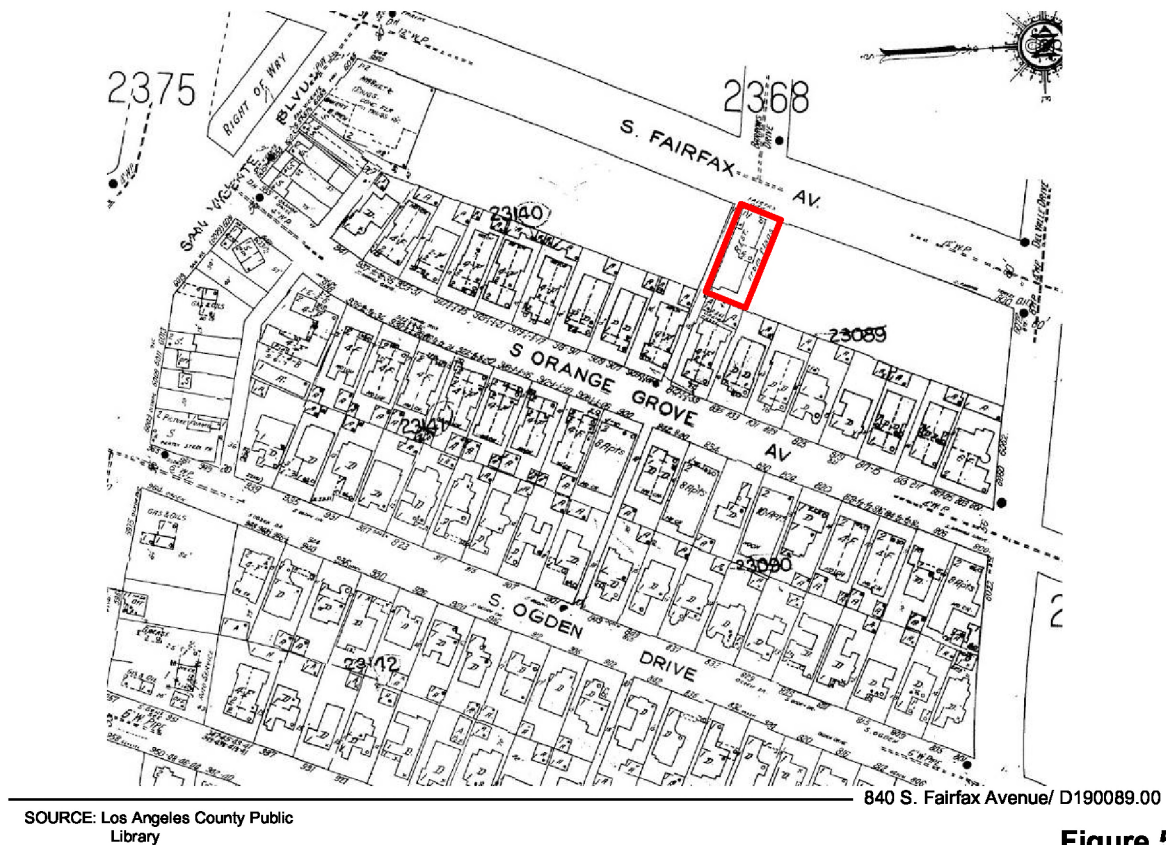
**Figure 3**  
 "Tract No 6826 In the City of Los Angeles," with early subject  
 parcel outlined in red, 1923



SOURCE: Los Angeles County Public Library

840 S. Fairfax Avenue / D190089.00

**Figure 4**  
Sanborn map with subject parcel identified in red, 1927

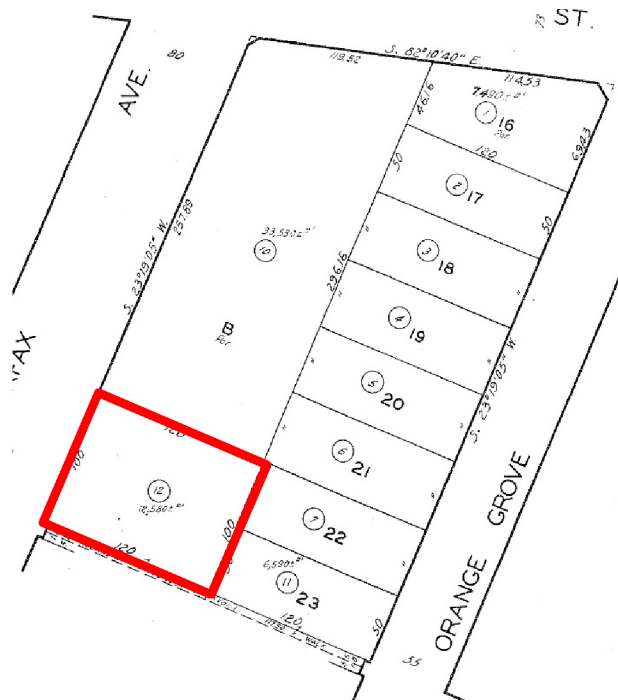


**Figure 5**  
Sanborn map with subject parcel identified in red, 1951

Aerial photographs from 1952 and 1964 depict the infill development of the immediate neighboring parcels to the north and south of 840 S. Fairfax Avenue. By 1952, two extant two-story apartment complexes were constructed north of the subject parcel along Fairfax Avenue. A roughly E-shaped Westside Hospital was erected at the parcel immediately south of the subject property by 1964.

Development continued at the subject tract up through recent years. Presently, the properties to the south of 840 S. Fairfax Avenue are part of a larger development complex that includes a private high school, multi-family housing, and multi-use commercial buildings which extends the remainder of the block along Fairfax Avenue, and a portion of both San Vicente Boulevard and South Orange Grove Avenue (**Figure 2**).





SOURCE: Los Angeles County Assessor

840 S. Fairfax Avenue / D190089.00

**Figure 6**  
Parcel map with present day configuration of subject parcel,  
1985

## 4 Property History

### Construction and Occupancy History of 840 South Fairfax Avenue

#### Construction History

The first permit on file with the Los Angeles Department of Building and Safety was for a new construction permit issued on December 23, 1947 to Tom Bergin, who was listed as both the owner and contractor. Valued at \$35,000, the building was to be two stories tall, 33 feet by 103 feet, and with plaster, brick, and wood at the exterior. Originally constructed as a bar and restaurant, the Certificate of Occupancy was issued on March 24, 1949.<sup>19</sup> Interior photos taken shortly after construction completion convey the tavern area and the rear dining room in their early original configuration. The dining room featured vaulted ceilings, exposed wood beams, and wood paneling, with a brick fireplace at the rear of the space (Figures 7 and 8). In the tavern area, the U-shaped bar with cabinetry comprised the bulk of the space (Figure 9). The 1951 Sanborn map depicts the building as having one restroom in the southwest corner of the tavern area (Figure 10).

<sup>19</sup> The discrepancy about the building being moved from Wilshire Boulevard and Fairfax Avenue will be discussed in the Ownership and Occupancy History section of this report.

The plot plan associated with the original construction permit indicated that the curb was cut to make the driveway leading to the new parking lot which was to be enclosed by a fence at the north and a wall at the east enclosed.



SOURCE: Larchmont Buzz

840 S. Fairfax Avenue / D190089.00

**Figure 7**  
Tom Bergin's dining room on opening night, 1949



SOURCE: Larchmont Buzz

840 S. Fairfax Avenue / D190089.00

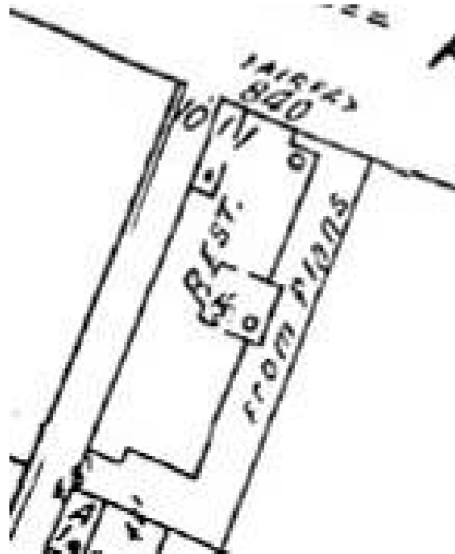
**Figure 8**  
Tom Bergin's dining room on opening night, detail with fireplace at rear, 1949



SOURCE: Larchmont Buzz

840 S. Fairfax Avenue / D190089.00\

**Figure 9**  
Bar area, soon after construction, c. 1950s



SOURCE: Los Angeles County Assessor

840 S. Fairfax Avenue / D190089.00\

**Figure 10**  
Detail of Sanborn Map with subject property soon after construction, 1951



840 S. Fairfax Avenue / D190089.00

SOURCE: Bison Archives via LA Magazine

**Figure 11**  
Postcard of Tom Bergin's Tavern, c. 1957

A postcard from around 1957 depicts the subject property with two neon pole signs, a parking area, and a free-standing brick wall which ran along sidewalk adjacent to Fairfax Avenue (**Figure 11**). The original location of the primary entrance on Fairfax Avenue had double doors and an awning indicating the name of the establishment. The north side elevation (left) featured a continuous band of windows underneath the stepped gable. A steeply pitched roof had two gabled dormers on the north side. The cladding materials on the gable ends were horizontal wood clapboard with vertical tongue-and-groove below and decorative wood brackets. Contrasting brick was used on the ground floor level. A phone booth sat just outside of the front entrance at this time.

With Tom Bergin's sale of his namesake restaurant in 1973, several modifications took place over the course of the different ownership. Interior modifications here included the addition of booths, different lighting fixtures, and updates to the bar area to include a draught system and refrigerators. The phone booth was removed, bathrooms updated, and a shower was installed at the upstairs area, then used as an office.<sup>20</sup>

On November 7, 1983, a permit was issued to repair fire damage valued at \$2,000, the location and extent of which is unknown.

A series of modifications followed a subsequent change in ownership in 2011, generally addressing deferred maintenance from the previous 38-year ownership period. Interior modifications from 2011 involved upgrades to existing spaces with changes performed largely in keeping with the existing interior. The central portion of the bar was disassembled, reconfigured, with the outer ring bar top custom fitted with a copper top. The men's and women's restrooms in

<sup>20</sup> "Chronology of Bergin's: Alterations, Configurations, & Locations," 2019.



the bar/tavern area were newly constructed as part of this work. According to then-property owner Warner Ebbink, the work performed at this time was, "...more restoration than renovation, keeping with what was true of Bergin's."<sup>21</sup> He went on to say, "We just replaced and repaired what needed to be replaced and repaired, then distressed them so people won't even know."<sup>22</sup>

Two permits were issued in 2012, the first on February 22<sup>nd</sup> for a reroof, and then on March 8<sup>th</sup> for a 335-square foot addition to the rear of the building in order to comply with the health department to enclose a walk-in cooler and storage. Changes at the kitchen area included an expansion of this space to accommodate a larger kitchen space (**Figure 12**). A Certificate of Occupancy for this work was issued on June 16<sup>th</sup>. Other work undertaken during this time period included a new access path of travel from the public right-of-way to the subject building, and a new entry door to be installed at the north elevation under the gable. This became the current main entrance to the building (**Figure 13**). The parking lot was also repaved and a low brick wall between the parking lot and the north elevation was constructed.



SOURCE: Derek Shereck

840 S. Fairfax Avenue / D190089.00

**Figure 12**  
Kitchen expansion during construction, c. 2011

<sup>21</sup> Gary Baum, "Legendary Hollywood Pub Where Kiefer Sutherland Once Romanced Julia Roberts Gets a Rebirth," *Hollywood Reporter*, May 23, 2012, <https://www.hollywoodreporter.com/news/tom-bergins-fairfax-328666>.

<sup>22</sup> Ibid.

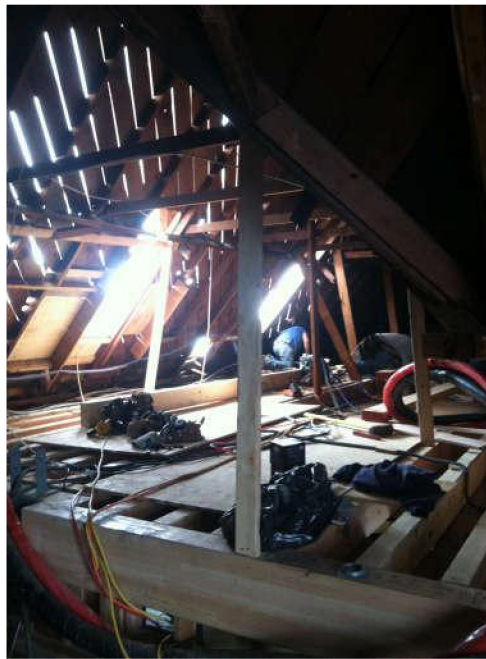




840 S. Fairfax Avenue / D190089.00

SOURCE: Derek Shereck

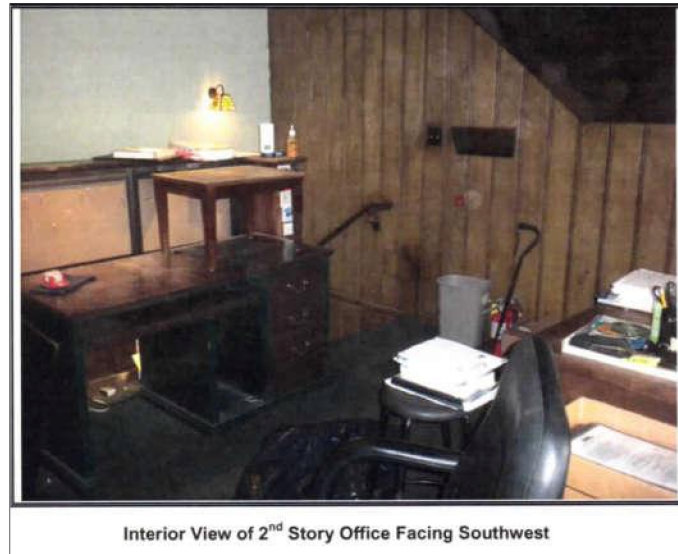
**Figure 13**  
North elevation prior to entrance modification, c. 2011



840 S. Fairfax Avenue / D190089.00

SOURCE: Derek Shereck

**Figure 14**  
Upstairs mezzanine area under construction, 2011

Interior View of 2<sup>nd</sup> Story Office Facing Southwest

840 S. Fairfax Avenue / D190089.00

SOURCE: Derek Shereck

**Figure 15**

Early office area at upper color prior to modifications, 2011

This approach to modifying the building was also employed when the subsequent, and current property owner purchased the property in 2013. Current owner, Derek Schreck restored the existing decor, noting that the bar would remain as it always had.<sup>23</sup> At this time, the current owner reconfigured and fully finished the upper floor to create a private lounge/whiskey club called Vestry (**Figures 14 and 15**). Upper floor work also included the construction of a mezzanine level, and new two dormers at the south elevation that mirror those at the north elevation. Construction at this portion of the building spanned from 2011 to 2017. Site work modification included minor changes to the neon signs, a new dumpster enclosure and planters along the east elevation and leading to the newly reconfigured north entrance. An auxiliary wood bar was added into the dining room in 2017.

The permit history for 840 S. Fairfax Avenue is summarized below in **Table 1** and copies of the Building Permits are included in **Appendix D**.

<sup>23</sup> Julie Grist, "The New Faces Behind Tom Bergin's on Fairfax," Larchmont Buzz, November 2013. <https://www.larchmontbuzz.com/larchmont-village-people/the-new-faces-behind-tom-bergins-on-fairfax/>

**TABLE 1**  
**840 S. FAIRFAX AVENUE**  
**LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING PERMITS<sup>24</sup>**

Issued	Permit/ Assessor Record	Owner	Contractor (C), Architect (A), or Engineer (E)	Valuation (\$)	
12/23/1947	29354	Tom Bergin	Owner	34,000	Construction of a new building to be 33'x103', two stories tall. The exterior walls are plaster, brick, and wood. I
3/24/1949	Certificate of Occupancy	Tom Bergin	-	-	Two story type V, 33'x104' restaurant, B-2 occupancy, 125 occupants. Bar and grill: 75 persons. Dining room: 49 persons
11/7/1983	-	T. K. Vodery and Mike Mandekic	Mackintosh & Mackintosh (E)	2,000	Fire damage repair
2/22/2012	12016- 30000- 03488	Tk and Mk Llc.	Shaddick Construction (C)	30,000	Re-roof #45 squares with class 'A' or 'B' materials weighing less than 6 pounds per square foot. Tear off existing roofing fiberglass or asphalt shingles (max. 2 overlays).
3/8/2012	11016- 10000- 20201	Tk and Mk Llc.	Shaddick Construction (C), Amir Pirbadian (E)	52,079	335 square foot addition to existing two story restaurant, per order to comply, from health department to enclose walk in cooler and storage.
6/16/2012	Certificate of Occupancy for 11016- 10000- 20201	Tk and Mk Llc.	Shaddick Construction (C), Amir Pirbadian (E)	-	335 square foot addition to an existing two story restaurant to enclose walk in cooler and storage. S-2 occupancy

## Occupancy and Ownership History

City directories and building permits on file with the City's Building Division, as well as Assessor, U. S. Census, and other records, were reviewed to determine if the subject property has any significant associations with the productive lives of historic personages or businesses. Table 2 below summarizes the occupancy and ownership history of 840 S. Fairfax Avenue.

**TABLE 2**  
**OCCUPANCY AND OWNERSHIP HISTORY OF 840 S. FAIRFAX AVE.**

Year	Source	Owner/Occupant
1949-1968	Los Angeles Street Address Directory	Tom Bergin, owner; Tom Bergin's Horseshoe Tavern
1967	Quad-City Times (Davenport, Iowa)	Tom Bergin, owner; Tom Bergin's Old Horseshoe and Thoroughbred Club
1972	Larchmont Chronicle	Mike Mandekic (retired in late 1990s) and T.K. Vodery (until 2011), owners; Tom Bergin's Tavern
1998-2015	The Desert Sun	Tom Bergin's Tavern
2012	LA Magazine	Brandon Boudet, and Warner Ebbink, owners; Tom Bergin's
2013-2018	Los Angeles Times	Derek Schreck, owner; Tom Bergin's and Vestry

<sup>24</sup> Documentation for all permits and certificates of occupancy listed in this table is included in **Appendix D**.

### ***Old Horseshoe Tavern and Thoroughbred Club, 6110 Wilshire Boulevard (1936-1948)***

Tom Bergin was born in 1895 to Irish immigrant parents. As an Irish-American, Bergin was “among the country’s first naval aviators during World War I.”<sup>25</sup> Bergin was an avid horse racing fan, and locally practicing attorney.<sup>26</sup> He opened the business he would operate until his retirement in 1936. Located first at 6100 Wilshire Boulevard, the business was named the Old Horseshoe Tavern and Thoroughbred Club, named after his Boston-area bar (**Figure 16**).<sup>27</sup> Photographs from the Los Angeles Public Library taken in 1978 suggest that Tom Bergin’s bar at the early Wilshire Boulevard location was housed in a Tudor-style building, featuring turrets, brick work, half-timbering, and decorative brackets (**Figures 17 and 18**).<sup>28</sup> At this location, the business consisted of a small, horseshoe shaped bar, 5 booths, and a small kitchen. The tavern then catered largely to theater goers, as the Circle Theatre was nearby.<sup>29</sup> A matchbook with the former Wilshire Boulevard address reflects that the early iteration of Tom Bergin’s business served steaks and chops and served “after theatre specials” (**Figure 16**). The Old Horseshoe Tavern and Kennel Club operated at this early location for roughly 12 years, until Bergin purchased a parcel of land several blocks south and developed the subject property in order to add a restaurant space to his business. As the business had expanded to the point of requiring additional space and facilities to prepare food and serve more patrons, the purchase of land and the erection of a brand new building for expansion was reflective of the success and popularity of Tom Bergin’s business at this time. The surrounding portions of the subject block along Fairfax Avenue were undeveloped, and this parcel was one of the first to be sold along this portion of the block.<sup>30</sup>

### ***Tom Bergin’s, 840 South Fairfax Avenue (1948-present)***

#### **Tom Bergin, owner, 1948-1973**

The subject building was constructed at 840 South Fairfax Avenue by original owner Tom Bergin between 1948 and 1949. According to the current property owner, “Legend has it they moved the fixtures from the old bar down Fairfax piece by piece.”<sup>31</sup> An LAist article suggests that, “Bergin designed the new location so that nearly every single fixture, each booth and even the weather vane from the original bar could be relocated.”<sup>32</sup> While the extent of what was relocated is

<sup>25</sup> Jenn Harris, “Tom Bergin’s Irish Pub is not closing. It’s just reducing its hours and closing the kitchen,” *The Los Angeles Times* (Los Angeles, CA), January 16, 2018.

<sup>26</sup> Elizabeth Fuller, “Tom Bergin’s Nomination as Historic Cultural Monument,” *Larchmont Buzz*, accessed February 19, 2019, <https://www.larchmontbuzz.com/featured-stories-larchmont-village/tom-bergins-nominated-as-historic-cultural-monument/>.

<sup>27</sup> Miracle Mile Residential Association, “Tom Bergin’s Taven [sic], circa 1955,” <https://miraclemilela.com/the-miracle-mile/historical-photos/picture-1-6/>.

<sup>28</sup> Some articles indicate that the Tudor-style building at 6110 Wilshire Boulevard was existing when Tom Bergin’s established his business here. See the early photos on Los Angeles Public Library’s Digital collection here: <https://tessa.lapl.org/cdm/search/collection/photos/searchterm/tom%20bergin/s/order/nosort>. It is unclear when the previous building was demolished.

<sup>29</sup> “Chronology of Bergin’s,” 2019.

<sup>30</sup> Danny Jensen, “Photos: The Legends Behind Tom Bergin’s Public House, Celebrating 80 Years,” *LAist*. February 10, 2016.

<sup>31</sup> Grist, “New Faces Behind Tom Bergin’s,” 2013.

<sup>32</sup> Jensen, “Legends Behind Tom Bergin’s,” 2016.

unclear, it does seem that there was an intention to relocate and incorporate several features and items from the Wilshire location into the new restaurant building at Fairfax Avenue. Bergin operated his tavern and restaurant at this location for roughly 24 years before selling the business.

### **T. K. Vodrey and Mike Mandekic, owners, 1973-2011**

In 1973, bar regulars T. K. Vodrey and Mike Mandekic purchased Tom Bergin's Old Horseshoe Tavern. Thompson Kelly "T. K." Vodrey born in Ohio in 1933, was listed as a Junior Grade Lieutenant in the Navy Register of 1961.<sup>33</sup> Michael "Mike" Mandekic was born in Los Angeles in 1938, and played football for the University of Southern California.<sup>34</sup> Mandekic worked in real estate for the majority of his career. Limited additional information was found for either Vodrey or Mandekic.

Owners Vodrey and Mandekic did not intend to change much about the bar, in that "their attitude is reverent and they intend no changes in the hallowed haunt of the Irish."<sup>35</sup> They announced that they would be serving Irish tradition's including pot roast and corned beef, which appeared to have been changes to the menu at this time.<sup>36</sup> An interview with a long-time staff member in 2013 suggested that during this period, the business was "more loosely run," as "...more of a mom-and-pop shop."<sup>37</sup> According to the current owner, the building was essentially left to deteriorate this 1973 sale and onward.<sup>38</sup>

A 1978 *LA Times* article suggested that by the late 1970s, hundreds of thousands of drinks had been served at the Fairfax location, then referred to as Tom Bergin's House of Irish Coffee. Most notably served here were the Irish coffees, particularly during St. Patrick's Day annual celebrations at the bar, where roughly 5,000 Irish coffees were anticipated to be served in 1987.<sup>39</sup> The holiday would be considered Tom Bergin's busiest day of the year.<sup>40</sup>

In 1998, half-owner and business manager Mandekic left the business partnership prompting the remaining owner to find a replacement manager to operate Tom Bergin's. As a result, the business began to lose money, and deferred maintenance continued which allowed for the building systems to gradually fail.<sup>41</sup> The business underwent a few changes as a result of this ownership and management shift, which included modifications to the non-extant restroom, and lunch service including a new seasonal menu in addition to the existing pub fare.<sup>42</sup> After roughly

<sup>33</sup> United States Federal Census, 1940; United States Navy and Marine Corps Registry, 1961.

<sup>34</sup> California Birth Index, 1938; Aaron Blevins, "Tom Bergin's closed on Sunday," *Park Labrea News, Beverly Press*, July 5, 2013.

<sup>35</sup> Lois Dwan, "Roundabout," *Los Angeles Times*, July 22, 1973.

<sup>36</sup> Ibid.

<sup>37</sup> Matthew Kang, "Christopher Doyle and Michael O'Dwyer of Tom Bergin's," *EaterLA*, February 15, 2013, <https://la.eater.com/2013/2/15/6480947/christopher-doyle-and-michael-odwyer-of-tom-bergins>.

<sup>38</sup> "Chronology of Bergin's," 2019.

<sup>39</sup> Patrick Mott, "A Great Day for the Irish at Tom Bergin's," *Los Angeles Times*, March 14, 1987.

<sup>40</sup> George Ramos, "When Crowds Exceed L.A.'s Posted Limits, Party's Over," *Los Angeles Times*, April 10, 1988.

<sup>41</sup> "Chronology of Bergin's," 2019.

<sup>42</sup> Charles Perry, "Bergin's Endures," *Los Angeles Times*, August 26, 1999.

38 years of ownership, remaining-owner Vodrey offered the business to his family who declined to purchase it.<sup>43</sup>

### **Warner Ebbink and Brandon Boudet, owners, 2011-2013**

In 2011, restaurateurs Warner Ebbink and executive chef Brandon Boudet purchased the business from Vodrey. Both Boudet and Ebbink are the restaurateurs associated with Dominick's restaurant in West Hollywood, and Little Dom's in Los Feliz.<sup>44</sup>

Business partners Ebbink and Boudet closed the restaurant and bar for 11-months to renovate and reconfigure the building.<sup>45</sup> Upon reopening, the menu was remade by chef Boudet. As a result of this menu update, sales slowed at Tom Bergin's resulting in the business's closure just 11 months later after failing to attract enough customers.<sup>46</sup> Longtime staff interviewed during this period noted, as a result of the recent change in management, the restaurant was "a little more organized and almost corporate."<sup>47</sup> In a summer of 2013, just prior to closing down, a Los Angeles Times article profiled the bar's regular patrons on a Sunday afternoon as "white-haired guys, wearing sweaters and ties even when it was a bit warm, having lunch with their families..."<sup>48</sup> The article also noted the lament of former patrons who were saddened over the closing of Tom Bergin's.

### **Derek and Frank Schreck, owners, 2013-present**

In 2013, the building was purchased by son and father, Derek and Frank Schreck. Frank is a gaming attorney and political activist. Current owner/proprietor Derek is an actor who has appeared in the movies *The Mechanic*, and *Stolen*.<sup>49</sup>

The new ownership exhibited a reverence for the bar's associated history.<sup>50</sup> With a fondness for the bar, the decor was restored, and the tavern was to remain as it always was – with Schreck noting that the bar itself was the original bar.<sup>51</sup> Further updates under Schreck's ownership included an upstairs speakeasy lounge with a private bar and whiskey room, modifications which continued through 2017.<sup>52</sup> Despite building upgrades, a kitchen expansion, and the redesign of the menu with local chefs, the business was never profitable and closed in March of 2018. Furthermore, Schreck notes that the frequent closing of Fairfax Avenue during Metro construction cut into revenue, as access to the bar was challenging during closure over the course

<sup>43</sup> "Chronology of Bergin's," 2019.

<sup>44</sup> Arty Nelson, "Warner Ebbink and Brandon Boudet: Guys and Doms," *LA Weekly*, September 24, 2008.

<sup>45</sup> "Chronology of Bergin's," 2019.

<sup>46</sup> Matthew Kang, "Tom Bergins Has New Ownership, Plans to Reopen Dec 1," *LA Eater*, October 4, 2013, <https://la.eater.com/2013/10/4/6358483/tom-bergins-has-new-ownership-plans-to-reopen-dec-1>, and Los Angeles Conservancy, "Tom Bergin's," <https://www.laconservancy.org/issues/tom-bergin%E2%80%99s>.

<sup>47</sup> Kang, "Tom Bergin's," 2013.

<sup>48</sup> Jonathan Gold, "Goodbye to Tom Bergin's and the best colcannon in L.A.," *Los Angeles Times*, July 5, 2013, <https://www.latimes.com/food/dailydish/la-dd-jonathan-gold-tom-bergins-20130705-story.html>.

<sup>49</sup> Guy Incognito, "Derek Schreck: Biography," IMDb, [https://www.imdb.com/name/nm3943489/bio?ref\\_=nm\\_ov\\_bio\\_sm](https://www.imdb.com/name/nm3943489/bio?ref_=nm_ov_bio_sm).

<sup>50</sup> Grist, "New Faces Behind Tom Bergin's," 2013.

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.



of many weekends in a row. During this time, patrons and regulars found other places to frequent.<sup>53</sup>



SOURCE: Marlene & Anne Laskey  
Wilshire Boulevard  
Collection, Los Angeles  
Public Library

840 S. Fairfax Avenue / D190089.00

**Figure 16**  
Early matchbook for subject business “The Old Horseshoe Tavern and Kennel Club,” when located at 6110 Wilshire Boulevard, c. 1940s



SOURCE: Marlene & Anne Laskey  
Wilshire Boulevard  
Collection, Los Angeles  
Public Library

840 S. Fairfax Avenue / D190089.00

**Figure 17**  
Exterior of the former home of the Old Horseshoe Tavern and Thoroughbred Club located at 6110 Wilshire Boulevard, 1978

<sup>53</sup> Rachel Olivier, “Irish eyes crying with closing of historic pub, Tom Bergin’s,” Larchmont Chronicle, January 25, 2018, <http://larchmontchronicle.com/irish-eyes-crying-with-closing-of-historic-pub-tom-bergins/>.



SOURCE: Marlene & Anne Laskey  
Wilshire Boulevard  
Collection, Los Angeles  
Public Library

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**Figure 18**

Exterior of the former home of the Old Horseshoe Tavern and Thoroughbred Club located at 6110 Wilshire Boulevard, 1978

## 5 Architectural Descriptions

ESA's architectural historians, Alison Garcia Kellar, M.S., and Hanna Winzenried, M.S.C., conducted a site survey of the subject properties on February 12, 2019. The commercial building at 840 S. Fairfax Avenue was surveyed and documented through digital photography and field notes and recorded on DPR523 forms (**Appendix E**).

### 840 S. Fairfax Avenue

The subject property, addressed as 840 S. Fairfax Avenue, occupies a single roughly 12,000-square foot parcel along Fairfax Avenue, which sits between San Vicente Boulevard and West 8<sup>th</sup> Street. Oriented east-west, the subject commercial building occupies roughly one-third of the lot extending from Fairfax Avenue to the eastern extent of the property line. A surface-level parking lot spans the remainder of the parcel. A pedestrian alleyway sits to the southern limit of the parcel, accessible through a metal gate along the sidewalk. Two free-standing pole signs sit toward the western extent of the property line, each with neon signage. The vertical sign reads "Tom Bergin Steaks Chops," while the other is in the shape of a shamrock, and reads 'House of Irish Coffee.' Landscaping at the property includes hedges along the sidewalk, and brick planters with shrubbery located both along the sidewalk and on either side of the north main entrance. Hedges and trees in brick planters also line the extent of the eastern property limit, interspersed by a garbage receptacle shed.

The two-story commercial building is overall rectangular in plan, with shallow gabled projections to the north and west (**Figures 19 and 20**). The building features a steeply pitched cross gable roof. The lower portion of the roofline over the one-story southwest corner has a shed roof, while



the southern portion of the roof over the kitchen is flat. The north façade and west elevation are both asymmetrical in configuration and display Tudor Revival-style detailing and materials, including washed stucco, vertical and horizontal wood siding, multi-lite windows with small dimensioned lites, and brickwork. Wood decorative detailing also includes trim at the windows and brackets at the gable ends.



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 19**  
View of north façade and west elevation, looking southeast



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 20**  
View of west elevation, looking northeast

## Exterior

### *North Elevation (front façade)*

The north elevation of the building is asymmetrical in configuration with a roughly centered two-story overhanging end gable (**Figure 21**). The end gable features wood siding oriented vertically and horizontally, and an oriel window assembly featuring three multi-lite wood hopper windows. Decorative wood trim and small decorative brackets adorn the assembly (**Figure 22**). Decorative wood brackets, a more recently constructed single entrance door, and two multi-lite windows with metal security grilles sit below the pronounced gable where a contemporary fabric canopy with metal supports is affixed. The remainder of the second story extends to the right (west) from the northern gable toward Fairfax Avenue. This portion of the roofline features two dormers each with a 3/8-lite casement window. The first floor dining room area extends to the left (east) of the northern gable, featuring six multi-lite windows, with replacement multi-colored glass and metal security grilles (**Figure 23**). All of the windows were replaced during the most recent remodel. Comparison of the historic appearance shown in Figure 11 with the current appearance shown below shows that the fenestration on the ground floor of the north elevation was entirely remodeled and a new front entrance added. The cladding materials on the north elevation were also altered (stuccoed)..



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 21**  
View of the central portion of the north façade looking south





SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 22**  
View of the North (front) façade, looking south



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 23**  
View of the North (front) façade, looking south

### **West Elevation**

The west elevation (formerly the building's primary façade) abuts Fairfax Avenue and is asymmetrical in configuration (**Figure 24**). A one-story shed roof surmounts ground floor brickwork, punctuated by three casement windows with rondel glass, wood trim, and metal security grilles. The original full brick wall terminates at the left of this elevation. A non-original

brick pony wall continues here, enclosing a single stepped back wood door, where the former original entrance once was. Decorative woodwork here includes brackets and dentils adorning the door surround and hood (**Figure 25**). A steeply pitched gable which comprises the second floor rises from the shed roofline at the first floor. This gable features decorative brackets below two shallow stepped overhangs (**Figure 26**). A casement window with contemporary rondel glass sits centered in the gable, with a metal weathervane sits the ridge.



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

**Figure 24**  
View of west elevation, looking southeast



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

**Figure 25**  
View of west elevation, looking south





SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 26**  
Detail view of west elevation, looking north

### ***East Elevation***

The gabled portion of the east elevation terminates with a centered brick exterior end chimney (Figure 27). Here, a break in the roofline gives way to a flat roof which extends the length of the building along the entirety of the south elevation. This flat roofed extends toward the eastern property line, comprising a more recently modified enclosed service/storage area below, which is accessible through a wood gate.



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 27**

View of the east elevation with chimney, looking south

### ***South Elevation***

The south elevation's second floor reciprocally features multi-lite dormer windows and a cross gable as present at the north elevation. The majority of the south elevation abuts a pedestrian alleyway which runs along the extent of the southern property line and is not visible from the street (**Figure 28**). The unarticulated wall is utilitarian in character and void of the mixed materials present at the dominant north facade and west elevation. The roof along the southernmost portion of the building is flat and houses mechanical systems atop.



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 28**  
View of the southern elevation and access gate, looking west

## Interior

The building's interior spaces alternate between decorative, richly ornamented public areas, and more industrial service-oriented areas. The variation in the level of decorative finishes largely corresponds with the building's roofline, whereas steeply pitched cross gables match up with more intimately crafted spaces below, while the flat, unarticulated roofline surmounts a service kitchen, restrooms, office, and employee and storage areas.

### *First Floor*

The tavern's bar space with seating and restrooms is located at the west, a non-original central entry vestibule toward the north, with reconstructed booth seating and a dining room to the east. The contemporary business office and employee areas are toward the center, and a commercial kitchen with back of house and storage areas is oriented in the southeast portion of the building.

The building's main entrance (constructed in 2012) sits in below the overhanging gable at the north elevation. Here, a small contemporary entryway vestibule leads to the dining room at the left, and the main bar area to the right. The tavern/bar area features a large modified U-shaped wood bar (reconfigured/reconstructed), with open shelving and cabinetry toward the center (**Figures 29 and 30**). Built-in booth seating (replaced) with tables line the eastern wall, with a single exit door at the northeast corner, in the location of the building's original entrance (**Figure 31**). Contemporary men's and women's restrooms line the bar area's southern wall, which leads to a behind-the-house, employee-only hallway accessed by an unarticulated door to the southeast of the bar area (**Figure 32**). Decorative elements in this space include wood paneling along the walls, exposed bracing with individual cardboard shamrocks painted with the names of former patrons, and shamrock motif stained glass chandeliers wall sconces, dating from around the



1980s. The flooring in this area is comprised of red brick, which continues into the adjacent booth seating area.



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 29**  
View of U-shaped bar in the tavern area, looking south



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 30**  
Rear view of the U-shaped bar in the tavern area, looking west



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 31**  
View of built-in booth seating with tables along the eastern wall in tavern area



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 32**  
Men's and women's restrooms along the western wall in tavern area





SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 33**  
View of employee-only hallway looking east toward kitchen (left)  
View of business office looking west (right)



SOURCE: ESA, 2019

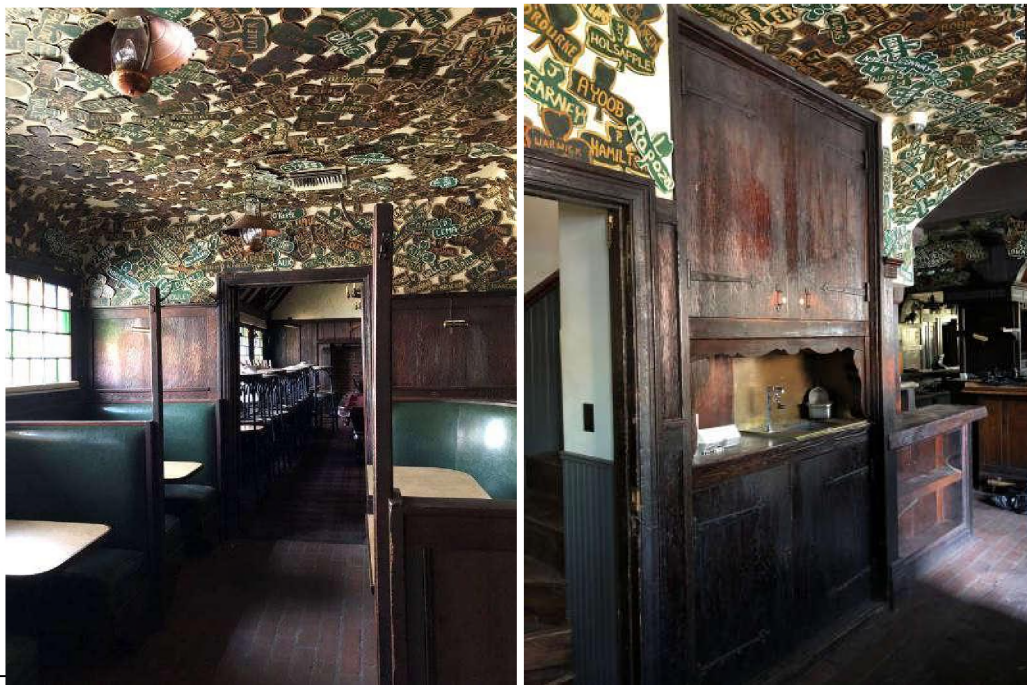
840 S. Fairfax Avenue / D190089.00

**Figure 34**  
View of industrial kitchen looking east



A business office, and male and female employee storage areas and restrooms extend off of this rear hallway (**Figure 33**). These spaces have tile flooring, with plaster and metal paneling at the walls. Further east sits the recently modified industrial kitchen with industrial equipment including stoves, sinks, storage areas, and extant refrigerator connections. (**Figure 34**).

Recently reconstructed additional booth seating stretches to the east of the entryway area in a narrow space that leads to the dining room. Features along either side of the hallway include recently added posts with coat hangers, and small stained glass lanterns with a shamrock motif at the walls which were added around the 1980s (**Figures 35 and 36**). Wood wall paneling, a coved ceiling with a plaster finish, and red bricks at the floor comprise the original materials in this narrow space. Built-in cabinetry sits adjacent to a single wood door that leads to the building's stairwell. Beyond the stairwell, access to the kitchen is gained through a pair of double doors with single lites.



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 35**  
View of additional booth seating walkway looking east toward the dining room (left)  
View of built-in cabinetry adjacent to the staircase (right)



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

**Figure 36**  
View of additional booth seating walkway looking west toward  
tavern area/tavern\*

Two multi-lite paneled doors sit at the eastern end of the seating area, which lead to the dining room space complete with a red brick fireplace surround and wood mantle at the back wall (**Figures 37**). Here, the vaulted ceiling is exposed with wood rafters, tie beams, and paneling. Wood paneling surrounds the fireplace and lines the perimeter lower portion of the walls, which appears to have been furred out. Textured stucco with false timbering lines the walls above the wood paneling. Diagonal wood boards at the ceiling appear to have been a recent modification. Plaid checkered rolled carpet is present in this room. An additional wood open-cabinetry/bar unit sits in the northwest corner of the dining room area, which was constructed within the recent years.





SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 37**

View of dining room looking east toward fireplace (left)  
View of dining room looking west toward additional booth seating  
walkway (right)

### ***Partial Second Floor***

The enclosed stairwell located in the seating area leads to the partial second floor, which spans the northwestern portion of the building including the north and west gables (**Figure 38**). The stairs lead to a newly constructed open area with a new wood bar similar to the bar downstairs with storage above, positioned adjacent to the original oriel window assembly (**Figures 39 and 10**). A newly constructed restroom and lounge room with built-in cabinetry sit beside one another toward the east of the space, each accessible by a single door (**Figure 41**). The restroom has tile flooring, and the remainder of this area has plaid checkered rolled carpet.



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 38**  
View of additional stairs leading toward mezzanine level at upper floor



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 39**  
Overall view of bar area at upper floor





840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

**Figure 40**  
Detail of bar area at upper floor



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

**Figure 41**  
View of restroom and lounge area at upper floor



SOURCE: ESA, 2019

840 S. Fairfax Avenue / D190089.00

**Figure 42**  
Detail of lounge area at upper floor

An additional smaller set of stairs leads up to a recently constructed platform/mezzanine space that surmounts a portion of the downstairs bar area below (**Figure 43**). Here, the vaulted ceiling corresponds with the steeply gabled roof above. Dormer windows with marble sills punctuate the ceiling on either side of this elongated space (**Figure 44**), with the northern dormer windows original to the building, while the southern windows were recently constructed. A pair of casement windows, recently replaced with rondel glass, sit within the western gable facing Fairfax Avenue.





840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

**Figure 43**  
Overall view of bar area at upper floor and mezzanine



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

**Figure 44**  
View of mezzanine, looking west

## 6 Historic Context

The historic contexts below present the themes necessary to evaluate the historical and architectural significance of the subject property. ESA evaluated the subject properties under the following historical and architectural themes from SurveyLA: Wilshire Early Development, Late Tudor Revival (1930-1950), and Restaurants (1880-1980).

### Wilshire<sup>54</sup>

#### Early Development

Like much of Los Angeles, the Wilshire CPA was originally inhabited by members of the Tongva tribe, who resided in villages connected by foot trails. The trails also led to known sources of food and materials, which within the Survey Area included the La Brea tar pits, a much-used site providing tar for waterproofing everything from canoes to water carriers. The early Spanish settlers in El Pueblo de Los Angeles used the trails as well, and referred to a major trail leading west from the village known as Yang-Na (where the Los Angeles Civic Center is now) to the tar pits as El Camino Viejo, or “old road.” It was also commonly known as the La Brea Road. During the Spanish period, this old road served as the dividing line between Rancho La Brea on the north and Rancho Las Cienegas on the south. It later became Wilshire Boulevard, the backbone of the Survey Area and one of the most iconic and influential commercial corridors in the nation.

For most of the 19th century, the Wilshire CPA was sparsely populated. Ranchers grazed cattle and sheep in open pastures, and farmers grew crops like barley and wheat. While the city of Los Angeles expanded rapidly from the east and beachfront communities like Santa Monica grew in the west, the space in between remained rural. It was not until the land speculation boom of the 1880s that the first seeds of Wilshire development were planted. The first visionary was Henry Gaylord Wilshire, a charismatic entrepreneur from Ohio who with his brother William purchased 35 acres west of Westlake Park in 1887.<sup>55</sup> Westlake Park, a landscaped resort spot with a glistening lake, was one of the burgeoning city’s most ambitious civic projects. Located very near Los Angeles’ western boundary at Hoover Street, the creation of the park declared Los Angeles’ intent to keep expanding toward the ocean. Inspired by the popularity of the park (which became MacArthur Park in 1942), Wilshire subdivided his land in 1895. To the west of the Wilshire brothers’ land lay Sunset Park (which became Lafayette Park in 1920); much less developed than Westlake Park, this park nonetheless held promise.

The Wilshire brothers envisioned a luxurious subdivision anchored by a wide, graveled boulevard that would connect the two parks, and arranged a deal to build an intersecting boulevard if the City would donate the land for it. These streets became Wilshire Boulevard and Benton Way (now Lafayette Park Place). The intersection became the heart of a subdivision designed for Los Angeles’ wealthy, with concrete curbs and sidewalks, generous lots, palm trees, and views of

<sup>54</sup> SurveyLA, “Wilshire Community Plan Area, *Historic Resources Survey Report*, prepared for the City of Los Angeles, Department of City Planning, January 23, 2015, 10-20.

<sup>55</sup> Kevin Roderick and J. Eric Lynxwiler, *Wilshire Boulevard: Grand Concourse of Los Angeles* (Santa Monica: Angel City Press, 2005), 17.

Westlake Park and downtown. The Wilshire brothers convinced the City Council to pass an ordinance banning heavy hauling, railroads, or streetcars from Wilshire Boulevard, ensuring the development would be free of noise and offensive smells. In 1897, the western boundary of Los Angeles moved west from Hoover Street to Vermont Avenue, and Wilshire Boulevard was extended to meet it; the road angled away from its original direction in line with the downtown street grid to instead orient toward the cardinal directions.<sup>56</sup> Between the wide streets, wealthy inhabitants, and streetcar restrictions, the stage was set for Wilshire Boulevard to become what historian Kevin Roderick calls “the showcase drive of the Automobile Age.”<sup>57</sup> The subsequent growth of the larger Wilshire CPA extended far beyond the great boulevard, but its beginnings were all rooted in the same place.

Beckoned by open space and the grand new boulevard, wealthy Angelenos flocked to the prestigious new district starting at the turn of the century. They were led by irascible Los Angeles Times publisher Harrison Gray Otis, who moved into his new mansion at the western edge of Westlake Park in 1898. Residential and commercial development continued moving west through what is now the Wilshire CPA at a rapid pace for the next 30 years, both along and well beyond Wilshire Boulevard itself.

### ***Wilshire Boulevard in the 20<sup>th</sup> Century***

Wilshire’s development was steady through the 1910s and 1920s, with large apartment buildings, resort hotels like the Ambassador Hotel (no longer extant), and commercial structures rising through the district. The Ambassador’s 1921 establishment pre-dated anything else around it, with the large property announcing that Wilshire Boulevard was a place to watch.

The late 1920s commercial rezoning of 25 blocks of Wilshire, from Westlake Park to Western Avenue, spurred a new era of rapid development in the eastern part of the Wilshire district through the 1920s and 1930s.<sup>58</sup> Farther west on Wilshire, a developer had foreseen a grand commercial destiny for the district earlier than anyone else. In the early 1920s, A.W. Ross began buying up land along Wilshire Boulevard in an area most thought of as laughably distant from Los Angeles, between La Brea Avenue and Fairfax Avenue. He envisioned a destination shopping district that would lure customers from Beverly Hills as well as Hollywood and downtown Los Angeles, and encouraged the construction of architecturally distinctive commercial buildings. Ross’s development would become known as Miracle Mile.

As the eastern commercial district moved west to connect with Miracle Mile, the Survey Area’s commercial identity became one of affluence, newness, and convenience, in contrast to the older and more established downtown. The most potent symbol of the Wilshire district’s new glamour was the 1929 Bullock’s Wilshire department store, one of the first businesses in Los Angeles designed to cater to customers arriving by car. Notable local architects John and Donald Parkinson designed the iconic Art Deco building to advertise its presence with a massive copper-

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<sup>56</sup> Roderick and Lynxwiler, *Wilshire Boulevard*, 38-39.

<sup>57</sup> *Ibid.*, 21

<sup>58</sup> *Ibid.*, 85.

topped tower visible for miles around. For the first time, Angelenos had an alternative to shopping downtown, where automobile and streetcar traffic clogged the narrow old streets.

Large parking lots appeared for use by local residents and visitors alike, and service stations, billboards, drive-up markets, and drive-up coffee shops popped up on nearly every major intersection. Recreational facilities were very common, ranging from the Bimini Baths resort (in what is now Wilshire Center) to golf driving ranges; these reflected Wilshire's reputation as Los Angeles' playground. Appropriately for a car-centric boulevard, Wilshire housed a number of extravagant automobile dealerships with eye-catching signs. Neon spread quickly across the Survey Area, as evidenced by large apartment buildings declaring their names on roof-mounted signs in bright green or red. Local dining and dancing institutions like the Brown Derby and the Coconut Grove at the Ambassador Hotel lured people from across the city to the west side of town.

By the mid-1920s, Wilshire Boulevard was one of the most heavily-traveled streets in Los Angeles, serving as the most direct east-west route through the city. Traffic was bad and only got worse as the city came to depend more and more on the automobile over the streetcar. City officials were well aware of the problems facing an increasingly car-dependent public, and it was partly thanks to the Wilshire traffic situation that Los Angeles adopted traffic control measures still in use today, like crosswalks, lane lines, and timed lights. A commission also hired a board led by landscape architect Frederick Law Olmsted Jr. and urban planner Harland Bartholomew to investigate options for future road expansion. Completed in 1924, the Major Traffic Street Plan for Los Angeles advised that selected streets be widened to accommodate more traffic, including Wilshire and 10th Street (now Olympic) within the Survey Area.<sup>59</sup> Not all of Olmsted and Bartholomew's recommendations were followed, but voters did approve the widening and paving of Wilshire for a length of five miles, from Westlake Park to Fairfax Avenue.<sup>60</sup> The final gap in the thoroughfare was eliminated in 1934, when Wilshire was pushed through Westlake Park.<sup>61</sup>

The success of Wilshire as the Survey Area's largest commercial corridor depended largely on the automobile, and its architecture reflected this new emphasis. Some buildings, like Bullock's Wilshire, advertised their presence with tall vertical elements. Others relied on long, horizontal volumes, sometimes occupying a full block, with projecting signs, large display windows, and other attention-getting elements easily visible from the windshield of an automobile. The new architecture employed cutting-edge styles like Art Deco, Zigzag Moderne, and Streamline Moderne, as well as popular Period Revival styles. Drive-in restaurants and cafés also catered to the automobile owner, and many of the boulevard's new buildings featured rear or side parking lots.

Beyond Wilshire itself, other major east-west streets in the Survey Area like Pico Boulevard, 10th Street (now Olympic), and West Third Street were traversed by streetcar lines and enabled rapid

<sup>59</sup> Frederick Law Olmsted, Harland Bartholomew, and Charles Henry Cheney, *A Major Traffic Street Plan for Los Angeles* (Los Angeles: the Committee on Los Angeles Plan of Major Highways of the Traffic Commission of the City and County of Los Angeles, May 1924).

<sup>60</sup> Roderick and Lynxwiler, *Wilshire Boulevard*, 85.

<sup>61</sup> *Ibid.*, 87.

residential and commercial development in the first few decades of the twentieth century. Development along these medium-sized commercial corridors was smaller and more pedestrian-oriented in scale, comprising small retailers, restaurants, and offices rather than the massive department stores and hotels of Wilshire Boulevard. The area's commercial strips had sidewalks, low-scale streetlights, and projecting signage to attract passersby, with many of their corners marked by prominent two-story, mixed-use buildings. Even smaller commercial corridors like the one along Larchmont Boulevard thrived, becoming crucial anchors for the surrounding residential areas.

Institutional development occurred early on along Wilshire Boulevard. High-profile institutional buildings like the 1927 Ebell of Los Angeles women's club, at the corner of Wilshire and South Lucerne Boulevard, developed alongside commercial buildings on the boulevard in the 1920s and 1930s. Religious organizations built new, massive houses of congregation and worship like the Wilshire Boulevard Temple, Immanuel Presbyterian, and St. James' Episcopal to serve their local congregations. Smaller community organizations, financial institutions and congregations established themselves along other commercial corridors.

A.W. Ross's development gamble along the western part of Wilshire Boulevard paid off in spades from the late 1920s and through the 1930s, as "Ross's Folly" soon became known as Miracle Mile. The area housed large retailers like Desmond's, Silverwoods, and the May Company, and even supermarkets like Ralph's boasted flashy architecture on a grand scale. Ross remained a major force in the development of Wilshire Boulevard until the 1960s, seeing the boulevard lure the city's population ever westward.

After steady growth through the 1930s on Miracle Mile and beyond, the Survey Area saw little commercial development during World War II. In the postwar years, however, Wilshire Boulevard's luxurious department stores, clubs and restaurants were joined by large office buildings housing high-profile corporations. New York developer Norman Tishman was the first to erect large office buildings along Wilshire, and many others followed. Wilshire Boulevard quickly gained a new reputation as a business center. The 1957 lifting of the city's 150-foot height limit restriction led to towering skyscrapers, bringing a fundamental change to the Survey Area's landscape. The postwar period saw a shift in the area's architectural identity, with many commercial and institutional buildings exhibiting sleek Modern styles rather than the more extravagant styles of previous decades. Prudential Tower (now Museum Square), designed by Welton Becket's firm in 1948 for Prudential Insurance, was the first Wilshire example of the International Style.

Wilshire Boulevard also witnessed a major influx of new institutional buildings during the postwar period, most visibly in a new museum district in Miracle Mile. The La Brea Tar Pits had been open to the public there since the 1920s, but it was not until the 1965 completion of William L. Pereira's Los Angeles County Museum of Art complex that Miracle Mile gained its second identity as an institutional center.

Wilshire's reputation as a world-class business center continued through the 1970s, with the area seeing dozens of new high-rise corporate buildings. It began to wane in the 1980s, as corporations

departed the area for the cheaper and less congested San Fernando Valley and Westside of Los Angeles. The district's prospects looked bleak until an infusion of capital from Korean investors arrived, resulting in a revival. Although parts of the Survey Area experienced periods of economic downturn in the 1980s and 1990s, the Wilshire CPA as a whole remains a strong and diverse commercial center in Los Angeles.

### **Mid-Wilshire**

While Koreatown, Hancock Park, and Windsor Square witnessed most of their residential development in the 1910s and early 1920s, residential development further west did not really take off until the mid-1920s and 1930s. The construction boom was a response to the massive population influx Los Angeles experienced at that time, with the resultant spread of the city in all directions. This boom was facilitated by the rising prominence of the automobile, which opened up farther-flung areas to suburban development and expanded perceptions of just how large a city could be. The Mid-Wilshire neighborhood, stretching west to Fairfax between Wilshire and Pico, had its share of earlier subdivisions like Oxford Square (1907) and Fremont Place (1911), but the bulk of its residential construction happened in the 1920s. Likewise, the Mid-City neighborhood south of Pico was largely developed during the 1920s-1930s construction boom and saw rapid growth as the population moved west. In terms of its residential development history, the northern part of the Mid-City neighborhood is closely linked to Mid-Wilshire.

Unlike the exclusively wealthy neighborhoods of Windsor Square and Hancock Park, Mid-Wilshire and Mid-City neighborhoods developed in the 1920s to contain a mix of housing types. Subdivisions like Mid-Wilshire's Wilshire Crest (a part of which is now known as Brookside) boasted two-story, single family houses on large view lots adjacent to wealthy neighborhoods like Fremont Place, but also included some multi-family housing and smaller, more modest lots. A 1920 Los Angeles Times advertisement for Wilshire Crest noted "While mostly for fine two story residences, three blocks are provided for high grade bungalows."<sup>62</sup> The upscale subdivisions were also developed in tandem with more affordable tracts; Wilshire Crest was accompanied by the more modest Rimpau Hill, Mansfield Knoll, and Wilshire Highlands. West of Rimpau Boulevard, the streets south of Wilshire Boulevard quickly filled with street after street of one-story houses and two-story apartment buildings in fashionable Period Revival styles.

Multi-family and single-family neighborhoods alike were heavily advertised by local developers in the Los Angeles Times. Street trees, street lights, sidewalks, paved roads and other amenities were marketed throughout the area. Although often built in proximity to streetcar lines, these neighborhoods largely catered to the automobile; detached rear garages and driveways with curb cuts were characteristic of these automobile suburbs. Multi-family residential neighborhoods (often including Moderne and Minimal Traditional styles along with the dominant Period Revival) boasted an array of duplexes, triplexes, fourplexes, apartment houses and courtyard apartments.

<sup>62</sup> Los Angeles Times, Wilshire Crest Display Ad, 10 October 1920.



Today, much of the Mid-Wilshire neighborhood's residential area is informally referred to as Miracle Mile, in tandem with Wilshire Boulevard's Miracle Mile commercial and institutional corridor on its northern edge.

### **Carthay**

The Carthay neighborhoods represent a distinctive pattern of development that differed somewhat from that of the surrounding areas of Pico-Robertson, Mid-Wilshire, and BeverlyFairfax. As most of the Carthay area lies within two HPOZs, Carthay Circle and South Carthay, and one proposed HPOZ, Carthay Square, it was largely not surveyed as part of SurveyLA. Developer J. Harvey McCarthy planned Carthay Center (later Carthay Circle) as a desirable subdivision of one-story, Period Revival, single-family residences and smaller amounts of multifamily housing starting in 1922. McCarthy envisioned the development as a complete community with commercial and institutional elements, which came to include the famous Carthay Circle Theater. Although that plan was not fully carried out, the subdivision's layout did create a distinctive sense of place: it broke with the surrounding street grid to feature an irregular street pattern around San Vicente Boulevard, and had an emphasis on pedestrian access. Carthay Circle's deed restrictions excluded non-whites, forbade flat roofs, and required design review of all new construction by a homeowners association.<sup>63</sup>

The South Carthay and Carthay Square (originally called Fairfax Park) subdivisions followed Carthay Circle, and lacked many of the first development's distinctive planning features. Carthay Square developed like many other Wilshire neighborhoods did in the 1920s and 1930s, with single-family and multi-family residences in a variety of Period Revival styles within the regular, rectilinear street grid. It featured more multi-family residences than did the other Carthays, with a notable number of duplexes and triplexes lining its streets. South Carthay was the last to develop; while parts of it were developed starting in 1922-1923, much of its land was owned by Ralph's Markets and used to grow vegetables.<sup>64</sup> The agricultural land was finally developed starting in 1933, with developer Spyros George Ponty constructing many of the subdivision's single-family houses in distinctive Spanish Colonial Revival styles. The South Carthay infill completed the development of this part of the Wilshire CPA, and included a number of multi-family residences (mostly duplexes) as well as single-family houses.

### **Restaurants, 1880-1980<sup>65</sup>**

The restaurant sub-theme consists of neighborhood resources purpose built to house food service establishments. The neighborhood restaurant catered to locals, and was not dependent upon a patronage drawn from other neighborhoods. As such, it reflected the economic level and, oftentimes the ethnically-based tastes, of the neighborhood. Many of Los Angeles neighborhood restaurants are also evaluated under the Commercial Identify theme as the founding or long-term location of well-known, and often iconic, establishments. Restaurants are also important property

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<sup>63</sup> City of Los Angeles, Carthay Circle HPOZ Preservation Plan (adopted December 9, 2010), 17-18.

<sup>64</sup> Ibid., 17.

<sup>65</sup> SurveyLA, "Neighborhood Commercial Development," *Los Angeles Citywide Historic Context Statement*, prepared for the City of Los Angeles, Department of City Planning, August 2017, 100-112.

types discussed in each of the ethnic-cultural themes separately developed as part of the citywide historic context statement.



840 S. Fairfax Avenue HRA / D190089.00

SOURCE: Los Angeles Public Library

**Figure 45**  
Little Joe's Restaurant and Grocery, circa 1939, 900 North Broadway

The neighborhood restaurant as a distinct business emerged in the decades after the Civil War. It began as an offshoot of a tavern, hotel, or grocery store. An example of this was the well-known Little Joe's Restaurant, which once stood at 900 North Broadway. The building housing Little Joe's was originally the Grand View Hotel. It contained two storefronts on its ground floor in the early 1900s. On the right was a retail space while on the left was a dining room and kitchen, most likely for hotel guests.<sup>66</sup>

The Grand View Hotel was located on the northeast corner of Broadway (then Buena Vista) and College. This was the border between a residential district, to the south and west, and an industrial district to the northeast. The Los Angeles Railway Line that served Highland Park ran along Broadway. (The neighborhood eventually became New Chinatown with the relocation of the Chinese community as part of the construction of Union Station in the 1930s.)<sup>67</sup>

In the late 1920s the retail space on the right was taken over by John Gadeschi and Joe Vivalda for their Italian-American Grocery Company. The two acquired the restaurant space to the left in

<sup>66</sup> John A Jakle and Keith A. Sculle, *Fast Food: Roadside Restaurants in the Automobile Age* (Baltimore: Johns Hopkins University Press, 1999), 21; 1906 Sanborn Map.

<sup>67</sup> Young's Los Angeles City Railway Directory, 1904, [www.erha.org/youngs](http://www.erha.org/youngs); 1906 Sanborn Map.

the early 1930s, supposedly because construction workers building New Chinatown stopped at the store for a quick meal and disrupted the grocery business. The name Little Joe's is said to have been given to both the store and the restaurant in the late 1930s. (Little Joes evolved into a large destination restaurant before it closed in 1998. The structure no longer stands.)<sup>68</sup>

A more direct predecessor of the neighborhood restaurant was the luncheonette. It evolved from the soda fountains of the late 1800s. The luncheonette provided counter service, with perhaps a small kitchen in the rear, and served light meals. Some were parts of drugstores or variety stores, while others were independent businesses.<sup>69</sup>

By the early 1900s the luncheonette had developed into the neighborhood café. The café was a form that could be found both on the main streets of small towns and in neighborhood business districts which functioned very much like small towns. Between 1910 and 1940 the local café served as a social gathering place for the neighborhood. It fit into the standard storefront found in the streetcar-based neighborhood commercial district. It consisted of a long, narrow space, with a counter along one side, tables or booths along the other, and the kitchen in the rear.<sup>70</sup>

Typical of the inter-war period were the cafés to be found in the Fish Harbor district of San Pedro. This was a section of the port community, officially known as East San Pedro, which occupied the western tip of Terminal Island across the bay from San Pedro proper. The area around Fish Harbor was the site of a historically significant Japanese-American community, whose members were involved in the fishing industry. In February of 1942 all civilians were required to evacuate Terminal Island and members of the Japanese community were sent to internment camps.<sup>71</sup>

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<sup>68</sup> Commentaries on photographs "Italian American Grocery Co" (Order Number 00005130) and "Little Joe's Restaurant, exterior view" (Order Number 00005129), Photo Collection, Los Angeles Public Library.

<sup>69</sup> John A Jakle and Keith A. Sculle, *Fast Food: Roadside Restaurants in the Automobile Age* (Baltimore: Johns Hopkins University Press, 1999), 25-29.

<sup>70</sup> *Ibid.*, 31-32.

<sup>71</sup> "Terminal Island Japanese Memorial," [www.sanpedro.com](http://www.sanpedro.com).



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SOURCE: Los Angeles Public Library

**Figure 46****Cafés, circa 1935, Fish Harbor Business District, San Pedro**

The term café was extremely flexible and applied to restaurants that have achieved historic significance for specialized reasons. One of these is the Idle Hour Café in North Hollywood (L.A. Historic-Cultural Monument No. 977). It was originally a tavern and is significant as an example of Programmatic Architecture, discussed in the theme of Commercial Development and the Automobile. Another is the Venice West Café (L.A. Historic-Cultural Monument No. 979). Its significance relates to its role as a performing arts venue and center of social life for the Beat Generation.

Besides the café, by the 1920s there were two other neighborhood restaurant types. One was the tea room. It was an upscale, more respectable version of the café. The café was often seen as a primarily masculine environment, while the tea room catered to women. The menu consisted of lighter items, the prices were higher, and the surroundings more sedate. Tea room owners were often women, and the setting was typically domestic, with converted dwellings instead of storefronts providing quarters.<sup>72</sup>

An example of a neighborhood tea room is Lady Effie's Tea Parlor (L.A. Historic-Cultural Monument No. 764). It is located at 453 East Adams Boulevard in Southeast Los Angeles. It occupied a dwelling built in 1901 and remodeled in 1907. Adams was an upper-middle class neighborhood in the early 1900s and the Boulevard was lined with single-family homes of a scale similar to that which later housed the Tea Parlor, although this dwelling seems to have been the largest along the block. A streetcar line ran on Maple Avenue one-half block to the east. There were by the 1950s several bungalow courts and apartment buildings, and a corner drug store

<sup>72</sup> Jakle and Sculle, *Fast Food*, 41-42.

stood at the intersection of Adams and Maple, one-half block to the east. This resource is significant for African American social history.<sup>73</sup>



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SOURCE: L.A. Office of Historic Resources

**Figure 47**  
Lady Effie's Tea Parlor, 1901/1907, LA HCM #764

The second alternative to the café was what historians have called the destination restaurant. This was a facility that provided a special experience as well as food. Atmosphere and design were stressed. Menus were more elaborate and prices higher. Unlike the café and tearoom, alcohol was typically available, surreptitiously during Prohibition and openly afterward.<sup>74</sup>

The destination restaurant was rare in a neighborhood setting. It was typically found Downtown, particularly as parts of hotels, along specialized business strips, such as Hollywood Boulevard and the Miracle Mile, or in resorts such as Venice. But certain residential neighborhoods could support one. An example from the 1920s is the La Fonda Restaurant (L.A. Historic-Cultural Monument No. 268). It is located at 2501-2511 Wilshire Boulevard in the Westlake district, and was designed by the architectural firm of Morgan, Walls and Clements.<sup>75</sup>

<sup>73</sup> Construction and remodeling dates from Los Angeles County Assessor; Young's Los Angeles City Railway Directory, 1904; 1923 and 1950 Sanborn Maps; 1937 Route Map of the Los Angeles Railway, in the Map Collection of the Los Angeles Public Library.

<sup>74</sup> Jakle and Sculle, *Fast Food*, 49.

<sup>75</sup> Jeffrey Herr, editor, *Landmark L.A.: Historic-Cultural Monuments of Los Angeles* (Los Angeles: City of Los Angeles Cultural Affairs Department, 2002), 443.



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SOURCE: L.A. Office of Historic Resources

**Figure 48****Los Feliz Brown Derby Restaurant, 1942, LA HCM # 843**

After the Second World War, the storefront-based neighborhood café was replaced by the autooriented coffee shop. These were free-standing structures, with their own parking lots, which reflected the shift toward neighborhood commerce based on widespread ownership of the automobile. Like the café, the coffee shop combined counter service with table and booth service, and like the café, generally did not serve alcohol. Some identified themselves as family restaurants, with less space for the counter and with the table and booth service in a separate space.<sup>76</sup>

The post-war coffee shop in Los Angeles was often in Googie style. The name of the style stems from its first use in a coffee shop of that name designed in the late 1940s. (This relationship is explored fully in the Googie sub-theme under the theme of Postwar Modernism.) Many of the coffee shops were parts of chains. As such, certain features, in particular the signs, were standardized Googie forms.<sup>77</sup>

Examples include Johnnie's Coffee Shop (L.A. Historic-Cultural Monument No. 1045) and Norm's Coffee Shop (L.A. Historic-Cultural Monument No. 1090), both in the Wilshire District. Norm's, located at 470 North La Cienega Boulevard, dates from 1956.<sup>78</sup> La Cienega in the decade after the Second World War was an auto-oriented neighborhood strip that served the then single-family home neighborhoods in the surrounding blocks, including what was still unincorporated West Hollywood. Norm's is typical in both its use of Googie architecture and in its provision for parking. Its sign was a standard design feature found at other Norm's branches.<sup>79</sup>

<sup>76</sup> Jakle and Sculle, *Fast Food*, 50-51.

<sup>77</sup> *Ibid.*, 51-52.

<sup>78</sup> Construction date from Los Angeles County Assessor.

<sup>79</sup> *Ibid.*; 1912/1950 Sanborn Map.





SOURCE: L.A. Office of Historic Resources

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**Figure 49**  
Norm's Coffee Shop, 1956, LA HCM # 1090

Many of the Norm's outlets were designed by the architectural firm of Louis Armét and Eldon Davis. Armét and Davis opened their office in 1947 and soon became a premier source of Googie commercial architecture. Their work included many of the Bob's Big Boy restaurants, as well as numerous supermarkets, bowling alleys, and other commercial forms. Perhaps their best-known creation after Norm's was their work for Denney's. This chain used Googie as a means of giving identity to their family restaurants, particularly through the use of a dominant and dramatic roof form.<sup>80</sup>

A final type of neighborhood restaurant is the food stand. These are small structures based on walk-up window service. Some provide outdoor seating, while others include a drive-up window.<sup>81</sup> A few were individually owned. Surviving examples are rare and include the Munch Box (L.A. Historic-Cultural Monument No. 750) at 21532 Devonshire Street in Chatsworth. It dates from 1958, when this part of the San Fernando Valley was still generally undeveloped. Other examples include the early 1946 Marty's (originally Red's) Hamburger Stand at 10558 W. Pico Blvd., and the 1965 Tip Top Hamburgers at 8634 N. Woodman Ave.

<sup>80</sup> Allen Hess, *Googie: Fifties Coffee Shop Architecture* (San Francisco: Chronicle Books, 1985), 71-72.

<sup>81</sup> Jakle and Sculle, *Fast Food*, 42-45.



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SOURCE: L.A. Office of Historic Resources

**Figure 50**  
The Munch Box, 1958, LA HCM # 750



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SOURCE: SurveyLA

**Figure 51**  
Tip Top Hamburgers, 1965, 8634 N. Woodman Ave

Others were parts of chains. An example is the original walk up/drive-thru Der Wienerschnitzel in Wilmington (L.A. Historic-Cultural Monument No. 1046). Fast food pioneer John Galardi opened this first Der Wienerschnitzel restaurant in 1961 at 1362 Gulf Avenue. The restaurant has been in continuous operation since it opened and is substantially intact. Since 1961, the Wienerschnitzel chain has grown to include 351 locations nationwide. This company went on to

evolve from a walk-up into a drive-thru chain with a distinct A-frame design (starting in 1962) for its branches.<sup>82</sup>



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SOURCE: L.A. Office of Historic Resources

**Figure 52**

The original Der Wienerschnitzel, 1961, LA HCM # 1045

A smaller local chain that maintained its walk-character is Cupid's Hot Dogs. Established in the San Fernando Valley in 1946 by Richard and Bernice Walsh, it historically had three branches – in North Hollywood, Van Nuys, and Canoga Park. Cupid's Hot Dogs is still owned by the same family that created it, now in its third generation. One of the original outlets, from 1961, it is located at 20030 Van Owen Street in Canoga Park. Its modest architecture resembles a hip-roofed stucco ranch bungalow. But its diagonal placement on the corner site is significant, as is its free-standing heart-shaped sign.<sup>83</sup>

<sup>82</sup> The origins and forms of the drive-thru are considered under the theme of “Commercial Development and the Automobile.”

<sup>83</sup> Cupid's was originally called Walsh's Hot Dogs, Cupid's Hot Dogs Website, [www.cupidshotdogs.net](http://www.cupidshotdogs.net); Individual Resources Survey Report, Canoga Park-Winnetka-Woodland Hills Community Plan Area for SurveyLA.





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SOURCE: SurveyLA

**Figure 53**

Cupids Hot Dogs, 1961, 20030 W. Vanowen Street

The Foster's Freeze chain was founded in 1946 in Inglewood, California by George Foster. The chain was originally known for its soft serve ice cream, but expanded to include hamburgers and other fast food items. Only three examples have been identified in Los Angeles. The two most intact identified for SurveyLA include the 1949 stand at 2870 N. Fletcher Drive, and the 1962 stand at 4967 N. Eagle Rock Blvd., both in northeast Los Angeles.

The Orange Julius chain was established by Julius Freed and Bill Hamlin in 1926. Known more recently for their shopping mall locations, the first Orange Julius was a walk-up stand on South Broadway in Downtown Los Angeles. By 1929, there were over 100 Orange Julius locations and, by 1967, over 700 locations existed in outdoor stands and shopping malls in the United States and internationally. An extant example of a walk-up stand dates to 1964 and is located at 6001 W. Pico Blvd. It was designed in a simplified Googie style by the architecture firm Armét and Davis. Although simple in design, its most prominent Googie feature is the folded plate roof. Today there are no Orange Julius locations operating in the city of Los Angeles. This example is a rare remaining example of the company's walk up stands.<sup>84</sup>

<sup>84</sup> There appear to be only two extant examples in Los Angeles and this is the most intact of the two.



SOURCE: Google Maps Street View

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**Figure 54**  
Orange Julius Walk-up Stand, 1965 (now vacant), 6001 W. Pico Blvd.

## Late Tudor Revival, 1930-1950<sup>85</sup>

In Los Angeles, the Late Tudor Revival style comprises buildings that form a bridge between the Arts and Crafts movement, rooted in authenticity, and Period Revival styles, rooted in evocative fantasy. The Late Tudor Revival style was usually chosen for demonstrating tasteful restraint and traditionalism with decorative elements. Its popularity continued through the Great Depression as a style that was neither extravagant nor austere. Its association with traditional domestic English architecture led to its popularity as a style of nostalgia, harkening back to simpler times. As a Period Revival style, the popularity of Late Tudor Revival corresponded to what historian Leland Roth describes as an "...era in which technological and financial changes...were reshaping the whole of American culture. Such houses were a defense against what is now sometimes called future shock; they were safe and secure refuges in a culture in rapid flux."<sup>86</sup>

Styles associated with the Period Revival and Arts and Crafts movements were based on medieval and pre-industrial building types of northern Europe.<sup>87</sup> Their popularity arose from a dissatisfaction brought about by the Industrial Revolution and a desire to return to a romanticized medieval past and handcrafted goods. Tudor Revival styles took their name and design elements

<sup>85</sup> SurveyLA, "Period Revival, 1919-1950," *Los Angeles Citywide Historic Context Statement*, prepared for the City of Los Angeles, Department of City Planning, January 2016, 20-23.

<sup>86</sup> Leland Roth, *American Architecture: A History* (Cambridge, MA: Perseus Books Group, 2001), 354.

<sup>87</sup> For more information on the earlier period of Tudor Revival style see the context statement for the Arts and Crafts movement.



from English architecture of the Tudor sixteenth and Jacobean seventeenth centuries. English origins of the style were associated with early American settlement. The 1876 Centennial Exhibition in Philadelphia revived interest in the early building types of the colonial past, leading to the development of many revival styles inspired by the vernacular buildings of colonists' homelands and pre-industrial ways of life. Authentic Tudor architecture from thatch-roofed folk cottages to grand manor houses initially inspired the Arts and Crafts movement of the United Kingdom in the nineteenth century. Horizontality, exposed rafters, king posts referencing half-timbering and interior features such as low ceilings were all hallmarks of the Arts and Crafts movement.<sup>88</sup> Handcrafted half-timbering appeared to the Arts and Crafts movement as an anti-industrial ideal.<sup>89</sup> By the early twentieth century, rustic imagery and complex carpentry strongly associated with the Craftsman style was abandoned in favor of more explicit reference to the architecture of the English country house and the Tudor Revival became a popular style of domestic architecture, particularly for large single-family residences in the 1920s.<sup>90</sup>



SOURCE: SurveyLA

840 S. Fairfax Avenue HRA / D190089.00

**Figure 55**  
Oliver Flats Duplex

In the late 1920s and 1930s, the Late Tudor style emerged as a popular style for middle class homes, coinciding with a period of extensive development in Los Angeles. The most distinguishing feature of the style was ornamental false half-timbering and an emphasis on steeply pitched, front-facing gables. The style was initially associated with wealth because of its use of intricate masonry patterning, called “quilting,” and expensive materials, such as copper, slate, and stone for roofs and decorative features.<sup>91</sup> By the end of the 1920s, masonry veneering techniques allowed even modest examples of the style to mimic closely the brick and stone exteriors on some English prototypes from the Tudor and Jacobean periods and elevations were clad in contrasting shades of brick.<sup>92</sup>

<sup>88</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2006), 358.

<sup>89</sup> Lee Goff, *Tudor Style* (New York: Universe Publishing, 2002), 10.

<sup>90</sup> Goff, 10.

<sup>91</sup> Goff, 10.

<sup>92</sup> McAlester, 358.



SOURCE: SurveyLA

840 S. Fairfax Avenue HRA / D190089.00

**Figure 56**  
Glenbarr Avenue house, constructed in 1932

Late Tudor Revival style architecture in Los Angeles was usually characterized by brick or stucco buildings featuring a façade dominated by one or more prominent cross gables, usually steeply pitched. While half-timbering was present on many examples of the style, siding could also be constructed on stucco, wood, or brick. Fenestration often included canted bays with diamond pane casement windows. Most examples had massive chimneys, commonly crowned by decorative chimney pots.<sup>93</sup> The building style was flexible and easily adaptable to additions.<sup>94</sup>

The flexibility of plans, easily applied to compact or sprawling sites, led to the popularity of Late Tudor Revival style citywide from the smaller, urban lots of Period Revival neighborhoods to estate-size lots of Bel Air and Brentwood. Practically every major architect of the period designed a Late Tudor Revival style residence in Los Angeles, with notable examples designed by Paul R. Williams, Gerard Colcord, and Wallace Neff.<sup>95</sup> Large single-family houses in the Hancock Park area were often designed in the Late Tudor Revival to convey an appearance of tradition and taste.

The connection to tradition and restraint sustained the popularity of the Late Tudor Revival style through World War II. Many design elements of this style, including diamond pane windows, horizontal lapped siding in gable ends, dovecotes, cross gabled wood shingle roofs, were incorporated into Ranch style homes for the middle class following the war.

<sup>93</sup> Ibid., 354.

<sup>94</sup> Goff, 10.

<sup>95</sup> Douglas Woods, *Classic Homes of Los Angeles* (New York: Rizzoli, 2010), 166.

## 7 Historic Resources Evaluations

### SurveyLA Registration Requirements and Eligibility Standards

Los Angeles' citywide Historic Context Statement (HCS) was designed for use by SurveyLA field surveyors and by all agencies, organizations, and professionals completing historic resources surveys in the city of Los Angeles. The context statement was organized using the Multiple Property Documentation (MPD) format developed by the National Park Service (NPS) for use in nominating properties related by theme to the National Register. This format provided a consistent framework for evaluating historic resources. It was adapted for City use to evaluate the eligibility of properties for city, state, and federal designation programs and to facilitate environmental review processes.<sup>96</sup> The HCS used Eligibility Standards to identify the character defining, associative features, and integrity aspects a property should retain to be a significant example of a type within a defined theme. Eligibility Standards also indicated the general geographic location, area of significance, applicable criteria, and period of significance associated with that type. These Eligibility Standards are guidelines based on knowledge of known significant examples of property types; properties do not need to meet all of them in order to be eligible. Moreover, there are many variables to consider in assessing integrity depending on why a resource is significant. While the Wilshire Early Development context is presented in this report, the subject property does not appear to be a representative example of the early surrounding development, and will therefore not be referenced for the purposes of this evaluation. Based upon the historical and architectural themes presented in the previous section and in the Los Angeles Historic Context Statement, there are two significant SurveyLA sub-theme associated with the subject property: Restaurants (1880-1980); and Late Tudor Revival (1930-1950).

The following Context Summary Tables were developed by the OHR to define the eligibility standards, character-defining features, and integrity aspects a historical resource needs to have in order to be considered eligible in association with the aforementioned sub-themes (**Tables 4 and 5**).

#### *SurveyLA Eligibility Criteria*

**TABLE 4**  
**CONTEXT SUMMARY TABLE RESTAURANTS, 1880-1980**

<b>Context</b>	Commercial Development/Neighborhood Commercial Development
<b>Sub Context</b>	No sub-context
<b>Theme</b>	Neighborhood Commercial Development, 1880-1980
<b>Sub Theme</b>	Restaurants, 1880-1980
<b>Property Type</b>	Commercial-Food – Restaurant
<b>Property Sub Type</b>	No Property Sub Type
<b>Geographic Location</b>	Citywide

<sup>96</sup> Guide for Professionals Using the Historic Context Statement for Property Evaluations, [http://preservation.lacity.org/sites/default/files/Guide%20for%20Professionals%20Using%20the%20Historic%20Context%20Statement\\_Jan%202016\\_0.pdf](http://preservation.lacity.org/sites/default/files/Guide%20for%20Professionals%20Using%20the%20Historic%20Context%20Statement_Jan%202016_0.pdf), accessed January 5, 2017.

<b>Area of Significance</b>	Commerce, Social History, Architecture
<b>Criteria</b>	A/C,1/3,1/3
<b>Period of Significance</b>	1880-1980
<b>Eligibility Standards</b>	<ul style="list-style-type: none"> <li>• Was constructed during the period of significance</li> <li>• Was historically designed and used as a restaurant</li> <li>• Of a scale and architectural character typical of neighborhood eating establishments</li> <li>• Contains architectural features that reflect trends in neighborhood commercial design</li> </ul>
<b>Character Defining/ Associative Features</b>	<ul style="list-style-type: none"> <li>• Retains most of the essential character defining features from the period of significance</li> <li>• May also be significant under themes within the Architecture and Engineering context</li> <li>• Features architectural and site-planning elements typical of neighborhood restaurants in both a pedestrian-oriented storefront form and an auto-oriented freestanding form</li> <li>• May reflect prototype/corporate designs associated with particular restaurant chains</li> <li>• May be associated with noted architect/designers</li> <li>• May have prominent signage</li> <li>• Associated with activities typical of neighborhood economic and social life</li> </ul>
<b>Integrity Considerations</b>	<ul style="list-style-type: none"> <li>• Should retain integrity of Design, Materials, Location, Association, and Feeling</li> <li>• Should maintain if possible original relationship to the street and to neighboring structures</li> <li>• Architectural integrity should be intact, retaining original massing, significant features, and identifying details (Some original materials may have been altered, removed, or replaced, particularly in earlier examples)</li> <li>• Use may have changed</li> <li>• Setting may have changed (surrounding buildings and land uses)</li> </ul>

**TABLE 5**  
**CONTEXT SUMMARY TABLE LATE TUDOR REVIVAL, 1930-1950**

<b>Context</b>	Architecture and Engineering
<b>Sub Context</b>	No sub-context
<b>Theme</b>	Period Revival, 1919-1950
<b>Sub Theme</b>	Late Tudor Revival, 1930-1950
<b>Property Type</b>	Commercial – Retail Building
<b>Property Sub Type</b>	No Property Sub Type
<b>Geographic Location</b>	Citywide
<b>Area of Significance</b>	Architecture
<b>Criteria</b>	C,3,3
<b>Period of Significance</b>	1930-1950
<b>Eligibility Standards</b>	<ul style="list-style-type: none"> <li>• Exhibits quality of design through distinctive features</li> <li>• Is an excellent example of Late Tudor Revival architecture</li> <li>• Was constructed during the period of significance</li> </ul>

<b>Character Defining/ Associative Features</b>	<ul style="list-style-type: none"> <li>• Retains most of the essential character defining features from the period of significance</li> <li>• Decorative half-timbering</li> <li>• Entrance vestibules with arched openings</li> <li>• Massive chimneys that are a prominent visual element</li> <li>• Predominately brick or stucco exteriors, or a combination</li> <li>• Resource does not retain sufficient CDFs/Associative Features</li> <li>• Steeply pitched, usually multi-gabled roofs</li> <li>• Tall, narrow, multi-paned casement windows arranged in groups</li> <li>• Usually two stories in height</li> </ul>
<b>Integrity Considerations</b>	<ul style="list-style-type: none"> <li>• Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance</li> <li>• Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted</li> </ul>

## Previous Evaluations

Archival research included a review of the National Register and its annual updates, the California Register, the Statewide Historical Resources Inventory (HRI) database maintained by the State Office of Historic Preservation (OHP), SurveyLA findings, and the City of Los Angeles's inventory of historic properties to identify any previously recorded properties within or near the subject property.

### **SurveyLA<sup>97</sup>**

The property is located in the area covered by the Wilshire Community Plan prepared by Architectural Resources Group, Inc. (ARG) for SurveyLA in 2015. For this report, the subject property was identified under the "Commercial Development, 1850-1980" context and the "Commercial Identity 1850-1980" theme. Survey LA identified the subject property as a potential historic resource eligible for listing as a local Historic-Cultural Monument (HCM):

*Significant as the long-term location of Tom Bergin's restaurant, founded at the corner of La Brea and Wilshire in 1936. The building was moved here in 1947 and reopened in 1949; with the exception of a brief closure during an ownership change in 2013, it has been in operation here ever since. The property appears to meet local criteria only and may not meet significance thresholds for National Register or California Register eligibility.*

The individual property was identified as being potentially eligible for listing on the National Register of Historic Places under Criterion A; on the California Register of Historic Resources under Criterion 1; and as an HCM under Criterion 1 for the property's association with important events of national, state, or local history, or exemplifying significant contributions to the broad cultural, economic or social history of the nation, state, city, or community.

<sup>97</sup> Architectural Resources Group, "SurveyLA Historic Resources Survey Report: Wilshire Community Plan Area," City of Los Angeles Department of City Planning, 2015, 75.



## Historic-Cultural Monument Nomination Form<sup>98</sup>

In 2018, the property was nominated for listing as an HCM by applicants the Los Angeles Conservancy and the Miracle Mile Residential Association (MMRA), prepared by Architectural Resources Group. The HCM Nomination Form further investigated SurveyLA's initial findings. The nomination is currently under consideration.

The 2018 HCM nomination identified that the subject property meets the following criteria for designation as a Los Angeles Historic-Cultural Monument:

*It exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community (Criterion 1).*

*It embodies the distinctive characteristics of a style, type, period, or method of construction (Criterion 3).*

The Nomination Form provided the following statement of significance summary:

*The property meets Criterion 1 because it reflects broad patterns of history relating to the cultural and social history of Los Angeles. One of the most iconic and longest-lived bars in the City, Tom Bergin's opened its doors in 1936 and moved to its present-day location on South Fairfax Avenue in 1949. The business remained in continuous operation here until 2018, save for a few instances in which it was briefly (and temporarily) closed for repairs and remodels. The business's longevity is underscored by the fact that it is entitled with the second-oldest liquor license in Los Angeles. Over the course of its eight decades in business, Tom Bergin's served its signature Irish coffee and myriad other libations to scores of patrons, satiating their thirst, fostering community and camaraderie, and earning a reputation as one of the most iconic and beloved places to imbibe in the city. It became – and continues to be – an invaluable cultural asset and an integral part of Angelenos' sense of cultural and commercial identity.*

*The property meets Criterion 3 because it embodies the distinguishing characteristics of the Tudor Revival style, particularly as applied to a commercial building. While many of Los Angeles's legacy businesses are housed within vernacular or nondescript edifices, Tom Bergin's occupied a building that bears distinguishing architectural characteristics. The building's Tudor Revival style aesthetic corresponds with its prevailing Irish theme evincing a sense of the Irish countryside. It is significant as a rare and deftly articulate example of how the Tudor Revival style was adapted to the vernacular commercial landscape, and thus is inherently valuable to a study of Period Revival.*

<sup>98</sup> Katie Horak and Andrew Goodrich, "Historic-Cultural Monument Nomination Form: Tom Bergin's, Continuation Sheet," Architectural Resources Group, 2018, 7.

## Los Angeles Department of City Planning Final Determination Recommendation Report<sup>99</sup>

The Los Angeles Department of City Planning prepared a final determination recommendation report upon review of the HCM Nomination Form for the Tom Bergin's property in early 2019. The recommendation report includes a summary of the business history, building description, and construction chronology, along with images from a recent site visit to the property. A portion of the discussion section of the report is presented here:

*Tom Bergin's meets one of the Historic-Cultural Monument criteria: it "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community" as the long-time location of Tom Bergin's, a business that bears a significant association with the commercial identity of Los Angeles.*

*While the applicant argues that the subject property also "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent example of a commercial building designed in the Tudor Revival architectural style, staff finds that the property does not meet this criterion. Although the building retains original elements such as the steeply-pitched, cross-gabled roof, stucco and brick cladding, and multi-lite casement windows typical of the style, the subject property is not a unique or outstanding example of the Tudor Revival style. The Tudor Revival style is applied to the subject property in a simplified manner.*

### Significance Evaluation

The subject property was previously evaluated in the HCM nomination under the following historical and architectural contexts, themes, and sub-themes as identified in SurveyLA: Commercial Development (1850-1980), subtheme Commercial Identity (1850-1980) and Tudor Revival architecture. There are several reasons why ESA believes these themes are not applicable to the subject property, as discussed below. Furthermore, the City found the subject property ineligible under these themes in their staff report.

ESA reviewed the SurveyLA contexts and believes the appropriate themes to use in this significance evaluation are Restaurants (1880-1980), and Late Tudor Revival (1930-1950). The Commercial Development, Restaurants sub-theme was selected as the building was constructed explicitly to serve as a restaurant, and identifies closely as a destination restaurant. The Late Tudor Revival sub-theme was selected as the property loosely resembles this style, and was constructed in 1949. The period of significance established for this property is 1948-1973, when Tom Bergin, original business owner and manager, constructed and operated the original business at the extant 840 S. Fairfax Avenue location.

The Commercial Development (1850-1980), Commercial Identity (1850-1980) context and sub-theme utilized in the HCM nomination by ARG were reviewed but were not utilized for this evaluation as the subject property does not appear to have influenced larger trends or patterns of

<sup>99</sup> Cultural Heritage Commission, "Recommendation Report: Historic-Cultural Monument Application for TOM BERGIN'S," Los Angeles Department of City Planning, 2019, 3.

cultural development in Los Angeles. Nor did the subject restaurant business make important contributions to the commercial growth of the area or its neighborhood over the course of its existence. Furthermore, the HCM nomination does not identify a specific theme from those set forth by SurveyLA through which to evaluate the property. The nomination mentions the Tudor Revival architectural style, but does not distinguish between the following themes and sub-themes: Arts and Crafts Movement: Tudor Revival (1895-1929), or Period Revival: Late Tudor Revival (1930-1950). Further, the Planning Department's Final Determination Recommendation Report references Tudor Revival buildings that fall into the earlier theme and subtheme as 'more exemplary properties' of a particular style, while not acknowledging buildings of the Late Tudor Revival style- which the subject building more closely aligns with due to its construction date.

ESA also completed field surveys, prepared architectural descriptions, and conducted research on the subject property's construction and occupancy history, provided above. ESA evaluated the subject properties against the National Register, California Register, and City of Los Angeles criteria for listing as a Los Angeles Historic Cultural Monument (LAHCM).

### **840 S. Fairfax Avenue**

With regard to broad patterns of history, the following are the relevant criteria:

- **National Register Criterion A:** Is associated with events that have made a significant contribution to the broad patterns of our history.
- **California Register Criterion 1:** Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
- **Los Angeles Historic Cultural Monument Criterion 1:** In which the broad cultural, economic or social history of the nation, State or community is reflected or exemplified.

ESA did not assess the property against SurveyLA's Commercial Development's (1850-1980) Commercial Identity (1850-1980) sub-theme as discussed above, because the property does not appear to meet the threshold of significance under this theme. The property more closely aligns with the Commercial Development's Restaurants (1880-1950) subtheme, for its clear association as a location of commerce as a destination restaurant in the Wilshire and Carthay neighborhoods.

The HCM nomination states that the subject property is the property holds "the second-oldest liquor license in Los Angeles."<sup>100</sup> This statement is unfounded and may be an error. Prohibition ended three years prior to the opening of Tom Bergin's original establishment in 1936, it is likely other restaurants and bars obtained liquor licenses soon after prohibition ended, and there were many other properties that had attained much older liquor licenses before prohibition.

However, the subject property appears to be an example of a destination restaurant, as defined by SurveyLA, and discussed above. The subject property was not designed by an architect and is not a representative example of any architectural style or building type. It was constructed by owner/builder Tom Bergin for a specific use as an Irish pub or tavern and its appearance and design provided a special atmosphere for the bar and restaurant use. The early success of the

<sup>100</sup> Horak and Goodrich, "Historic-Cultural Monument Nomination Form: Tom Bergin's, Continuation Sheet," 7.

restaurant is identified with the personality of bar owner/restaurantier Tom Bergin, with whom the subject property is strongly identified and still carries his name. After his death, subsequent owners continued to run the business as an Irish-themed tavern with varied success.

While not representative of an architectural style or building type, the subject property was created specifically for a particular use – that of a bar and eatery. The subject property was constructed as a commercial building on the outskirts of the Carthay-neighborhood, and is situated along Fairfax Avenue two blocks south of Wilshire Boulevard and the Miracle Mile with mid-century apartment buildings to its immediate north, and a more contemporary private high school to its immediate south. At the time of its construction, it was one of the first buildings along this stretch of Fairfax Avenue, south of Wilshire. The restaurant was custom-designed by the owner, Tom Bergin, who wanted to expand his bar and restaurant business. Bergin relocated to the subject property from its earlier location two blocks north on Wilshire Boulevard. As a destination restaurant, Bergin's new Irish pub was constructed here during a period of post-war development, and utilized thematic Tudor design motifs at both the exterior and interior that provided a unique atmosphere at this location. Aspects of the property's site including two prominent pole signs, adjacency to the sidewalk, and inclusion of a parking lot for automobiles with easy access off Fairfax Avenue, contribute to the character-defining and associative features of this property type. Tom Bergin's operated a bar and restaurant here from 1949 until his death in 1973, serving many patrons during his period of ownership and operation, allowing for the subject building to serve Los Angeles as distinctive commercial restaurant. The period of significance identified for the subject property is 1949-1973, which represents its peak of use and popularity as a destination restaurant. However, the appearance of the property has changed over the years and it does not retain its integrity from its period of significance.

The 1973 sale of the business by Tom Bergin to two former patrons began the decline of the business. As a result, building maintenance was neglected and the business began to lose money. By 2011, new ownership attempted to revive the business by rehabilitating the building and updating its menu, this time bringing in a renowned chef. Tom Bergin's went out of business after just 11 months of operation, which directly correlates with a lack of patronage during the later period of operation. Following another well-intentioned purchase in which the building received additional modifications and a menu overhaul, the business failed again to be profitable at this location. To say that this business has continuously been a local fixture, and that continues to be an "integral part of the Angelenos' sense of cultural and commercial identity," as stated in the HCM nomination, neglects the fact that the business has lacked a strong customer base and diligent patronage over the last decade during which the business has been in a serious decline.

Over time, the building has undergone modifications to accommodate changes in ownership and/or management. More recent modifications to the building between 2011 and 2012 have included large scopes of work, involving changes to the interior to replace deteriorated materials, a new upstairs lounge and bar, and an expansion of the kitchen area. Recent interior changes compared with limited available original photos show that much of the building's early associated feeling and atmosphere remains. Modifications to the building overtime have been undertaken with sensitivity and care to the existing building so as not to effect the existing character of the property, a sentiment expressed by both of the more recent owners. Defining features at the

exterior of property, including building form and massing have not been modified or destroyed over time. However, the original double doors along Fairfax Avenue were removed and replaced with a single door, modifying the original street-facing access, which would have been integral feature for the property to render as a destination restaurant under the identified context. An opening in the northern elevation has been inserted and now serves as the main point of access to the building. This modification has altered the original circulation and pedestrian access. In addition, comparison of the historic appearance in Figure 11 with the current appearance shows that the fenestration on the ground floor of the north elevation was entirely replaced, and the exterior finishes entirely altered (stuccoed). With the relocation of the main entrance, rear expansion, and upstairs interior construction, building's integrity of design has been compromised. Further, the building's materials and workmanship have been compromised, as much of the original glass at the windows has been replaced, in addition to the reconfiguration of the iconic horseshoe bar, and the replacement of the ceiling in the dining room. Two new restrooms in the southern wing were installed within recent years, replacing the original restroom and adjacent storage area. The feeling aspect of integrity remains similar to as it was shortly after construction with the aged bar and tavern area, dining room with fireplace, and exposed interior bracing. At the site, the intact surface parking-lot site and pole signs, despite the minimal modifications to the exterior of the property including brick planters and a garbage vestibule, still allow the original sense of setting to be conveyed throughout the property. Recent development to the south of the subject property is similar in scale to the early hospital building that was constructed in its place during the subject property's period of significance. While the property retains its historic integrity for its location, association, feeling and setting, it is lacking in the design and workmanship aspects of integrity, which are considered important for the building to convey its association as a destination restaurant of the mid-century period.

**As a result, 840 S. Fairfax does not appear to meet the significance requirement as individual resource under the LAHCM Criterion for its association as a Destination Restaurant due to lack of integrity from the period of significance.** Furthermore, the subject property is not associated with events that have made a significant contribution to the broad patterns of our nation's history or of California's history or cultural heritage. The subject property is not associated with significant events in the Civil Rights movement, or with LGTBQ history, or with Irish immigrant history, or other social or cultural history in Los Angeles. Other than annual Saint Patrick's Day parties, no notable events occurred at the subject property. Therefore, **the subject property does not reflect or exemplify the broad cultural, economic or social history of the nation, State or community under National Register of Historic Places Criterion A or the California Register of Historic Places Criterion 1, or LAHCM Criterion 1.**

### **Significant Persons**

With regard to associations with important persons, the following are the relevant criteria:

- **National Register Criterion B:** Is associated with the lives of persons significant in our past.
- **California Register Criterion 2:** Is associated with the lives of persons important in our past.



- **Los Angeles Historic Cultural Monument Criterion 2:** Which is identified with historic personages or with important events in the main currents of national, State or City history.

The original owner and operator of the subject business and building, Tom Bergin, appeared to have been a lively fixture in his namesake bar during his period of ownership. Bergin relocated his business to a custom-designed restaurant, operating it until his retirement in 1973. However, Bergin does not appear to have made significant contributions to local, State, or national history through his association with the subject property.

Research conducted on the subsequent owners of the property did not suggest that they rose to a level of significance necessary to warrant the property eligible for historic status based on their association with the property during their time of ownership.

**Therefore, 840 S. Fairfax Avenue does not appear to be associated with significant personages or events as is required under LAHCM Criterion 2.** There were no identified individuals associated with this property who contributed to important events either at the State or national level and therefore, the property does not meet the significance requirements under National Register of Historic Places Criterion B or the California Register of Historic Places Criterion 2.

### Architecture

With regard to architecture, design, or construction, the following are the relevant criteria:

- **National Register Criterion C:** Embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- **California Register Criterion 3:** Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.
- **Los Angeles Historic Cultural Monument Criterion 3:** Which embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style or method of construction; or Which is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

As discussed above, ESA did not evaluate the subject property under the Arts and Crafts Movement: Tudor Revival (1895-1929) sub-theme as it was not relevant for the discussion of this building due to the building's construction in the late 1940s. ESA believes the appropriate context for evaluation of the subject property is Period Revival: Late Tudor Revival (1930-1950).

As identified in SurveyLA, the Late Tudor Revival style

*In Los Angeles, the Late Tudor Revival style comprises buildings that form a bridge between the Arts and Crafts movement, rooted in authenticity, and Period Revival styles, rooted in evocative fantasy. The Late Tudor Revival style was usually chosen for demonstrating tasteful restraint and traditionalism with decorative elements. Its popularity continued through the Great Depression as a style that was neither extravagant nor austere. Its association with traditional*

*domestic English architecture led to its popularity as a style of nostalgia, harkening back to simpler times.*

[...]

*In the late 1920s and 1930s, the Late Tudor style emerged as a popular style for middle class homes, coinciding with a period of extensive development in Los Angeles. The most distinguishing feature of the style was ornamental false half-timbering and an emphasis on steeply pitched, front-facing gables.*

While there were periods when the business operated with more of an Irish-flavored approach to beverage and dining offerings, the Tudor Revival style is identified as reflective of English traditional architecture, and is not evocative of architectural themes related to a traditional Ireland. The correlation as suggested in the HCM nomination for significance as it relates to thematic business operations is therefore tenuous.

The associated character defining features exhibited by properties of the Late Tudor Revival style include:

- Decorative half-timbering
- Entrance vestibules with arched openings
- Massive chimneys that are a prominent visual element
- Predominantly brick or stucco exteriors, or a combination
- Steeply pitched, usually multi-gabled roofs
- Tall, narrow, multi-paned casement windows arranged in groups
- Usually two stories in height

Of these character-defining features, the subject property at 640 S. Fairfax Avenue exhibits the following:

- Asymmetrical massing
- Steeply pitched, usually multi-gabled roof
- Tall, narrow, multi-paned casement windows arranged in groups
- Usually two stories in height, although the second story was not fully completed until very recently

The property does not feature decorative half-timbering at the exterior, entrance vestibules with arched openings, a prominently visual massive chimney, nor does it have predominately brick or stucco at the exterior. While the property has a few select character-defining features that would vaguely reference the style, it is lacking sufficient character-defining features to fully embody the Late Tudor Revival Style. The configuration of the horizontal and vertical siding, the unarticulated entryway, and curious organization of the stepped gables allow for the building to read as a vernacular property that vaguely references certain elements from a particular style. Applied here in a more simplified manner, the commercial property is not reflective of a significant example of the Late Tudor Revival style in Los Angeles.

**The property at 840 S. Fairfax Avenue does not meet the significance requirements under the LAHCM Criterion for its architectural design.** The property does not meet the significance requirements under the National Register of Historic Places Criterion C or the California Register of Historic Places Criterion 3.

### Data

- **National Register Criterion D:** It yields, or may be likely to yield, information important in prehistory or history.
- **California Register Criterion 4:** Has yielded, or may be likely to yield, information important in prehistory or history.

While most often applied to archaeological districts and sites, Criterion D/4 can also apply to buildings, structures, and objects that contain important information. In order for these types of properties to be eligible under Criterion D/4, they themselves must be, or must have been, the principal source of the important information. The subject property does not appear to yield significant information that would expand our current knowledge or theories of design, methods of construction, operation, or other information that is not already known about the period in which they were constructed, their method of construction, or their design. **Therefore 840 S. Fairfax Avenue does not meet the significance requirements under the National Register of Historic Places Criterion D or the California Register of Historic Places Criterion 4.**

### Conclusion

Tom Bergin's namesake business originally began along Wilshire Boulevard in 1936. The subject building at 840 S. Fairfax Avenue was constructed at the current site in 1949. The property has had three subsequent owners since Bergin, and business here was in operation until 2018. The property was reviewed under the two SurveyLA sub-themes associated with the subject property: Restaurants (1880-1980); and Late Tudor Revival (1930-1950). The identified period of significance, 1949-1973, corresponds with the original owner and proprietor, Tom Bergin's period of ownership and operation. As discussed above, the building retains integrity of location, association, feeling, and setting, but does not retain strong integrity for its design or materials, two crucial aspects which would allow the property to convey its historical significance as an example of a destination restaurant of the mid-century period. As such, the property appears to be ineligible for listing as an HCM under Criterion 1 for its association as a destination restaurant associated with the ownership of Tom Bergin for whom it is named, because the subject property has been substantially altered after the period of significance by subsequent owners and no longer retains its historic appearance from its period of significance.

Furthermore, the subject property is not associated with events that have made a significant contribution to the broad patterns of our nation's history or of California's history or cultural heritage. The subject property is not associated with significant events in the Civil Rights movement, or with LGTBQ history, or with Irish immigrant history, or other social or cultural history in Los Angeles. Other than annual Saint Patrick's Day parties, no notable events occurred at the subject property. **Therefore, the subject property does not reflect or exemplify the broad cultural, economic or social history of the nation, State or community under National Register of Historic Places Criterion A or the California Register of Historic Places Criterion 1, or LAHCM Criterion 1.**

The original owner and operator of the subject business and building, Tom Bergin, appeared to have been a lively fixture in his namesake bar during his period of ownership. Bergin relocated his business to a custom-designed restaurant, operating it until his retirement in 1973. However, Bergin does not appear to have made significant contributions to local, State, or national history through his association with the subject property. **Therefore, 840 S. Fairfax Avenue does not appear to be associated with significant personages or events as is required under LAHCM Criterion 2.**

While the property has a few select character-defining features that would vaguely reference the style, it is lacking sufficient character-defining features to fully embody the Late Tudor Revival Style. The configuration of the horizontal and vertical siding, the unarticulated entryway, and curious organization of the stepped gables allow for the building to read as a vernacular property that vaguely references certain elements from a particular style. Applied here in a more simplified manner, the commercial property is not reflective of a significant example of the Late Tudor Revival style in Los Angeles. **The property at 840 S. Fairfax Avenue does not meet the significance requirements under the LAHCM Criterion for its architectural design.** The property does not meet the significance requirements under the National Register of Historic Places Criterion C or the California Register of Historic Places Criterion 3.

The subject property does not appear to yield significant information that would expand our current knowledge or theories of design, methods of construction, operation, or other information that is not already known about the period in which they were constructed, their method of construction, or their design. **Therefore 840 S. Fairfax Avenue does not meet the significance requirements under the National Register of Historic Places Criterion D or the California Register of Historic Places Criterion 4.**

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# Appendix A

## **Professional Qualifications**



# Margarita Jerabek, PhD

## Historic Resources Director

### EDUCATION

Ph.D., Art History,  
University of California,  
Los Angeles

M.A., Architectural  
History, School of  
Architecture, University  
of Virginia

Certificate of Historic  
Preservation, School of  
Architecture, University  
of Virginia

B.A., Art History,  
Oberlin College

### 30 YEARS EXPERIENCE

### AWARDS

2014 Preservation  
Award, The Dunbar  
Hotel, L.A. Conservancy

2014 Westside Prize,  
The Dunbar Hotel,  
Westside Urban Forum

2014 Design Award:  
Tongva Park & Ken  
Genser Square,  
Westside Urban Forum

Preservation Design  
Awards, RMS Queen  
Mary Conservation Plan  
2012; and Restoration  
and Exhibit Design for  
Home Savings,  
Montebello, 2016,  
California Preservation  
Foundation

### PROFESSIONAL AFFILIATIONS

California Preservation  
Foundation

Santa Monica  
Conservancy

Society of Architectural  
Historians, Life Member

American Institute of  
Architects (AIA),  
National Allied Member

Margarita Jerabek has 30 years of professional practice in the United States with an extensive background in historic preservation, architectural history, art history and decorative arts, and historical archaeology. She specializes in Visual Art and Culture, 19th-20th Century American Architecture, Modern and Contemporary Architecture, Architectural Theory and Criticism, Urbanism, and Cultural Landscape, and is a regional expert on Southern California architecture. Her qualifications and experience meet and exceed the Secretary of the Interior's Professional Qualification Standards in History, Archaeology, and Architectural History. Margarita has managed and conducted a wide range of technical studies in support of environmental compliance projects, developed preservation and conservation plans, and implemented preservation treatment projects for public and private clients in California and throughout the United States.

### Relevant Experience

Margarita has prepared a broad range of environmental documentation and conducted preservation projects throughout the Los Angeles metropolitan area and Southern California. She provides expert assistance to public agencies and private clients in environmental review, from due diligence through planning/design review and permitting and when necessary, implements mitigation and preservation treatment measures on behalf of her clients. As primary investigator and author of hundreds of technical reports, plan review documents, preservation and conservation plans, HABS/HAER/HALS reports, construction monitoring reports, salvage reports and relocation plans, she is a highly experienced practitioner and expert in addressing historical resources issues while supporting and balancing project goals.

She is an expert in the evaluation, management and treatment of historic properties for compliance with Sections 106 and 110 of the NHPA, NEPA, Section 4(f) of the Department of Transportation Act, CEQA, and local ordinances and planning requirements. Margarita regularly performs assessments to ensure conformance with the Secretary of the Interior's Standards for the Treatment of Historic Properties, and assists clients with adaptive reuse/rehabilitation projects by providing preservation design and treatment consultation, agency coordination, legally defensible documentation, construction monitoring and conservation treatment.

Margarita is a regional expert on Southern California architecture. She has prepared a broad range of environmental documentation and conducted preservation projects throughout the Los Angeles metropolitan area as well as in Ventura, Orange, Riverside, San Bernardino and San Diego counties. Beyond her technical skill, she is a highly experienced project manager with broad national experience throughout the United States. She currently manages ESA's on-call historic preservation services with the City of Santa Monica, and Los Angeles Unified School District.



# Hanna Winzenried

## Architectural Historian

### EDUCATION

MSc Historic Conservation, Oxford Brookes University

BA, European Studies, Brigham Young University

### 3 YEARS OF EXPERIENCE

### PROFESSIONAL AFFILIATIONS

The Society for the Protection of Ancient Buildings

Historic England

National Trust for Places of Historic Interest or Natural Beauty

Hanna is an architectural historian with 3 years of academic and professional experience performing building conservation, historic research, and field surveys and conducting plan reviews for conformance with local regulations and ordinances. Prior to joining ESA, she has 1.5 years of experience with the City of Los Angeles, Department of Planning, in the Office of Historic Resources Historic Preservation Overlay Zones (HPOZ) Unit. Her experience and education both in California and abroad have given her a wide set of interdisciplinary skills, including strong technical and research skills.

### Relevant Experience

#### **9120 W. Olympic Boulevard Preliminary Assessment and Character Defining Features Analysis for the Harkham Hillel Hebrew Academy, Beverly Hills, CA.**

*Contributor.* ESA prepared a Phase I Historic Resources Assessment for the modernist educational building at 9120 W. Olympic Boulevard. The purpose of the report is to identify and evaluate potential historic resources. The subject property was built in 1963 as the largest Jewish day school. It was built in the Modernist architectural style by the renowned architect Sydney Eisenshtate. The Academy enrollment has outgrown the existing space, and the school is looking for a way to expand its square footage. Hanna performed research and prepared of the reports.

#### **Universal Hilton Environmental Impacts Report and Historic Resources Technical Report for 555 W Universal Terrace Parkway, Los Angeles, CA.**

*Contributor.* ESA prepared an Environmental Impacts Report including a Historic Resources Technical Report. The Universal Hilton Hotel was designed by master architect, William L. Pereira in 1983 in the postmodern style. The hotel was designed to accommodate visitors to the Universal Theme Parks. The hotel management wants to expand the number of rooms by building a large addition. Hanna performed research and assisted in the preparation of the report.

**361 Myrtle Street Peer Review Letter for the residence at 361 Myrtle Street, Glendale, CA.** *Contributor.* ESA prepared a peer review letter to conduct a peer review of previous historic resource evaluations and analyze potential cumulative impacts of the demolition for the property at 361 Myrtle Street. Previous evaluations and the impact of demolishing the residence were reviewed and analyzed. Hanna performed research and assisted with the preparation of the report.

**Nestor Way Affordable Housing Project Historical Resources Technical Report, San Diego, CA.** *Contributor.* ESA prepared a Historical Resources Technical Report for 1120 and 1130 Nestor Way on behalf of the Federal Housing Administration. The site is improved with a Methodist church built in 1896 in the Gothic Revival architectural style and multiple ancillary buildings. The City of San



Diego is planning on constructing permanent supportive housing containing 100 units, consisting of multi-family affordable housing for formerly homeless seniors 55 years of age and older. Hanna performed research and assisted with the preparation of the reports.

**Nelles School Site Redevelopment, Whittier, CA.** *Contributor.* ESA oversaw the documentation and architectural salvage of the Fred C. Nelles School. Brookfield Residential plans on redeveloping the whole site into a residential neighborhood while maintaining four historically significant structures. Hanna helped draft a documentation and architectural features salvage plan according to the character defining features list and oversaw the deconstruction of the other school buildings to ensure the architectural features were salvaged correctly.

**Riverside Cement Company, Crestmore Plant HAER, Jurupa Valley, CA.** *Contributor.* ESA prepared two Historic American Engineering Records for the Crestmore Plant for the White Cement Mill and for the Stock House. The Riverside Cement Company, Crestmore Plant was a former cement plant that was initially constructed in 1909, although went through multiple periods of alteration. Developers proposed an industrial and open space development at the facility. Hanna helped drafts HAERs which had to be made as a mitigating measure for deconstruction of the historically eligible buildings, the White Cement Mill and the Stock House.

### Previous Work Experience

**Department of City Planning, City of Los Angeles.** *Student, Professional Worker.* Hanna assisted HPOZ staff with client walk-ins, which included conducting design review, drafting casework letters/certificates, and performing public outreach/presentations regarding adoption of HPOZs. She conducted field surveys of several HPOZs, using photography and making note of historical elements. She corrected technical elements on databases of HPOZ properties and research historical patterns of neighborhood growth. Hanna also communicated with project applicants to improve their projects' conformance with preservation guidelines.

**Museum of Peoples and Cultures, Brigham Young University.** *Collections Manager.* Hanna made an itinerary of the entire Brigham Young University (BYU) ethnographic collection. Hanna designed and implemented a social media marketing campaign. She took pictures of 400 objects for the digital collection. She helped develop a new way to house kachina dolls and Polynesian necklaces. She cataloged 25 objects in a collection and housed them for storage.

**History Department, Brigham Young University.** *Intern.* As part of her duties as an intern, Hanna cataloged and transcribed historic letters to and from Senator Bancroft found in the BYU digital collections. Hanna also created a marketing plan to raise campus awareness for "Europe in a Nutshell" and helped to inaugurate the international event with prominent world leaders.

### Publications and Presentations

"Knobs and Knockers: The Conservation of Arts and Crafts Metal Fixtures and Fittings," Oxford Brookes University (2015).

# Appendix B

## **Tract No. 6826**

# TRACT No 6826 IN THE CITY OF LOS ANGELES

BASIS OF BEARINGS FROM COUNTY SURVEYOR'S MAP No. 7251.  
BEING A SUBDIVISION OF A PORTION OF RANCHO RODEO DE LAS AGUAS AS PER MAP  
RECORDED IN BOOK 32, PAGE 25, OF MISCELLANEOUS RECORDS OF LOS ANGELES  
COUNTY, CALIFORNIA, AND A PORTION OF LOT 7 OF RODEO AS PER MAP RECORDED  
IN MAP BOOK 5, PAGES 127 AND 128, RECORDS OF SAID COUNTY.

I, PORTER H. ALBRIGHT, HEREBY CERTIFY THAT I AM A CIVIL  
ENGINEER, AND THAT THIS MAP, CONSISTING OF 3-SHEETS,  
CORRECTLY REPRESENTS A SURVEY MADE UNDER MY  
SUPERVISION OCTOBER 1923, AND THAT ALL MONUMENTS  
SHOWN HEREON ACTUALLY EXIST, AND THEIR POSITIONS  
ARE CORRECTLY SHOWN.

*P. H. Albright*  
CIVIL ENGINEER

WE HEREBY CERTIFY THAT WE ARE THE OWNERS OF, OR INTERESTED IN, THE  
LAND INCLUDED WITHIN THE SUBDIVISION SHOWN ON THE ANNEXED MAP,  
AND THAT WE ARE THE ONLY PERSONS WHOSE CONSENT IS NECESSARY  
TO PASS A CLEAR TITLE TO SAID LAND, AND WE CONSENT TO THE  
MAKING OF SAID MAP AND SUBDIVISION AS SHOWN WITHIN THE  
COLORED BORDER-LINE, AND HEREBY DEDICATE TO PUBLIC USE ALL  
STREETS, AVENUES, DRIVES, BOULEVARDS, WALKS AND ALLEYS  
SHOWN ON SAID MAP WITHIN SAID SUBDIVISION.

## HELLMAN COMMERCIAL TRUST AND SAVINGS BANK

BY *E. H. Kelley* VICE-PRESIDENT

BY *E. H. Kelley* SECRETARY

STATE OF CALIFORNIA } 85  
COUNTY OF LOS ANGELES }  
ON THIS 4 DAY OF FEBRUARY A.D. 1924,  
BEFORE ME, EMIL BARUCH, A NOTARY PUBLIC  
IN AND FOR SAID COUNTY, RESIDING THEREIN, DULY  
COMMISSIONED AND QUALIFIED, PERSONALLY APPEARED  
BENJEL COHEN, KNOWN TO ME TO BE THE VICE-  
PRESIDENT, AND H. B. KELLEY, KNOWN TO ME TO BE  
THE SECRETARY, OF THE  
HELLMAN COMMERCIAL TRUST AND SAVINGS  
BANK

THE CORPORATION THAT EXECUTED THE WITHIN  
INSTRUMENT, KNOWN TO ME TO BE THE PERSONS WHO  
EXECUTED THE WITHIN INSTRUMENT ON BEHALF OF  
THE CORPORATION WITHIN NAMED AND ACKNOWLEDGED  
TO ME THAT SAID CORPORATION EXECUTED THE SAME.  
WITNESS MY HAND AND OFFICIAL SEAL.

*Emil Baruch*  
NOTARY PUBLIC IN AND FOR LOS ANGELES COUNTY, CALIFORNIA

STATE OF CALIFORNIA } 35  
COUNTY OF LOS ANGELES }  
ON THIS 4 DAY OF FEBRUARY A.D. 1924, BEFORE  
ME, GEORGE H. CLARK, A NOTARY PUBLIC IN AND  
FOR SAID COUNTY, RESIDING THEREIN, DULY COM-  
MISSIONED AND QUALIFIED, PERSONALLY APPEARED  
PORTER H. ALBRIGHT, KNOWN TO ME TO BE THE  
PERSON WHOSE NAME IS SUBSCRIBED TO THE WITHIN  
INSTRUMENT AND ACKNOWLEDGED TO ME THAT HE  
EXECUTED THE SAME.  
WITNESS MY HAND AND OFFICIAL SEAL.

*G. H. Clark*  
NOTARY PUBLIC IN AND FOR LOS ANGELES COUNTY, CALIFORNIA

FEB 20 1924  
3 PM  
86  
82  
Maps

*G. M. Matichuk*  
Deputy

February 24

15th February 24

*Porter H. Albright*

15th February 24  
*Porter H. Albright*

TITLE GUARANTEE AND TRUST CO  
522394 B JANUARY 30TH 24  
Hallman  
Commercial Trust and Savings Bank  
15

JOHN A. GRIFFIN

Feb. 14 24

TRACT NO 6826

19TH NOVEMBER 8

JOHN A. GRIFFIN

Feb. 14 24

*By A. J. J. J.*  
*Pharmers*

FEB 20 1974  
3 PM  
86  
83  
M 8/25

S. Matuschke  
Deputy

# TRACT NO 6826

SHEET NO. 2  
SCALE, 1" = 60'

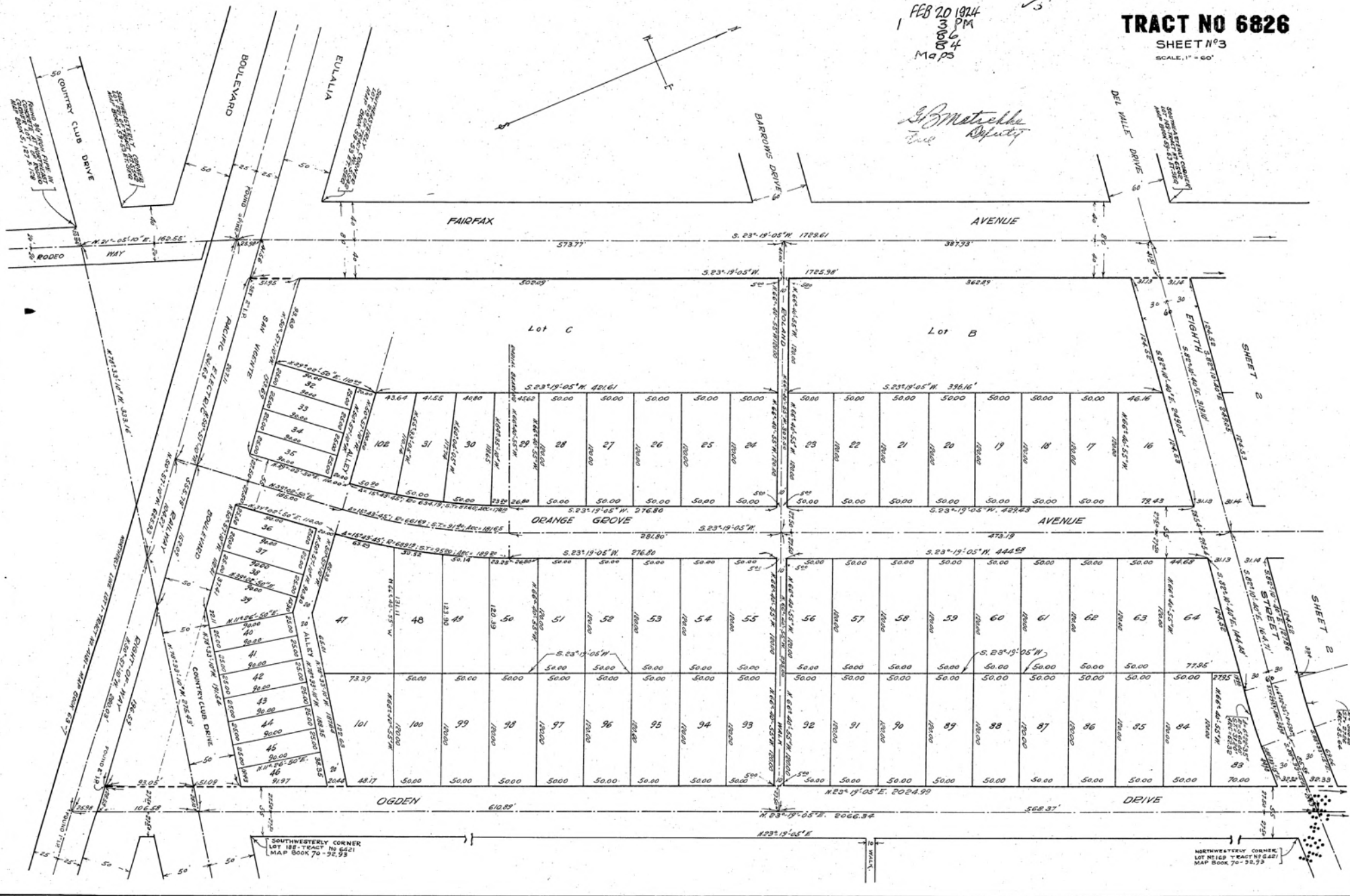


FEB 20 1924  
3 PM  
866  
864  
Maps

# TRACT NO 6826

SHEET NO 3  
SCALE, 1" = 60'

*J. B. Metrick*  
Surveyor



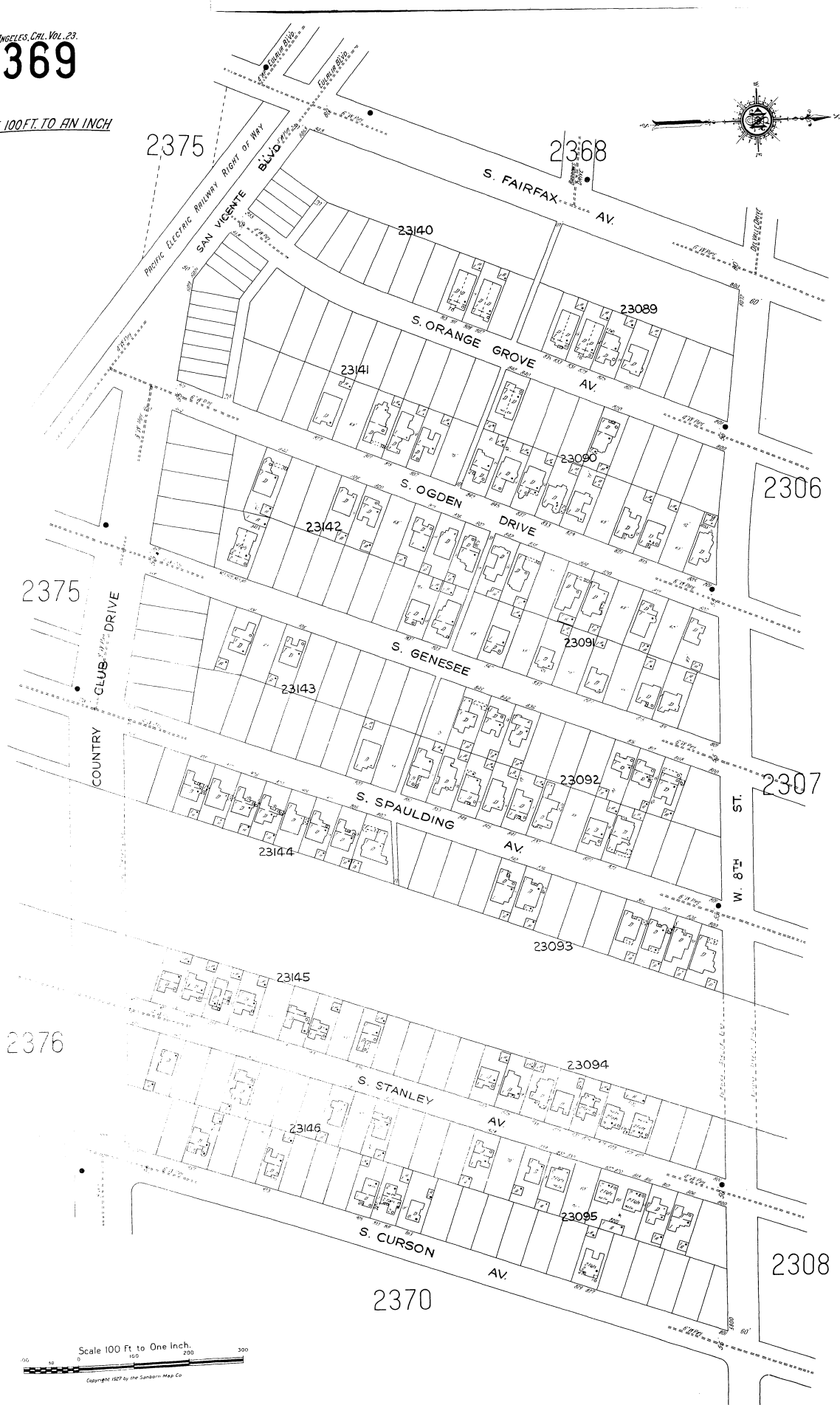


# Appendix C

## **Sanborn Maps**

2369

SCALE 100 FT. TO AN INCH



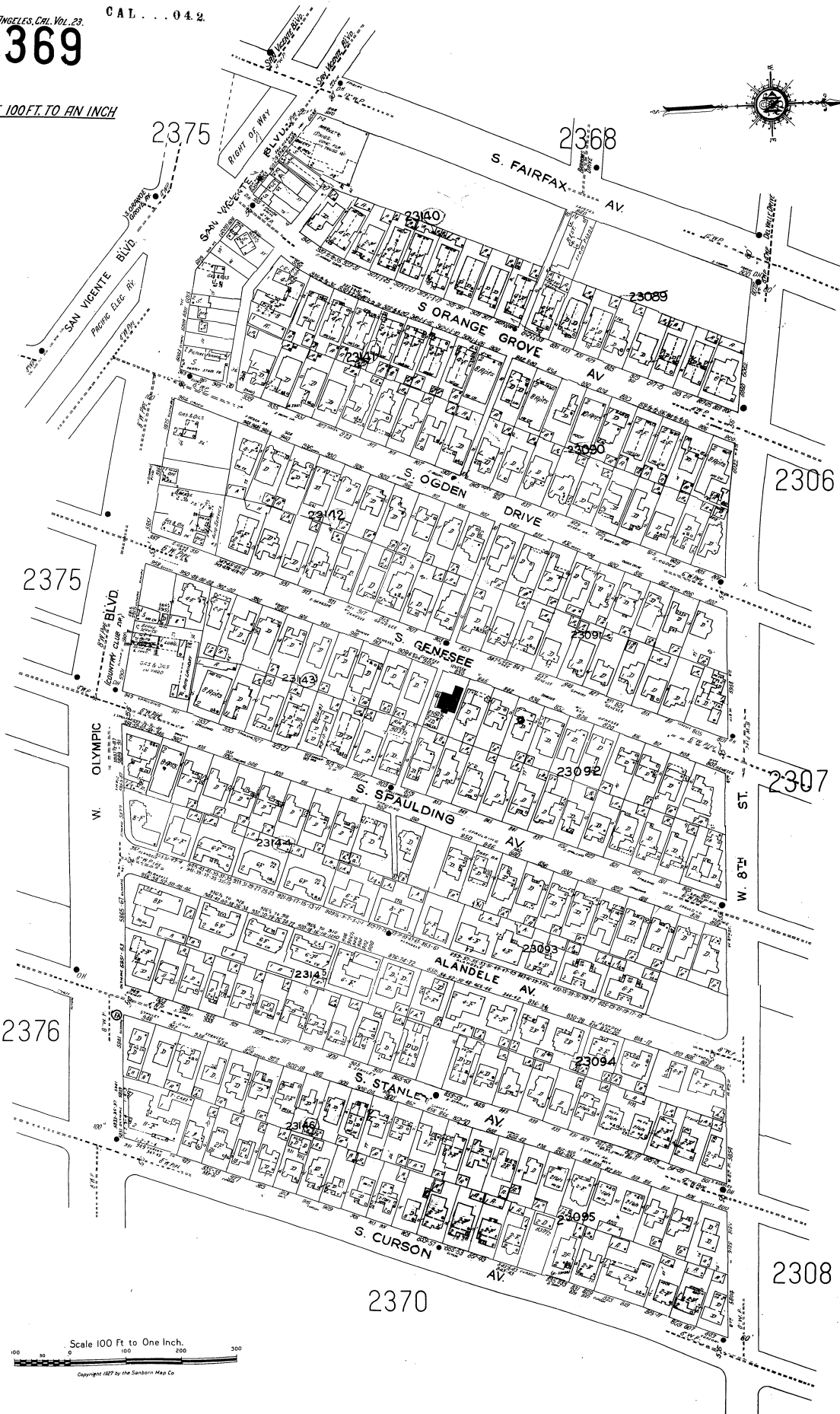
(285)

LOS ANGELES, CAL. VOL. 23.

CAL. . . . 042.

2369

SCALE 100 FT. TO AN INCH



Scale 100 Ft to One Inch.

Copyright 1927 by the Sanborn Map Co.

# Appendix D

## **Building Permits**

1

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

Form B-1-200-10-47  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. SOUTHERLY 100' OF LOT "B"

Tract 6826

Location of Building 840 So. FAIRFAX AVE

Approved by  
City Engineer

Between what cross streets 8th ST & SAN VICENTE BLVD

City Engineer  
D. J. [Signature]

USE INK OR INDELEBIL PENCIL

1. Purpose of building RESTAURANT Families \_\_\_\_\_ Rooms \_\_\_\_\_  
(Store, Dwelling, Apartment House, Hotel, or other purpose)

2. Owner TOM BERGIN Phone \_\_\_\_\_  
(Print Name)

3. Owner's address 10343 NORTHWALK RD P.O. L.A.

4. Certified Architect NONE State License No. \_\_\_\_\_ Phone \_\_\_\_\_

5. Licensed Engineer NONE State License No. \_\_\_\_\_ Phone \_\_\_\_\_

6. Contractor TOM BERGIN, Owner State License No. NONE Phone UE 87676

7. Contractor's address 10343 NORTHWALK RD. L.A.

8. VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire protection, electrical wiring and elevator equipment therein or thereon. \$ 34,000.

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 33' x 103' No. Stories 2 Height to highest point 28' Size lot 100' x 120'

11. Material Exterior Walls PLASTER, BRICK, & WOOD Type of Roofing COMPO DECK

For (a) Footing: Width 1'-4" Depth in Ground 12" Width of Wall 7 1/2"

Buildings and similar structures (b) Size of Studs 2x6 & 2x4 Material of Floor BRICK, TILE & [unclear]

(c) Size of Floor Joists 2" x 8" Size of Rafter 2" x 4"

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or reconstruction 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 Tom Bergin  
(Owner or Agent)

DISTRICT  
OFFICE

By Harry [unclear]

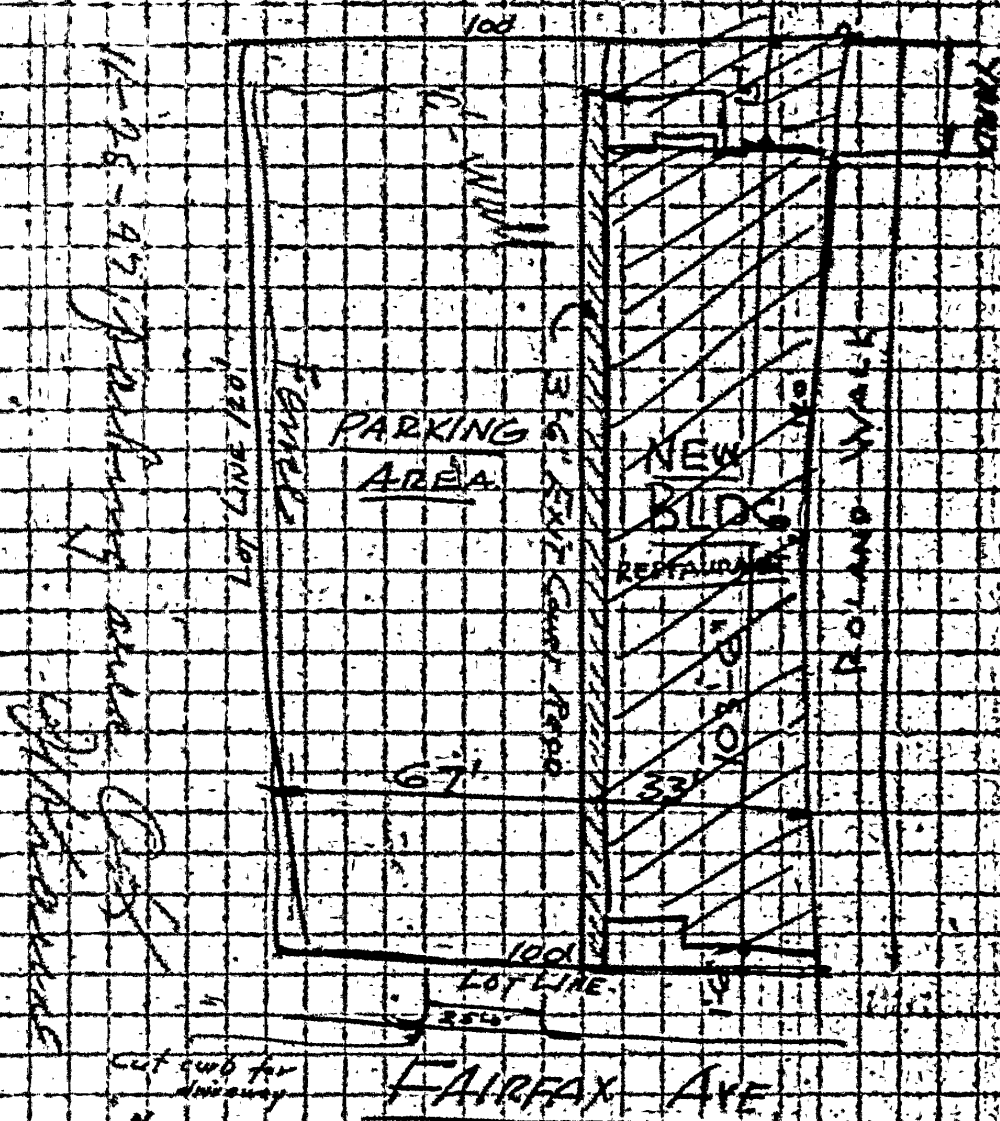
## FOR DEPARTMENT USE ONLY

PLAN CHECKING				REINFORCED CONCRETE		FEES	
Date	<u>Nov. 15, 1947</u>	Receipt No.	<u>13768</u>	Bbls. Cement		Bldg. Per	
Valuation	<u>\$34,000</u>	Fee Paid	<u>\$50.00</u>	Tons of Reinforcing Steel		Cert. of Occupancy	
						Total	<u>91.00</u>
TYPE	GROUP	Maximum No. Occupants	Inside Lot	Key Lot	Lot Area	Ft. rear alley	
<u>I</u>	<u>B-2</u>	<u>150</u>	Corner Lot	Corner Lot Served	<u>No 1st</u>	Ft. side alley	
PERMIT No.	Plans and Specifications checked			Zone	Fire District	District Map No.	
<u>29354</u>	<u>W. J. Van [unclear]</u>			<u>C-2</u>	<u>9</u>	<u>5108</u>	
	Corrections Noted			Bldg. Line	Street Widening		
	<u>A. J. Van [unclear]</u>						
PLANS	Plans, Specifications and Applications rechecked and approved			Application checked and approved		Stamp here when Permit is issued	
	<u>B. J. [unclear]</u>			<u>Kelly</u>		<u>DEC 23 1947</u>	
Specs.	For Plans See			Continued	Inspector		
	Plan work			<u>Nile</u>	<u>23 JAN</u>		
				Special - Rechecked	Inspector		
				Valuation included			

3680



Recondition Front of Lot #1373  
11 Dec 47  
Amulac



PLOT PLAN

Address of Buildingg. 340 S Fairfax Ave  
Permit No. and Year 20354, 1949  
Certificate Issued March 24, 1949, 19.....

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.

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 T, 33' x 104' Restaurant.  
B-2 Occupancy. 125 Occupants**

OVER

Owner:

Owner's Address

**Tom Borcia  
10343 Northvale Rd  
Los Angeles 34, Calif.**

Form B2-95a—20M—1-49 G. E. MORRIS, Superintendent of Building By J. J. Dougherty

-Occ. Load Sign Delivered: 4-16-53

Bar & Grill: 75 persons.

Dining Room: 49 persons

1

LECT. DIV.  
1. NOT REG.  
2. NEW BLDG.  
3. ADD. STORY  
4. ADD. FLOOR  
5. ADD. ROOM  
6. ADD. PORCH  
7. ADD. PATIO  
8. ADD. DECK  
9. ADD. STAIR  
10. ADD. BALCONY  
11. ADD. PORCH  
12. ADD. PATIO  
13. ADD. DECK  
14. ADD. STAIR  
15. ADD. BALCONY

# 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. 1013 - Southernly 135 feet

Tract 6826

Location of Building 840 207 air base

Between what cross streets? Washington St & Olympic Blvd

USE INK OR INDELIBLE PENCIL

1. Purpose of building apartment building Families 18 Rooms 2

2. Owner Walter J. Williams Phone

3. Owner's Address 2615 W. 10th St. L.A. P. O.

4. Certificated Architect none State License No.  Phone

5. Licensed Engineer none State License No.  Phone

6. Contractor same State License No.  Phone

7. Contractor's Address same

8. VALUATION OF PROPOSED WORK 100,000

9. State how many buildings NOW on lot and give use of each. none

10. Size of new building 117 x 79 No. Stories 2 Height to highest point 20 Size lot 135 x 140

11. Material Exterior Walls frame & stucco Type of Roofing composition

12. Buildings and similar structures

(a) Footing: Width 24" Depth in Ground 18" Width of Wall 8"

(b) Size of Studs 2 x 4 Material of Floor wood

(c) Size of Floor Joists 2 x 10 Size of Rafters 2 x 6

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.

DISTRICT OFFICE

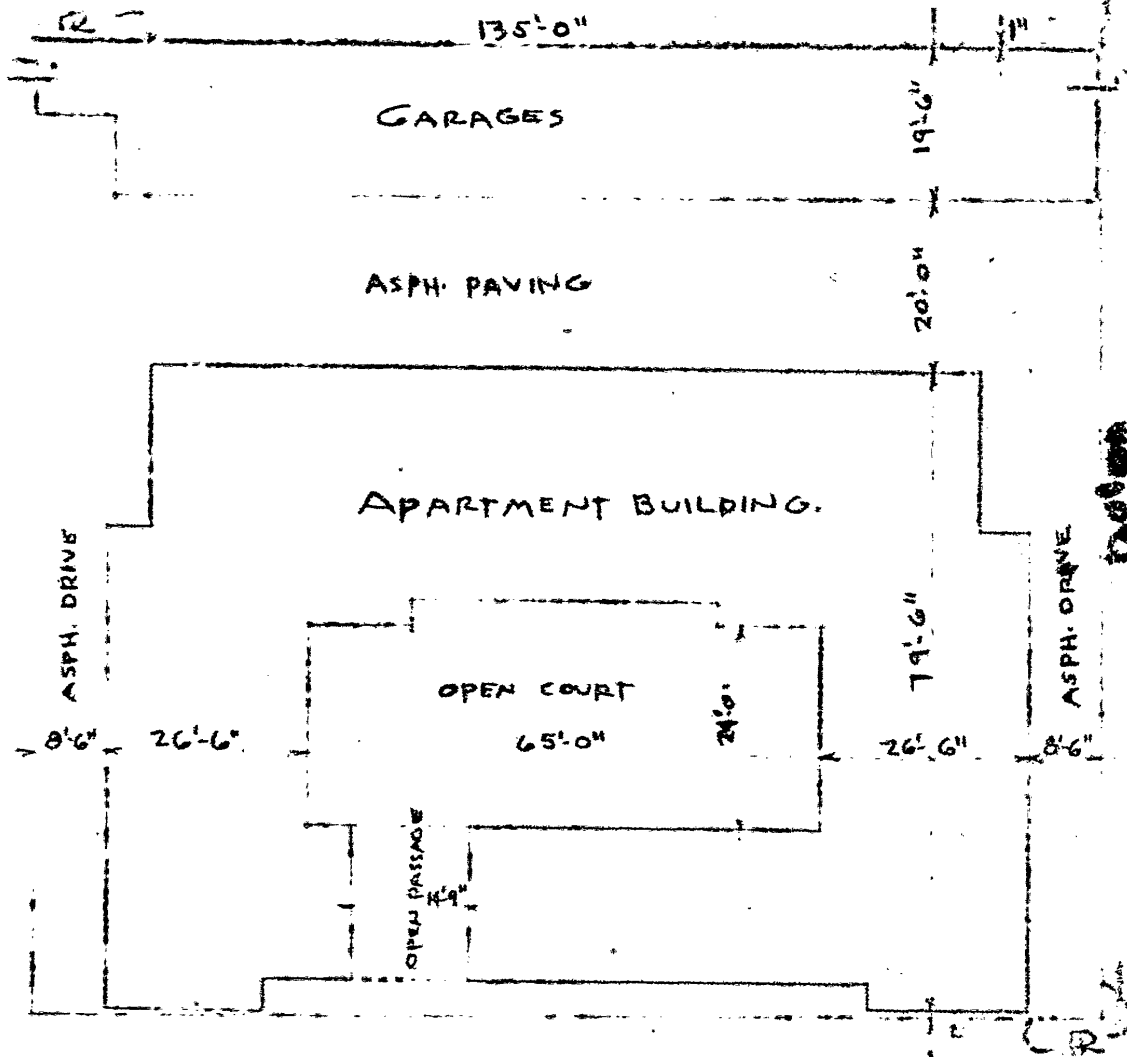
Sign here Walter J. Williams  
(Owner or Authorized Agent)

By

FOR DEPARTMENT USE ONLY							
PLAN CHECKING				Investigation Fee \$ <u>1.00</u>			
Valuation \$ <u>108,000</u>				Bldg. Permit Fee \$ <u>198.40</u>			
Fee \$ <u>1.25</u>				Total \$ <u>199.40</u>			
TYPE <u>4</u>	Maximum No. Occupants	Inside Lot	Key Lot	Lot Size <u>135 x 120</u>	Permit Fee	Check	
GROUP <u>H-2</u>	Plans and Specifications Checked	Corner Lot	Corner Lot Keyed	Fire District <u>2</u>	Permit Fee	Check	
For Plans See	Construction Verified	Side Lot	Side Lot Keyed	Fire District	Permit Fee	Check	
Final sub	Plans, Specifications and Approvals checked and approved	Commons Inspection	SPRINKLING	Permit Fee	Check		

DO NOT WRITE BELOW THIS LINE ECLA 2294/81

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	NOV 22 '59		13548		
Supplemental Plan Checking					
Building Permit	DEC 21 '59		LA28616		



SCALE - 1" = 20'-0"

FAIRFAX AVENUE



CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY

Los Angeles, Calif., 6-12 1951

MR. G. E. MORRIS,  
Superintendent of Building,  
Los Angeles, Calif.

Dear Sir:

I hereby respectfully request the change of address on

Building Permit No. LA 28616-17 Issued 1950

From 840 SOUTH FAIRMAR AVE

To 830

for the following reasons:

- ( ) Change from one street to another street for corner lot.
- (☒) Change because of error on part of some city department.

DUPLICATION OF HOUSE NO 5  
NOTE: Change of address not permitted where the new address is on a lot different from that shown in the legal description on the building permit application.

Respectfully,

Owner/Contractor  
Owner, Contractor or Authorized Agent

Address

Checked by

Clerk

Approved by

Chief Clerk

OK

Ed. Millington  
Rm 505

LA 28616-1950

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. 13partially 1st lot CityTract 6826

Location of Building

240 1st Fairview Street

Between what cross streets?

E. & Olympic Blvd

USE INK OR INDELIBLE PENCIL

1. Purpose of building

Garage

Family

Rooms

1

2. Owner

ALBERT NORTHROP

Picture

3. Owner's Address

1611 W. 1st St. P. O.

4. Certified Architect

None

State License No.

Phone

5. Licensed Engineer

None

State License No.

Phone

6. Contractor

Frank

State License No.

Phone

7. Contractor's Address

Frank

State License No.

Phone

8. VALUATION OF PROPOSED WORK

10000

9. State how many buildings NOW on lot and give use of each

none

(State, District, Apartment House, Hotel or other purpose)

10. Size of new building

24No. Stories 1 Height to highest point 10 Size 11' x 12'

11. Material Exterior Walls

Frame & PlasterType of Roofing Camp

For Accessory Buildings and similar structures

1(a) Footing: Width 12Depth in Ground 12 Width of WallMaterial of Floor Wood concrete

(b) Size of Studs

2x4

Material of Floor

Wood concrete

(c) Size of Floor Joists

2x4

Size of Rafter

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 Western's Compensation Insurance.

DISTRICT OFFICE

 Sign here  
Albert Northrop  
 Owner

 2 of 3  
 PLAN CHECKING  
 FOR DEPARTMENT USE ONLY
Valuation \$ 1000.00

1

Fee 12.50

2

Investigation Fee \$ 2.00

3

Title Permit Fee \$ 2.00

4

Total

10

10

10

TYPE

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

GROUP

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

For Plans See

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

For Plans See

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

For Plans See

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

TYPE OF RECEIPT

DATE ISSUED

TRACER NO. (N)

RECEIPT NO.

CODE

FEE PAID

FEE PAID

FEE PAID

FEE PAID

FEE PAID

Plan Checking

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Supplemental Plan Checking

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Building Permit

Building No.

Issued For

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

Expiry Date

DO NOT WRITE BELOW THIS LINE

NOV 22 1931

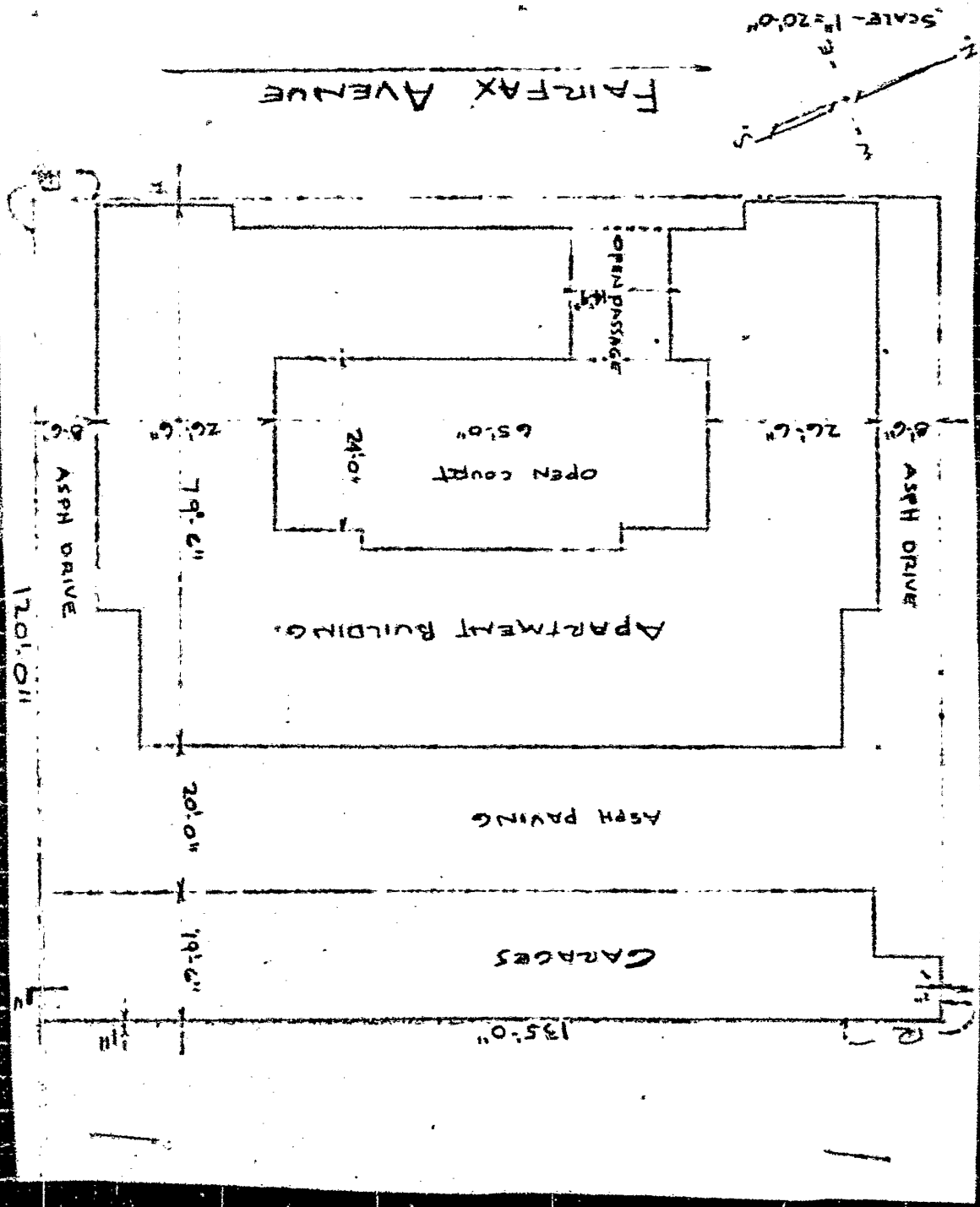
13548

1

1

1

LA28617



# 3

**APPLICATION  
FOR  
INSPECTION**

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

**TO ADD-ALTER-  
REPAIR-DEMOLISH  
AND FOR CERTIFICATE  
OF OCCUPANCY**

**INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.**

1.	LOT Frac Lot B	BLOCK 6826	TRACT 10	COUNCIL DISTRICT NO. 5708	DIST. MAP 2163
2.	PRESENT USE OF BUILDING Restaurant		NEW USE OF BUILDING Same		ZONE C2-1
3.	JOB ADDRESS 840 S. Fairfax Ave.				FIRE DIST. TWO
4.	BETWEEN CROSS STREETS W. 8th St.	AND San Vicente			LOT TYPE COR
5.	OWNER'S NAME Tom Rirgen		PHONE 936-7151		LOT SIZE Irreg.
6.	OWNER'S ADDRESS 840 S. Fairfax		CITY L.A.	ZIP	
7.	ENGINEER Mark Mackintosh & Mackintosh	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE 662-1184	
8.	ARCHITECT OR DESIGNER		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE
9.	ARCHITECT OR ENGINEER'S ADDRESS 3838 Oakwood Ave.				CITY Los Angeles
10.	CONTRACTOR G.R. Pollock	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE 188181 387-4341	
11.	SIZE OF EXISTING BLDG. WIDTH 31 LENGTH 135		STORIES 1	HEIGHT 20	NO. OF EXISTING BUILDINGS ON LOT AND USE 1/restaurant
12.	CONST. MATERIAL OF EXISTING BLDG. → type V		EXT. WALLS	ROOF asph/shing conc	FLOOR
13.	JOB ADDRESS 840 S. Fairfax Ave.				STREET GUIDE
14.	VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING				\$ 2,000
15.	NEW WORK (Describe) Fire damage repair (1% Damage per fire damage report)				GRADING FLOOD
NEW USE OF BUILDING Same					SIZE OF ADDITION Mc
TYPE		GROUP OCC.	FLOOR AREA	PLANS CHECKED	FILE WITH
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED	INSPECTION ACTIVITY	TYPIST
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	COMB	GEN.	MAJ. S.
PC	GPJ	CONT INSP	B & S B-3 (R 1.83)		
S.P.C.	P.M.		CASHIER'S USE ONLY		
BP	EL		50 E. 1. 1.00 OSS		
IF	OS		19.00 BP-R		
DIS	SOSS.		763 83 0051		
DIST. OFFICE	C/D		4787 4 11/07/83 20.60 CHTD		
P.C. NO.	ENERGY				

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED

## DECLARATIONS AND CERTIFICATIONS

### LICENSED CONTRACTORS DECLARATION

16. I hereby affirm 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.

Date 11/7/83 Lic. Class B-1 Lic. Number 88-181 Contractor G.R. Pollock & Assoc.

### OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason.

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

### WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. WPR-117489 Insurance Company Fireman's Indemnity Co. Hiker

☐ Certified copy is hereby furnished.

☒ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 11/7/83 Applicant's Signature G.R. Pollock & Assoc.

Applicant's Mailing Address 832 W. Schaefer St. Suite 409 L.A. 90010

### CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. 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.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

### CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information 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, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (Sec. 91.0202 LAMC)

Signed Steve Baulard Cap. Seal 11/7/83  
(Owner or agent having property owner's consent) Position Date

0 3 7 0 0 3 0 0 1 2 6

Mc



Bldg-Alter/Repair Commercial Express Permit No Plan Check		City of Los Angeles - Department of Building and Safety <b>APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY</b>		Last Status: Ready to Issue Status Date: 02/22/2012	
1. TRACT TR 6826	BLOCK LT B	LOT(s) LT B	ARB 1	COUNTY MAP REF # M B 86-82/84	PARCEL ID # (PIN #) 132B177 273
					2. ASSESSOR PARCEL # 5086 - 008 - 012
<b>3. PARCEL INFORMATION</b> Area Planning Commission - Central LADBS Branch Office - LA Council District - 4 Certified Neighborhood Council - Mid City West Community Plan Area - Wilshire Census Tract - 2163.00 District Map - 132B177 Energy Zone - 9 Fire District - 2 Lot Cut Date - 09/10/1940 Methane Hazard Site - Methane Zone Near Source Zone Distance - 2.6 Thomas Brothers Map Grid - 633-B3					
ZONES(S): C2-1-O					
<b>4. DOCUMENTS</b> ZA - ZA-1998-962-PAB ORD - ORD-165331-SA2452 ORD - ORD-171044-SA170 CPC - CPC-1986-823-GPC CPC - CPC-1995-148-GPC					
<b>5. CHECKLIST ITEMS</b> Std. Work Descr - Seismic Gas Shut Off Valve					
<b>6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION</b> Owner(s): Tk And Mk Llc 840 Fairfax Ave LOS ANGELES CA 90036 Tenant: Applicant: (Relationship: Contractor) - (323) 868-3812					
<b>7. EXISTING USE</b> (17) Restaurant		<b>PROPOSED USE</b>		<b>8. DESCRIPTION OF WORK</b> RE-ROOF #45 SQUARES W/CLASS 'A' OR 'B' MATERIALS WEIGHING LESS THAN 6 LBS PER SQ FT. TEAR OFF EXISTING ROOFING FIBERGLASS OR ASPHALT SHINGLES (MAX. 2 OVERLAYS).	
<b>9. # Bldgs on Site &amp; Use:</b>		LA Department of Building and Safety For inspection requests, call toll-free (888) LADBS (524-2845) Outside LA County, call (213) 482-0000 or request inspections via <a href="http://www.ladbs.org">www.ladbs.org</a> . To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.			
<b>10. APPLICATION PROCESSING INFORMATION</b> BLDG. PC By: OK for Cashier: Jennifer Montana Signature:		DAS PC By: Coord. OK: Date: 2/22/12		For Cashier's Use Only ONE STOP SURCH SYSTEMS DEVT FEE CITY PLANNING SURCH MISCELLANEOUS PLANNING GEN PLAN MAINT CA BLDG SEC COMMISSION S BUILDING PLAN CHECK W/O #: 21603488	
<b>11. PROJECT VALUATION &amp; FEE INFORMATION</b> Final Fee Period					
Permit Valuation: \$30,000		PC Valuation:			
FINAL TOTAL Bldg-Alter/Repair		459.90			
Permit Fee Subtotal Bldg-Alter/Re		350.00			
Fire Hydrant Refuse-To-Pay					
E.Q. Instrumentation		6.30			
O.S. Surcharge		7.67			
Sys. Surcharge		23.00			
Planning Surcharge		22.62			
Planning Surcharge Misc Fee		10.00			
Planning Gen Plan Maint Surchar		11.31			
CA Bldg Std Commission Surchar		2.00			
Permit Issuing Fee		27.00			
Permit Fee-Single Inspection Flag					
Sewer Cap ID:		Total Bond(s) Due:			
<b>12. ATTACHMENTS</b>					





## 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 &amp; ENGINEER NAME

(C) Shaddick Construction

## ADDRESS

126 1/2 North Flores Street,

Los Angeles, CA 90048

## CLASS

B

## LICENSE #

891974

## PHONE #

**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 LADBSec. 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

License No.: 891974

Contractor: SHADDICK CONSTRUCTION

## 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.

(X) 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: State Comp. Ins. Fund

Policy Number: 713-0028966

( ) 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 9827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at [www.aqmd.gov](http://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 L.A. County at (800) 524-5323 or the State of California at (800) 597-5323 or [www.dhs.ca.gov/childlead](http://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:

C. M. Shaddick

Sign:

Date:

2-22-12

Contractor

Authorized Agent

840 S Fairfax Ave



Permit #:

11016 - 10000 - 20201

Plan Check #: B11LA11193

Printed: 03/08/12 11:20 AM

Event Code:

Bldg-Alter/Repair  
Commercial  
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: 03/08/2012

L TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 6826		LT B	1	M B 86-82/84	132B177 273	5086 - 008 - 012

**3. PARCEL INFORMATION**

Area Planning Commission - Central  
LADBS Branch Office - LA  
Council District - 4  
Certified Neighborhood Council - Mid City West  
Community Plan Area - Wilshire

Census Tract - 2163.00  
District Map - 132B177  
Energy Zone - 9  
Fire District - 2  
Lot Cut Date - 09/10/1940

Methane Hazard Site - Methane Zone  
Near Source Zone Distance - 2.6  
Thomas Brothers Map Grid - 633-B3

ZONES(S): C2-1-O

**4. DOCUMENTS**

ZA - ZA-1998-962-PAB CPC - CPC-1995-148-GPC  
ORD - ORD-165331-SA2452  
ORD - ORD-171044-SA170  
CPC - CPC-1986-823-GPC

**5. CHECKLIST ITEMS**

Std. Work Descr - Seismic Gas Shut Off Valve

**6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

Owner(s):

Tk And Mk Llc

840 Fairfax Ave

LOS ANGELES CA 90036

Tenant:

Applicant: (Relationship: Agent for Owner)

Alfredo Quesada -

4046 Huron Ave

CULVER CITY, CA

(310) 339-4540

**7. EXISTING USE**

(17) Restaurant

**PROPOSED USE****8. DESCRIPTION OF WORK**

335 Sq ft. ADDITION TO AN EXISTING TWO STORY RESTAURANT, PER ORDER  
TO COMPLY, FROM HEALTH DEPARTMENT TO ENCLOSE WALK IN COOLER  
AND STORAGE.

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

BLDG. PC By: Ricardo Tres

DAS PC By: Ronald Allen

OK for Cashier: Ricardo Tres

Coord. OK:

Signature:

Date:

For inspection requests, call toll-free (888) LA4BUILD (524-2845).  
Outside LA County, call (213) 482-0000 or request inspections via  
[www.ladbs.org](http://www.ladbs.org). To speak to a Call Center agent, call 311 or  
(866) 4LACITY (432-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 11620201

**11. PROJECT VALUATION & FEE INFORMATION** Final Fee Period

Permit Valuation: \$52,079	PC Valuation: \$0
FINAL TOTAL Bldg-Alter/Repair	835.43 School District Commercial Area
Permit Fee Subtotal Bldg-Alter/Re	547.31 CA Bldg Std Commission Surchar
Handicapped Access	Permit Issuing Fee
Plan Check Subtotal Bldg-Alter/Rt	0.00
Off-hour Plan Check	0.00
Plan Maintenance	10.95
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	10.94
O.S. Surcharge	11.38
Sys. Surcharge	34.15
Planning Surcharge	33.50
Planning Surcharge Misc Fee	10.00
Planning Gen Plan Maint Surchar	16.75

Sewer Cap ID:

Total Bond(s) Due:

**12. ATTACHMENTS**

D.A. Hardship Exemption  
Plot Plan



\* P 1 1 0 1 6 1 0 0 0 0 2 0 2 0 1 F N \*

(P) Floor Area (ZC): +213 Sqft / 4485 Sqft  
 (P) Height (BC): 0 Feet / Feet  
 (P) Height (ZC): 0 Feet / Feet  
 (P) Length: 0 Feet / Feet  
 (P) Stories: 0 Stories / Stories  
 (P) Width: 0 Feet / Feet  
 (P) B Occ. Group: +213 Sqft / 4485 Sqft  
 (P) S2 Occ. Group: +122 Sqft / 122 Sqft  
 (P) B Occ. Load: +2 Max Occ. / 44 Max Occ.  
 (P) S2 Occ. Load: +1 Max Occ. / 1 Max Occ.

(P) Parking Req'd for Bldg (Auto+Bicycle): +2 Stalls / 23  
 (P) Provided Compact for Bldg: +9 Stalls / 9 Stalls  
 (P) Provided Disabled for Bldg: +1 Stalls / 1 Stalls  
 (P) Provided Standard for Bldg: +13 Stalls / 13 Stalls  
 (P) Type V-A Construction

## 14. APPLICATION COMMENTS:

\*\* Approved Seismic Gas Shut-Off Valve may be required. \*\* Modification to allow simplified methane mitigation method for small additions granted and on file with the Department.

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) Shaddick Construction	126 1/2 North Flores Street,	Los Angeles, CA 90048	B	891974
(E) Pirbadian, Amir	5435 Balboa Blvd 212,	Encino, CA 91436		C72413

**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** License No.: **891974** Contractor: **SHADDICK CONSTRUCTION**

## 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: **State Comp. Ins. Fund** Policy Number: **713-0028966**

- ☐ 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](http://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](http://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: **X LAMU SHADDICK**

Sign: **X**

Date: **X 2/9/12**

☒

Contractor

☐

Authorized Agent

**Bldg-Alter/Repair  
Commercial  
Plan Check**

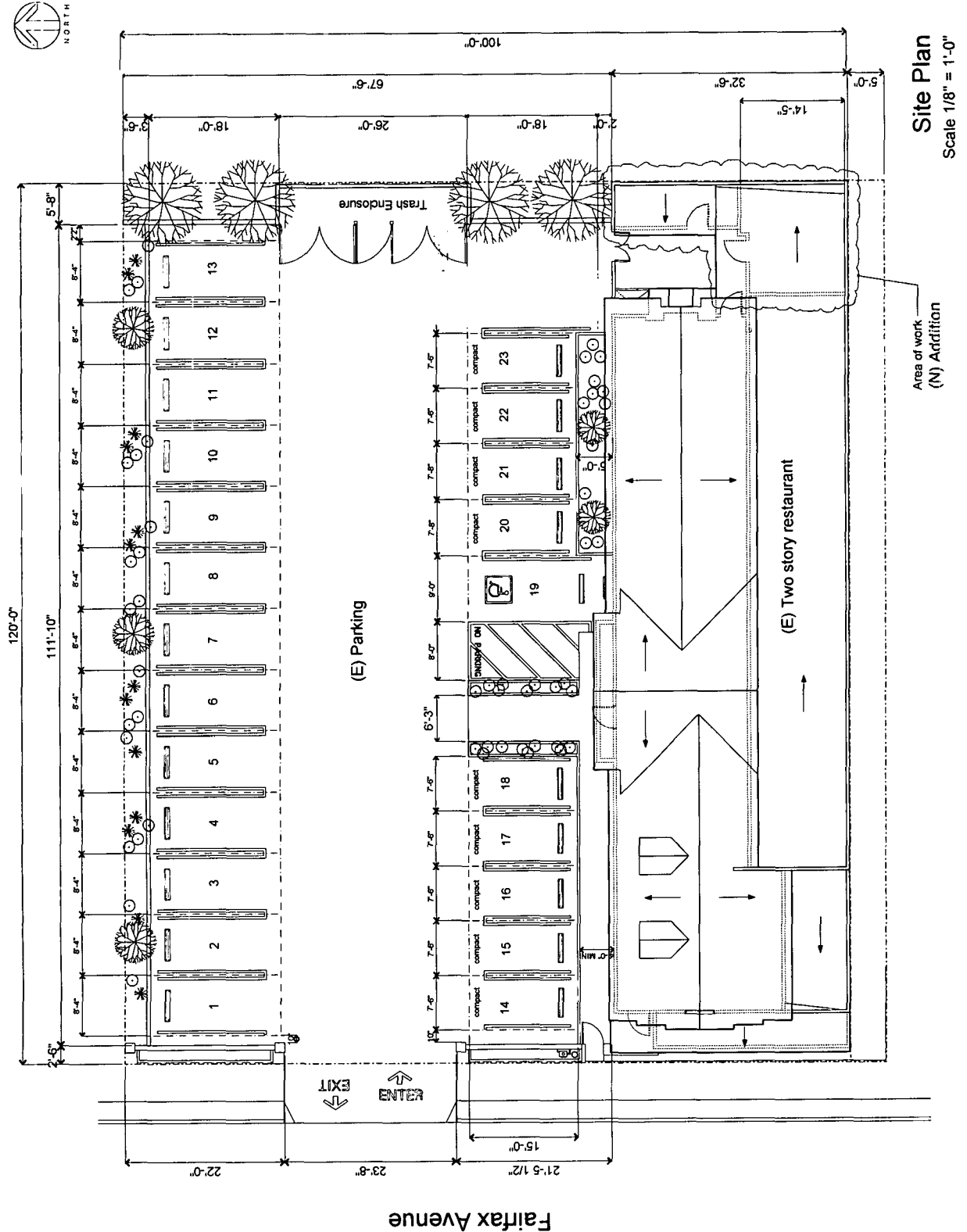
City of Los Angeles - Department of Building and Safety

Plan Check #: B11LA11193FO

Initiating Office: METRO

Printed on: 02/23/12 09:10:59

# PLOT PLAN ATTACHMENT



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



**Application for Unreasonable Hardship to Disabled Access Requirements (Form A)**  
(For Existing Buildings Where Cost of Construction does not exceed \$132,536.28 (rev. 1-2011) Sec. 1134B.2.1 Exc. 1)

Project Address: <b>840 S. FAIRFAX AVE</b>	Plan Check # <b>B111A-11193</b>
Project Description:	Total Construction Cost (project valuation) <b>\$ 52,079.00</b>

It is requested that the above project be granted an exemption from the requirements of the State of California Title 24, Accessibility Regulations, as specifically listed below. The specific accessibility features that create a hardship may be exempted but not all of them.  
The area of alteration itself may not be exempted.

Access Features item Provide description below	Does this feature meet latest edition of Title 24?	If not, is this feature going to be made accessible as part of this permit?	If so, cost of making feature accessible? (Documentation may be required)
1. Path of travel to entrance	<u>NO</u>	<u>YES</u>	\$ <u>8,700.00</u>
2. Entrance to Building	<u>NO</u>	<u>YES</u>	\$ <u>1,800.00</u>
3. Path of travel within building / facility to area remodel	<u>90% YES</u>	<u>SAME</u>	\$ <u>—</u>
4. Elevator	<u>N/A</u>	<u>N/A</u>	\$ <u>—</u>
5. Restrooms	<u>NO</u>	<u>NO</u>	\$ <u>—</u>
6. Public telephones if provided	<u>N/A</u>	<u>N/A</u>	\$ <u>—</u>
7. Drinking fountains if provided	<u>N/A</u>	<u>N/A</u>	\$ <u>—</u>
8. Other (parking, etc.)	<u>NO</u>	<u>YES</u>	\$ <u>950.00</u>
Total Cost of access features provided (A) .....			\$ <u>11,450.00</u>
Total cost of construction (B) .....			\$ <u>52,079.00</u>
(A + B) x 100% (20% minimum expenditure is required) .....			<u>21.99 %</u>
Has the same tenant performed work in the same tenant space, within the last three years?			<u>NO</u>
Description of access features to be provided <u>PARKING, NEW ACCESS PATH OF TRAVEL FROM PUBLIC WAY TO BUILDING &amp; NEW ENTRY DOOR.</u>			

**Applicant Information**

I certify that the above noted information is true and correct.

Name (print) ALFREDO PUEGADA  
Firm Address 4046 HURON AVE  
CULVER CITY 90232

Signature [Signature]  
Position AGENT FOR OWNER

**FOR DEPARTMENT USE ONLY** R. Tres

Approved by Shine Lin

Denied by \_\_\_\_\_

Title Office Eng Tech I Date 2/28/12

Title \_\_\_\_\_ Date \_\_\_\_\_





**PERMIT DETAIL**

PERMIT NUMBER <b>11016-10000-20201</b>	PERMIT ADDRESS <b>840 S Fairfax Ave</b>	PERMIT DESCRIPTION <b>335 Sq ft. ADDITION TO AN EXISTING TWO STORY RESTAURANT, PER ORDER TO COMPLY, FROM HEALTH DEPARTMENT TO ENCLOSE WALK IN COOLER AND STORAGE.</b>	STATUS - DATE - BY <b>CofO Issued - 06/16/2012 MICHAEL E MARTIN</b>
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**PARCEL INFORMATION**

Area Planning Commission: Central	Census Tract: 2163.00	Certified Neighborhood Council: Mid City West
Community Plan Area: Wilshire	Council District: 4	District Map: 132B177
Energy Zone: 9	Fire District: 2	LADBS Branch Office: LA
Lot Cut Date: 09/10/1940	Methane Hazard Site: Methane Zone	Near Source Zone Distance: 2.6
Thomas Brothers Map Grid: 633-B3	Zone: C2-1-O	

**PARCEL DOCUMENT**

City Planning Cases (CPC) CPC-1986-823-GPC	City Planning Cases (CPC) CPC-1995-148-GPC	Ordinance (ORD) ORD-165331-SA2452
Ordinance (ORD) ORD-171044-SA170	Zoning Administrator's Case (ZA) ZA-1998-962-PAB	

**CHECKLIST ITEMS**

Attachment - D.A. Hardship Exemption	Attachment - Plot Plan	Std. Work Descr - Seismic Gas Shut Off Valve
--------------------------------------	------------------------	--

**PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

<b><u>OWNER(S)</u></b>			
<b>Tk And Mk Llc</b>	<b>840 Fairfax Ave</b>	<b>LOS ANGELES CA 90036</b>	
<b><u>TENANT</u></b>			
<b><u>APPLICANT</u></b>			
Relationship: Agent for Owner			
<b>Alfredo Quesada-</b>	<b>4046 Huron Ave</b>	<b>CULVER CITY, CA</b>	<b>(310) 339-4540</b>

**BUILDING RELOCATED FROM:****(C)ONTRACTOR, (A)RCHITECT & (E)NGINEER INFORMATION**

<u>NAME</u>	<u>ADDRESS</u>		<u>CLASS</u>	<u>LICENSE #</u>	<u>PHONE #</u>
(C) Shaddick Construction	126 1/2 North Flores Street,	Los Angeles, CA 90048	B	891974	
(E) Pirbadian, Amir	5435 Balboa Blvd 212,	Encino, CA 91436	NA	C72413	

**SITE IDENTIFICATION-ALL**

**ADDRESS: 840 S FAIRFAX AVE 90036**

**LEGAL DESCRIPTION-ALL**

<u>TRACT</u>	<u>BLOCK</u>	<u>LOT(s)</u>	<u>ARB</u>	<u>CO.MAP REF #</u>	<u>PARCEL PIN</u>	<u>APN</u>
TR 6826		LT B	1	M B 86-82/84	132B177 273	5086-008-012

# CITY OF LOS ANGELES CALIFORNIA



ANTONIO R. VILLARAIGOSA  
MAYOR

## CERTIFICATE OF OCCUPANCY

**OWNER** TK AND MK LLC

**840 S FAIRFAX AVE  
LOS ANGELES CA**

**90036**

No building or structure or portion thereof and no trailer park or portion thereof shall be used or occupied until a Certificate of Occupancy has been issued thereof

<b>CERTIFICATE:</b>	<b>Issued-Valid</b>	<b>Section</b>
<b>BY:</b>	<b>MICHAEL E MARTIN</b>	<b>DATE:</b> <b>06/16/2012</b>

**SITE IDENTIFICATION**

**ADDRESS: 840 S FAIRFAX AVE 90036**

**LEGAL DESCRIPTION**

<u>TRACT</u>	<u>BLOCK</u>	<u>LOT(s)</u>	<u>ARB</u>	<u>CO. MAP REF #</u>	<u>PARCEL PIN</u>	<u>APN</u>
TR 6826		LT B	1	M B 86-82/84	132B177 273	5086-008-012

This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of building described below and located at the above address(es) complies with the applicable construction requirements (Chapter 9) and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use and occupancy group in which it is classified and is subject to any affidavits or building and zoning code modifications whether listed or

**COMMENT 335 Sq Ft. ADDITION TO AN EXISTING TWO STORY RESTAURANT TO ENCLOSE WALK IN COOLER AND STORAGE. S-2 OCC.**

<u>USE</u>	<u>PRIMARY</u>	<u>OTHER</u>
	Restaurant	(-) None

**PERMITS**

11016-10000-20201 |

**STRUCTURAL INVENTORY**

ITEM DESCRIPTION	CHANGED	TOTAL
Stories	0 Stories	
Length	0 Feet	
Width	0 Feet	
Height (BC)	0 Feet	
Height (ZC)	0 Feet	
Floor Area (ZC)	213 Sqft	4485 Sqft
Type V-A Construction		
B Occ. Group	213 Sqft	4485 Sqft
S2 Occ. Group	122 Sqft	122 Sqft
B Occ. Load	2 Max Occ.	44 Max Occ.
S2 Occ. Load	1 Max Occ.	1 Max Occ.
Parking Req'd for Bldg (Auto+Bicycle)	2 Stalls	23 Stalls
Provided Compact for Bldg	9 Stalls	9 Stalls
Provided Disabled for Bldg	1 Stalls	1 Stalls
Provided Standard for Bldg	13 Stalls	13 Stalls



**APPROVAL**

<b>CERTIFICATE NUMBER</b>	<b>101245</b>
<b>BRANCH OFFICE:</b>	<b>LA</b>
<b>COUNCIL DISTRICT:</b>	<b>4</b>
<b>BUREAU:</b>	<b>INSPECTN</b>
<b>DIVISION:</b>	<b>BLDGINSF</b>
<b>STATUS:</b>	<b>CofO Issued</b>
<b>STATUS BY:</b>	<b>MICHAEL E MARTIN</b>
<b>STATUS DATE:</b>	<b>06/16/2012</b>

*Michael E. Martin*

**APPROVED BY:** MICHAEL E MARTIN  
**EXPIRATION DATE:**

**PERMIT DETAIL**

PERMIT NUMBER <b>11016-10000-20201</b>	PERMIT ADDRESS <b>840 S Fairfax Ave</b>	PERMIT DESCRIPTION <b>335 Sq ft. ADDITION TO AN EXISTING TWO STORY RESTAURANT, PER ORDER TO COMPLY, FROM HEALTH DEPARTMENT TO ENCLOSE WALK IN COOLER AND STORAGE.</b>	STATUS - DATE - BY <b>CofO Issued - 06/16/2012 MICHAEL E MARTIN</b>
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**PARCEL INFORMATION**

Area Planning Commission: Central	Census Tract: 2163.00	Certified Neighborhood Council: Mid City West
Community Plan Area: Wilshire	Council District: 4	District Map: 132B177
Energy Zone: 9	Fire District: 2	LADBS Branch Office: LA
Lot Cut Date: 09/10/1940	Methane Hazard Site: Methane Zone	Near Source Zone Distance: 2.6
Thomas Brothers Map Grid: 633-B3	Zone: C2-1-O	

**PARCEL DOCUMENT**

City Planning Cases (CPC) CPC-1986-823-GPC	City Planning Cases (CPC) CPC-1995-148-GPC	Ordinance (ORD) ORD-165331-SA2452
Ordinance (ORD) ORD-171044-SA170	Zoning Administrator's Case (ZA) ZA-1998-962-PAB	

**CHECKLIST ITEMS**

Attachment - D.A. Hardship Exemption	Attachment - Plot Plan	Std. Work Descr - Seismic Gas Shut Off Valve
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**PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

<b><u>OWNER(S)</u></b>			
<b>Tk And Mk Llc</b>	<b>840 Fairfax Ave</b>	<b>LOS ANGELES CA 90036</b>	
<b><u>TENANT</u></b>			
<b><u>APPLICANT</u></b>			
Relationship: Agent for Owner			
<b>Alfredo Quesada-</b>	<b>4046 Huron Ave</b>	<b>CULVER CITY, CA</b>	<b>(310) 339-4540</b>

**BUILDING RELOCATED FROM:****(C)ONTRACTOR, (A)RCHITECT & (E)NGINEER INFORMATION**

<u>NAME</u>	<u>ADDRESS</u>		<u>CLASS</u>	<u>LICENSE #</u>	<u>PHONE #</u>
(C) Shaddick Construction	126 1/2 North Flores Street,	Los Angeles, CA 90048	B	891974	
(E) Pirbadian, Amir	5435 Balboa Blvd 212,	Encino, CA 91436	NA	C72413	

**SITE IDENTIFICATION-ALL**

**ADDRESS: 840 S FAIRFAX AVE 90036**

**LEGAL DESCRIPTION-ALL**

<u>TRACT</u>	<u>BLOCK</u>	<u>LOT(s)</u>	<u>ARB</u>	<u>CO.MAP REF #</u>	<u>PARCEL PIN</u>	<u>APN</u>
TR 6826		LT B	1	M B 86-82/84	132B177 273	5086-008-012

## Appendix E

### **DPR Forms**



State of California ☐ The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 6Z

Other  
Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 15 \*Resource Name or #: (Assigned by recorder) 840 S. Fairfax Avenue

P1. Other Identifier: Tom Bergin's, Old Horseshoe Tavern and Kennel Club

\*P2. Location: ☐ Not for Publication ☒ Unrestricted

- \*a. County Los Angeles and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)  
\*b. USGS 7.5' Quad \_\_\_\_\_ Date \_\_\_\_\_ T \_\_\_\_; R \_\_\_\_; \_\_\_\_ of \_\_\_\_ of Sec \_\_\_\_; \_\_\_\_ B.M.  
c. Address 840 S. Fairfax Avenue City Los Angeles Zip 90036  
d. UTM: (Give more than one for large and/or linear resources) Zone \_\_, \_\_\_\_ mE/ \_\_\_\_ mN  
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)  
APN: 5086-008-012

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)  
The subject property, addressed as 840 S. Fairfax Avenue, occupies a single roughly 12,000-square foot parcel along Fairfax Avenue, which sits between San Vicente Boulevard and West 8th Street. Oriented east-west, the subject commercial building occupies roughly one-third of the lot extending from Fairfax Avenue to the eastern extent of the property line. A surface-level parking lot spans the remainder of the parcel. A pedestrian alleyway sits to the southern limit of the parcel, accessible through a metal gate along the sidewalk. Two free-standing pole signs sit toward the western extent of the property line, each with neon signage. The vertical sign reads "Tom Bergin Steaks Chops," while the other is in the shape of a shamrock, and reads "House of Irish Coffee." [See Continuation Sheets]

\*P3b. Resource Attributes: (List attributes and codes) HP6 (1-3 Story Commercial Building)

\*P4. Resources Present:

- ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District  
☐ Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



P5b. Description of Photo: (view, date, accession #) Primary (north) facade and west elevation, view southeast

\*P6. Date Constructed/Age and Source: ☒ Historic ☐

Prehistoric

☐ Both

1920/Los Angeles County Assessor

\*P7. Owner and Address:

FMB Development

5757 Wilshire Boulevard, Suite 448  
Los Angeles, CA 90036

\*P8. Recorded by: (Name, affiliation, and address) \_\_\_\_\_

ESA

626 Wilshire Blvd., Suite 1100  
Los Angeles, CA 90017

\*P9. Date Recorded: \_\_\_\_\_

February 2019

\*P10. Survey Type: (Describe)

Intensive Pedestrian

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")  
ESA, 840 S. Fairfax Avenue, Los Angeles, California: Historic Resource Assessment, February 2019

\*Attachments: ☐ NONE ☐ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record  
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List): \_\_\_\_\_

# BUILDING, STRUCTURE, AND OBJECT RECORD

\*Resource Name or # (Assigned by recorder) 840 S. Fairfax Avenue \*NRHP Status Code 6Z  
Page 2 of 15

B1. Historic Name: Old Horseshoe Tavern and Kennel Club

B2. Common Name: Tom Bergin's

B3. Original Use: Restaurant, Bar B4. Present Use: Restaurant, Bar - closed

\*B5. Architectural Style: Late Tudor Revival, vernacular

\*B6. Construction History: (Construction date, alterations, and date of alterations)

A construction history of the subject property was developed using building permits on file with the City's Building and Safety department, Assessor records, and Sanborn Maps. The first permit on file with the Los Angeles Department of Building and Safety was for a new construction permit issued on December 23, 1947 to Tom Bergin, who was listed as both the owner and contractor. Valued at \$35,000, the building was to be two stories tall, 33 feet by 103 feet, and with plaster, brick, and wood at the exterior. [See Continuation Sheets]

\*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: \_\_\_\_\_ Original Location: \_\_\_\_\_

\*B8. Related Features:

B9a. Architect: \_\_\_\_\_ b. Builder: \_\_\_\_\_

\*B10. Significance: Theme Neighborhood Commercial Development (1880-1980), Restaurants (1990-1980) Area Wilshire

Period of Significance 1949-1973 Property Type 1-3 Story Commercial Applicable Criteria \_\_\_\_\_

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Tom Bergin's namesake business originally began along Wilshire Boulevard in 1936. The subject building at 840 S. Fairfax Avenue was constructed at the current site in 1949. The property has had three subsequent owners since Bergin, and business here was in operation until 2018. The property was reviewed under the two SurveyLA sub-themes associated with the subject property: Restaurants (1880-1980); and Late Tudor Revival (1930-1950). The identified period of significance, 1949-1973, corresponds with the original owner and proprietor, Tom Bergin's period of ownership and operation. As discussed above, the building retains integrity of location, association, feeling, and setting, but does not retain strong integrity for its design, materials or workmanship, three crucial aspects which would allow the property to convey its historical significance as an example of a destination restaurant of the mid-century period.

[See Continuation Sheets]

B11. Additional Resource Attributes: (List attributes and codes) \_\_\_\_\_

\*B12. References:

[See Continuation Sheets]

B13. Remarks:

\*B14. Evaluator: ESA

\*Date of Evaluation: February 2019

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



SOURCE: Open Street Map, 2019.

840 S. Fairfax Avenue, Los Angeles



## CONTINUATION SHEET

Property Name: [   
 Page 3 of 15 ]

**\*P3a. Description (continued):**

Landscaping at the property includes hedges along the sidewalk, and brick planters with shrubbery located both along the sidewalk and on either side of the north main entrance. Hedges and trees in brick planters also line the extent of the eastern property limit, interspersed by a garbage receptacle shed.

The two-story commercial building is overall rectangular in plan, with shallow gabled projections to the north and west. The building features a steeply pitched cross gable roof. The lower portion of the roofline over the one-story southwest corner has a shed roof, while the southern portion of the roof over the kitchen is flat. The north façade and west elevation are both asymmetrical in configuration and display Tudor Revival-style detailing and materials, including washed stucco, vertical and horizontal wood siding, multi-lite windows with small dimensioned lites, and brickwork. Wood decorative detailing also includes trim at the windows and brackets at the gable ends.

**North Elevation (front façade)**

The north elevation of the building is asymmetrical in configuration with a roughly centered two-story overhanging end gable. The end gable features wood siding oriented vertically and horizontally, and an oriel window assembly featuring three multi-lite wood hopper windows. Decorative wood trim and small decorative brackets adorn the assembly. Decorative wood brackets, a more recently constructed single entrance door, and two multi-lite windows with metal security grilles sit below the pronounced gable where a contemporary fabric canopy with metal supports is affixed. The remainder of the second story extends to the right (west) from the northern gable toward Fairfax Avenue. This portion of the roofline features two dormers each with a 3/8-lite casement window. The first floor dining room area extends to the left (east) of the northern gable, featuring six multi-lite windows, with replacement multi-colored glass and metal security grilles.

The west elevation (formerly the building's primary façade) abuts Fairfax Avenue and is asymmetrical in configuration. A one-story shed roof surmounts ground floor brickwork, punctuated by three casement windows with rondel glass, wood trim, and metal security grilles. The original full brick wall terminates at the left of this elevation. A non-original brick pony wall continues here, enclosing a single stepped back wood door, where the former original entrance once was. Decorative woodwork here includes brackets and dentils adorning the door surround and hood. A steeply pitched gable which comprises the second floor rises from the shed roofline at the first floor. This gable features decorative brackets below two shallow stepped overhangs. A casement window with contemporary rondel glass sits centered in the gable, with a metal weathervane sits the ridge.

### *East Elevation*

The gabled portion of the east elevation terminates with a centered brick exterior end chimney. Here, a break in the roofline gives way to a flat roof which extends the length of the building along the entirety of the south elevation. This flat roof extends toward the eastern property line, comprising a more recently modified enclosed service/storage area below, which is accessible through a wood gate

### *South Elevation*

The south elevation's second floor reciprocally features multi-lite dormer windows and a cross gable as present at the north elevation. The majority of the south elevation abuts a pedestrian alleyway which runs along the extent of the southern property line and is not visible from the street (Figure 28). The unarticulated wall is utilitarian in character and void of the mixed materials present at the dominant north facade and west elevation. The roof along the southernmost portion of the building is flat and houses mechanical systems atop.

### **Interior**

The building's interior spaces alternate between decorative, richly ornamented public areas, and more industrial service-oriented areas. The variation in the level of decorative finishes largely corresponds with the building's roofline, whereas steeply pitched cross gables match up with more intimately crafted spaces below, while the flat, unarticulated roofline surmounts a service kitchen, restrooms, office, and employee and storage areas.

### *First Floor*

The tavern's bar space with seating and restrooms is located at the west, a non-original central entry vestibule toward the north, with reconstructed booth seating and a dining room to the east. The contemporary business office and employee areas are toward the center, and a commercial kitchen with back of house and storage areas is oriented in the southeast portion of the building.

The building's main entrance (constructed in 2012) sits in below the overhanging gable at the north elevation. Here, a small contemporary entryway vestibule leads to the dining room at the left, and the main bar area to the right. The tavern/bar area features a large modified U-shaped wood bar, with open shelving and cabinetry toward the center. Built-in booth seating with tables line the eastern wall, with a single exit door at the northeast corner, in the location of the building's original entrance. Contemporary men's and women's restrooms line the bar area's southern wall, which leads to a behind-the-house, employee-only hallway accessed by an unarticulated door to the southeast of the bar area. Decorative elements in this space include original wood paneling along the walls, original exposed bracing with individual cardboard shamrocks painted with the names of former patrons, and shamrock motif stained glass chandeliers wall sconces, dating from around the 1980s. The original flooring in this area is comprised of red brick, which continues into the adjacent booth seating area.

A business office, and male and female employee storage areas and restrooms extend off of this rear hallway, spaces which appear to be largely intact. These spaces feature tile flooring, with plaster and metal paneling at the walls. Further east sits the recently modified industrial kitchen with industrial equipment including stoves, sinks, storage areas, and extant refrigerator connections.

Recently reconstructed additional booth seating stretches to the east of the entryway area in a narrow space that leads to the dining room. Features along either side of the hallway include recently added posts with coat hangers, and small stained glass lanterns with a shamrock motif at the walls which were added around the 1980s. Wood wall paneling, a coved ceiling with a plaster finish, and red bricks at the floor comprise the original materials in this narrow space. Original built-in cabinetry sits adjacent to a single wood door that leads to the building's stairwell. Beyond the stairwell, access to the kitchen is gained through a pair of double doors with single lites.

Two multi-lite paneled doors sit at the eastern end of the seating area, which lead to the dining room space complete with a red brick fireplace surround and wood mantle at the back wall. Here, the vaulted ceiling is exposed with wood rafters, tie beams, and paneling. Wood paneling surrounds the fireplace and lines the perimeter lower portion of the walls, which appears to have been furred out. Textured stucco with false timbering lines the walls above the wood paneling. Diagonal wood boards at the ceiling appear to have been a recent modification. Plaid checkered rolled carpet is present in this room. An additional wood open-cabinetry/bar unit sits in the northwest corner of the dining room area, which was constructed within the recent years.

#### *Partial Second Floor*

The enclosed stairwell located in the seating area leads to the partial second floor, which spans the northwestern portion of the building including the north and west gables. The stairs lead to a newly constructed open area with a new wood bar similar to the bar downstairs with storage above, positioned adjacent to the original oriel window assembly. A newly constructed restroom and lounge room with built-in cabinetry sit beside one another toward the east of the space, each accessible by a single door. The restroom has tile flooring, and the remainder of this area has plaid checkered rolled carpet.

An additional smaller set of stairs leads up to a recently constructed platform/mezzanine space that surmounts a portion of the downstairs bar area below. Here, the vaulted ceiling corresponds with the steeply gabled roof above. Dormer windows with marble sills punctuate the ceiling on either side of this elongated space, with the northern dormer windows original to the building, while the southern windows were recently constructed. A pair of casement windows, recently replaced with rondel glass, sit within the western gable facing Fairfax Avenue.

**\*P5a. Additional Photographs (continued):**



View of west elevation, looking northeast (ESA, 2019)



View of bar in the tavern area, looking south (ESA, 2019)





Rear view of the bar in the tavern area, looking west (ESA, 2019)



View of dining room looking east toward fireplace (ESA, 2019)



Postcard of Tom Bergin's Tavern, c. 1957 (Bison Archives via LA Magazine)

**\*B6. Construction History (continued):**

Originally constructed as a bar and restaurant, the Certificate of Occupancy was issued on March 24, 1949. Interior photos taken shortly after construction completion convey the tavern area and the rear dining room in their early original configuration. The dining room featured vaulted ceilings, exposed wood beams, and wood paneling, with a brick fireplace at the rear of the space). In the tavern area, the U-shaped bar with cabinetry comprised the bulk of the space. The 1951 Sanborn map depicts the building as having one restroom in the southwest corner of the tavern area.

The plot plan associated with the original construction permit indicated that the curb was cut to make the driveway leading to the new parking lot which was to be enclosed by a fence at the north and a wall at the east enclosed.

A postcard from around 1957 depicts the subject property with two neon pole signs, a parking area, and a free-standing brick wall which ran along sidewalk adjacent to Fairfax Avenue. The original location of the primary entrance on Fairfax Avenue had double doors and an awning indicating the name of the establishment. The north side elevation (left) featured a continuous band of windows underneath the stepped gable. A steeply pitched roof had two gabled dormers on the north side. The cladding materials on the gable ends were horizontal wood clapboard with vertical tongue-and-groove below and decorative wood brackets. Contrasting brick was used on the ground floor level. A phone booth sat just outside of the front entrance at this time.

With Tom Bergin's sale of his namesake restaurant in 1973, several modifications took place over the course of the different ownership. Interior modifications here included the addition of booths, different lighting fixtures, and updates to the bar area to include a draught system and



refrigerators. The phone booth was removed, bathrooms updated, and a shower was installed at the upstairs area, then used as an office.<sup>1</sup>

On November 7, 1983, a permit was issued to repair fire damage valued at \$2,000, the location and extent of which is unknown.

A series of modifications followed a subsequent change in ownership in 2011, generally addressing deferred maintenance from the previous 38-year ownership period. Interior modifications from 2011 involved upgrades to existing spaces with changes performed largely in keeping with the existing interior. The central portion of the bar was disassembled, reconfigured, with the outer ring bar top custom fitted with a copper top. The men's and women's restrooms in the bar/tavern area were newly constructed as part of this work. According to then-property owner Warner Ebbink, the work performed at this time was, "...more restoration than renovation, keeping with what was true of Bergin's."<sup>2</sup> He went on to say, "We just replaced and repaired what needed to be replaced and repaired, then distressed them so people won't even know."<sup>3</sup>

Two permits were issued in 2012, the first on February 22<sup>nd</sup> for a reroof, and then on March 8<sup>th</sup> for a 335-square foot addition to the rear of the building in order to comply with the health department to enclose a walk-in cooler and storage. Changes at the kitchen area included an expansion of this space to accommodate a larger kitchen space. A Certificate of Occupancy for this work was issued on June 16<sup>th</sup>. Other work undertaken during this time period included a new access path of travel from the public right-of-way to the subject building, and a new entry door to be installed at the north elevation under the gable. This became the current main entrance to the building. The parking lot was also repaved and a low brick wall between the parking lot and the north elevation was constructed.

This approach to modifying the building was also employed when the subsequent, and current property owner purchased the property in 2013. Current owner, Derek Schreck restored the existing decor, noting that the bar would remain as it always had. At this time, the current owner reconfigured and fully finished the upper floor to create a private lounge/whiskey club called Vestry. Upper floor work also included the construction of a mezzanine level, and new two dormers at the south elevation that mirror those at the north elevation. Construction at this portion of the building spanned from 2011 to 2017. Site work modification included minor changes to the neon signs, a new dumpster enclosure and planters along the east elevation and leading to the newly reconfigured north entrance. An auxiliary wood bar was added into the dining room in 2017.

## **Occupancy and Ownership History**

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<sup>1</sup> "Chronology of Bergin's: Alterations, Configurations, & Locations," 2019.

<sup>2</sup> Gary Baum, "Legendary Hollywood Pub Where Kiefer Sutherland Once Romanced Julia Roberts Gets a Rebirth," *Hollywood Reporter*, May 23, 2012, <https://www.hollywoodreporter.com/news/tom-bergins-fairfax-328666>.

<sup>3</sup> Ibid.

City directories and building permits on file with the City's Building Division, as well as Assessor, U. S. Census, and other records, were reviewed to determine if the subject property has any significant associations with the productive lives of historic personages or businesses. Table 2 below summarizes the occupancy and ownership history of 840 S. Fairfax Avenue.

*Old Horseshoe Tavern and Thoroughbred Club, 6110 Wilshire Boulevard (1936-1948)*

Tom Bergin was born in 1895 to Irish immigrant parents. As an Irish-American, Bergin was "among the country's first naval aviators during World War I." Bergin was an avid horse racing fan, and locally practicing attorney. He opened the business he would operate until his retirement in 1936. Located first at 6100 Wilshire Boulevard, the business was named the Old Horseshoe Tavern and Thoroughbred Club, named after his Boston-area bar (Figure 16). Photographs from the Los Angeles Public Library taken in 1978 suggest that Tom Bergin's bar at the early Wilshire Boulevard location was housed in a Tudor-style building, featuring turrets, brick work, half-timbering, and decorative brackets. At this location, the business consisted of a small, horseshoe shaped bar, 5 booths, and a small kitchen. The tavern then catered largely to theatergoers, as the Circle Theatre was nearby. A matchbook with the former Wilshire Boulevard address reflects that the early iteration of Tom Bergin's business served steaks and chops and served "after theatre specials." The Old Horseshoe Tavern and Kennel Club operated at this early location for roughly 12 years, until Bergin purchased a parcel of land several blocks south and developed the subject property in order to add a restaurant space to his business. As the business had expanded to the point of requiring additional space and facilities to prepare food and serve more patrons, the purchase of land and the erection of a brand new building for expansion was reflective of the success and popularity of Tom Bergin's business at this time. The surrounding portions of the subject block along Fairfax Avenue were undeveloped, and this parcel was one of the first to be sold along this portion of the block.

*Tom Bergin's, 840 South Fairfax Avenue (1948-present)*

Tom Bergin, owner, 1948-1973

The subject building was constructed at 840 South Fairfax Avenue by original owner Tom Bergin between 1948 and 1949. According to the current property owner, "Legend has it they moved the fixtures from the old bar down Fairfax piece by piece." An LAist article suggests that, "Bergin designed the new location so that nearly every single fixture, each booth and even the weather vane from the original bar could be relocated." While the extent of what was relocated is unclear, it does seem that there was an intention to relocate and incorporate several features and items from the Wilshire location into the new restaurant building at Fairfax Avenue. Bergin operated his tavern and restaurant at this location for roughly 24 years before selling the business.

T. K. Vodrey and Mike Mandekic, owners, 1973-2011

In 1973, bar regulars T. K. Vodrey and Mike Mandekic purchased Tom Bergin's Old Horseshoe Tavern. Thompson Kelly "T. K." Vodrey born in Ohio in 1933, was listed as a Junior Grade Lieutenant in the Navy Register of 1961. Michael "Mike" Mandekic was born in Los Angeles in

1938, and played football for the University of Southern California. Mandekic worked in real estate for the majority of his career. Limited additional information was found for either Vodrey or Mandekic.

Owners Vodrey and Mandekic did not intend to change much about the bar, in that “their attitude is reverent and they intend no changes in the hallowed haunt of the Irish.” They announced that they would be serving Irish tradition’s including pot roast and corned beef, which appeared to have been changes to the menu at this time. An interview with a long-time staff member in 2013 suggested that during this period, the business was “more loosely run,” as “...more of a mom-and-pop shop.” According to the current owner, the building was essentially left to deteriorate this 1973 sale and onward.

A 1978 LA Times article suggested that by the late 1970s, hundreds of thousands of drinks had been served at the Fairfax location, then referred to as Tom Bergin’s House of Irish Coffee. Most notably served here were the Irish coffees, particularly during St. Patrick’s Day annual celebrations at the bar, where roughly 5,000 Irish coffees were anticipated to be served in 1987. The holiday would be considered Tom Bergin’s busiest day of the year.

In 1998, half-owner and business manager Mandekic left the business partnership prompting the remaining owner to find a replacement manager to operate Tom Bergin’s. As a result, the business began to lose money, and deferred maintenance continued which allowed for the building systems to gradually fail. The business underwent a few changes as a result of this ownership and management shift, which included modifications to the non-extant restroom, and lunch service including a new seasonal menu in addition to the existing pub fare. After roughly 38 years of ownership, remaining-owner Vodrey offered the business to his family who declined to purchase it.

#### *Warner Ebbink and Brandon Boudet, owners, 2011-2013*

In 2011, restaurateurs Warner Ebbink and executive chef Brandon Boudet purchased the business from Vodrey. Both Boudet and Ebbink are the restaurateurs associated with Dominick’s restaurant in West Hollywood, and Little Dom’s in Los Feliz.

Business partners Ebbink and Boudet closed the restaurant and bar for 11-months to renovate and reconfigure the building. Upon reopening, the menu was remade by chef Boudet. As a result of this menu update, sales slowed at Tom Bergin’s resulting in the business’s closure just 11 months later after failing to attract enough customers. Longtime staff interviewed during this period noted, as a result of the recent change in management, the restaurant was “a little more organized and almost corporate.” In a summer of 2013, just prior to closing down, a Los Angeles Times article profiled the bar’s regular patrons on a Sunday afternoon as “white-haired guys, wearing sweaters and ties even when it was a bit warm, having lunch with their families...” The article also noted the lament of former patrons who were saddened over the closing of Tom Bergin’s.

#### *Derek and Frank Schreck, owners, 2013-present*

In 2013, the building was purchased by son and father, Derek and Frank Schreck. Frank is a gaming attorney and political activist. Current owner/proprietor Derek is an actor who has appeared in the movies *The Mechanic*, and *Stolen*.

The new ownership exhibited a reverence for the bar's associated history. With a fondness for the bar, the decor was restored, and the tavern was to remain as it always was – with Schreck noting that the bar itself was the original bar. Further updates under Schreck's ownership included an upstairs speakeasy lounge with a private bar and whiskey room, modifications which continued through 2017. Despite building upgrades, a kitchen expansion, and the redesign of the menu with local chefs, the business was never profitable and closed in March of 2018. Furthermore, Schreck notes that the frequent closing of Fairfax Avenue during Metro construction cut into revenue, as access to the bar was challenging during closure over the course of many weekends in a row. During this time, patrons and regulars found other places to frequent.

**\*B10. Significance (continued):**

**Conclusion**

As such, the property appears to be ineligible for listing as an HCM under Criterion 1 for its association as a destination restaurant associated with the ownership of Tom Bergin for whom it is named, because the subject property has been substantially altered after the period of significance by subsequent owners and no longer retains its historic appearance from its period of significance.

Furthermore, the subject property is not associated with events that have made a significant contribution to the broad patterns of our nation's history or of California's history or cultural heritage. The subject property is not associated with significant events in the Civil Rights movement, or with LGTBQ history, or with Irish immigrant history, or other social or cultural history in Los Angeles. Other than annual Saint Patrick's Day parties, no notable events occurred at the subject property. Therefore, the subject property does not reflect or exemplify the broad cultural, economic or social history of the nation, State or community under National Register of Historic Places Criterion A or the California Register of Historic Places Criterion 1, or LAHCM Criterion 1.

The original owner and operator of the subject business and building, Tom Bergin, appeared to have been a lively fixture in his namesake bar during his period of ownership. Bergin relocated his business to a custom-designed restaurant, operating it until his retirement in 1973. However, Bergin does not appear to have made significant contributions to local, State, or national history through his association with the subject property. Therefore, 840 S. Fairfax Avenue does not appear to be associated with significant personages or events as is required under LAHCM Criterion 2.

While the property has a few select character-defining features that would vaguely reference the style, it is lacking sufficient character-defining features to fully embody the Late Tudor Revival Style. The configuration of the horizontal and vertical siding, the unarticulated entryway, and curious organization of the stepped gables allow for the building to read as a vernacular property that vaguely references certain elements from a particular style. Applied here in a more simplified manner, the commercial property is not reflective of a significant example of the Late Tudor Revival style in Los Angeles. The property at 840 S. Fairfax Avenue does not meet the significance requirements under the LAHCM Criterion for its architectural design. The property does not meet the significance requirements under the National Register of Historic Places Criterion C or the California Register of Historic Places Criterion 3.

The subject property does not appear to yield significant information that would expand our current knowledge or theories of design, methods of construction, operation, or other information that is not already known about the period in which they were constructed, their method of construction, or their design. Therefore 840 S. Fairfax Avenue does not meet the significance requirements under the National Register of Historic Places Criterion D or the California Register of Historic Places Criterion 4.

**\*B12. References (continued):**

Ancestry.com. U.S. Census, California Voter Registration, California Death Index, City Directory, and Street Address Directory records.

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# **EXHIBIT C**

Cultural Heritage Commission  
Attn: Etta Armstrong, Commission, Executive Assistant I  
City of Los Angeles  
200 N. Spring Street Room 1010, City  
Hall Los Angeles, CA 90012

Re: CHC-2018-5803-HCM

Dear President Barron and Members of the Cultural Heritage Commission:

I have been retained by the owner of 840 S. Fairfax Avenue (the "Property") to provide my independent analysis and input on whether or not the Property meets the criteria for Historic-Cultural Monument ("HCM") designation under the Los Angeles Administrative Code ("LAAC"). As the Commission knows, I have 19 years of experience preparing HCM nominations, Mills Act Historical Property applications, and advising architects and property owners on national, state, and local eligibility standards for historic structures. Based on my review of the Property, the associated HCM nomination materials, and the analysis set forth below, it is my opinion that the building/associated business entity do not qualify as an HCM under any of the LAMC criteria. It is this historian's recommendation, therefore, that the Commission recommend against the designation of 840 S. Fairfax Avenue.

### **The HCM Criteria**

Pursuant to LAAC Section 22.171.10, 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, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age. This historian, therefore, agrees with all points set forth by the City finding against 840 S. Fairfax Avenue becoming a Historic-Cultural Monument and would add a no finding to the Cultural History of the potential HCM. In addition, this historian would like to point out some other relevant facts to be considered.

### **Criteria 1: The Property does not reflect the broad cultural, economic, or social history of the nation, state or community.**

This HCM nomination exhibits several shortcomings: The nominators looked at the general sentimentality of the enterprise rather than the evolution and devolution of the actual businesses which operated at the Property throughout its history. The businesses that have been operating on the property since the 70's were all Irish Pub style establishments. These businesses have almost nothing in common with the higher end "steakhouse" restaurant and tavern opened by the original proprietor in 1936, Tom Bergin. The nominator fails to acknowledge that these two business entities share nothing more than a surname, and that the recent businesses have almost nothing to do with the original owner and certainly nothing to do with his original business concept.

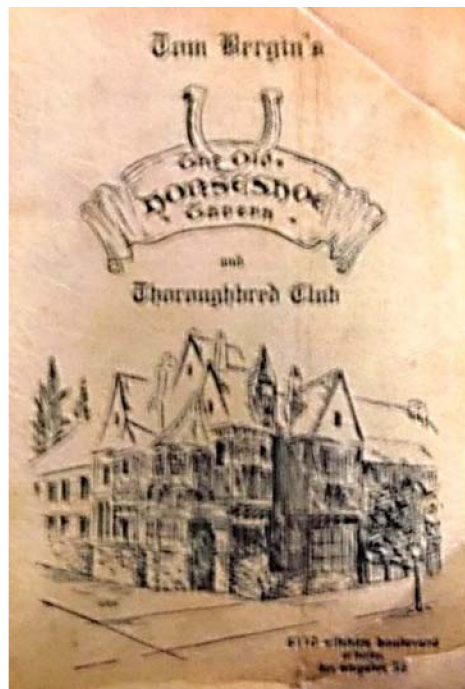
Tom Bergin survived WWI as a fighter pilot. He returned to Boston, studied law, because an attorney and journeyed to Los Angeles, the dream capital of the USA. He practiced law but had a desire which he realized by opening a tavern along with a steak, chop and seafood house known as the Old Horseshoe Tavern and Kennel Club at 6110 Wilshire in 1936 following the example of his ancestors in the Haymarket in Boston, MA. The only Irish feature of the establishment was the owner's surname: Bergin.

Prohibition ended in 1933. Old Horseshoe Tavern and Kennel Club opened in 1936. Logic tells us that many liquor licenses were issued in the years between December 1933 and the opening of Bergin's establishment in 1936. Sapphos lays out numbers in her rebuttal. Liquor licenses were granted before Prohibition with some still in effect. The "King Edward Bar" sold liquor in bottles and liquor from the bar as early as 1908 at the 127 East 5th Street address. [During Prohibition "King Edward" went underground as a speak easy with a piano repair shop in the former location, above it, serviced by the City's tunnels and with the Mayor's blessing.] The "King Edward Grill" may have been the first to get a liquor license after prohibition in 1933 - they were either first or second with Golden Gopher according to what we know now. [Miki Jackson, for AIDS Healthcare Foundation, owner of King Eddy's]. Both establishments still operate as bars and are licensed to sell packaged liquor. This information puts to rest the myth that the Bergin establishment had the second oldest liquor license.

Photographs of details of the original Old Horseshoe Tavern and Kennel Club at 6110 Wilshire were located at the Los Angeles Public Library in Tessa: Digital and Photo Collections and are displayed below. Please note the building pre-dated the Bergin enterprise, thus was not created for it.




The cover of the original menu, displaying a sketch of the Old Horseshoe Tavern and Kennel Club, where it is referred to as the Olde Horseshoe Tavern and Thoroughbred Club. [Source: Bergin Archive]



The Old Horseshoe Tavern and Thoroughbred Club is further reinforced visually by the china chosen for the establishment, pieces of which are exhibited following [Source: Bergin Archive]:

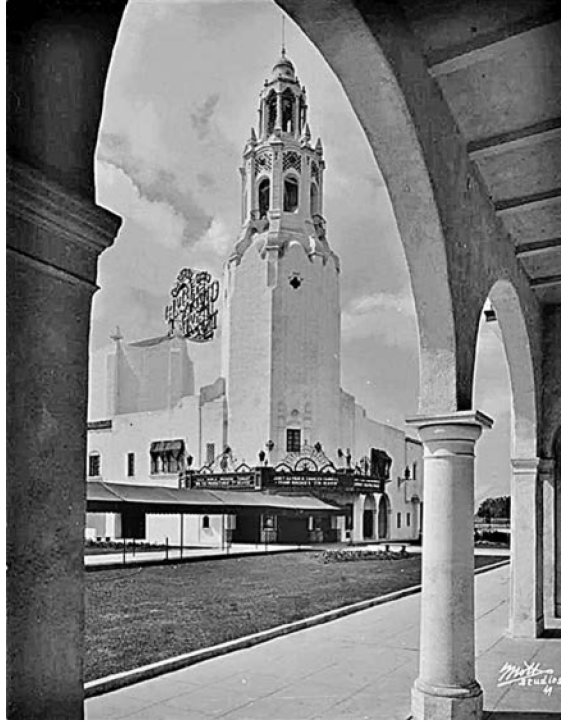


A menu for an event showing 1936 prices and menu items follows. The menu is primarily Kansas City steaks, chops and seafood accompanied by potatoes and sandwiches of that ilk with additional sides separately available. [Source: Bergin Archive]

Our 1936 prices		
The Old Horseshoe Tavern and Kennel Club		
6110 WILSHIRE BOULEVARD		
THOMAS M. BERGIN Master of the Tavern	MENU	JOSEPH VIZVARY Maître d'Hotel
<b>APPETIZERS</b> Tomato Juice .15 Sauer Kraut Juice .15 Sliced Smoked Salmon .15 Imported Sardines (box) .50 Fillet of Anchovies, Canape .40 Imp. Volga Beluga Caviar Canape .90 Imported Volga Beluga Caviar per portion 1.25 Assorted Hors d'Oeuvres 1.00 Crabmeat Cocktail .50 Lobster Cocktail .50 Louisiana Shrimp Cocktail .50 Celery .35 Olives .25  <b>SOUPS</b> French Onion, Au Gratin .30 Cream of Tomato .25 Consomme en Tasse .25  <b>FISH</b> Eastern Oyster Stew .50 Eastern Oyster Stew Half and Half .60 Fried Oysters .75 Broiled Lobster (half) .75 Broiled Lobster (whole) 1.25 Lobster a la Newburgh 1.25  <b>SALADS</b> Chef Salad Bowl .30 Chef Salad Bowl, for Two .50 Hearts of Lettuce .30 Lettuce and Tomato .30	<b>Chef's Special Plate 65c</b>  <b>Prime Ribs of Kansas City Beef au jus .75</b>  <b>STEAKS</b> Special Horseshoe Tavern Club .75 New York Cut .15 New York Cut, for Two 2.20 New York Cut, for Three 3.25 New York Cut, for Four 4.50 Tenderloin 1.15 Tenderloin, for Two 2.20 T-Bone 1.40 T-Bone, for Two 2.70 Porterhouse 1.50 Minute Sirloin .90 Baby Lamb Chops .75 English Mutton Chops .90 We serve Hash Brown or French Fried Potatoes with all our Steaks and Chops	<b>VEGETABLES</b> Fresh Mushrooms on Toast 1.00 Fresh Peas .30 Asparagus Tips .30 Spinach .30 Potatoes, any style .25  <b>SANDWICHES</b> Steak .50 Ground Tenderloin .30 Ham and Egg .30 Bacon and Egg .30 Imported Swiss Cheese .30 Toasted Cheese .30 Monte Cristo .60 Roast Beef .30 Ham .25 Welsh Rarebit .50 Golden Buck .75  <b>EGGS</b> Ham or Bacon and Eggs .50 Eggs Yvonne .60 Eggs Florentine .60  <b>DESSERTS</b> Assorted Pies, per cut .15 Chapman's Ice Cream au Petit Four .25  <b>CHEESE</b> Roquefort .35 Gammabert .35 Imported Swiss .30  <b>BEVERAGES</b> Coffee .10 Milk .10 Tea .15
All Our Steaks and Chops Are Charcoal Broiled. All Our Meats Are The Finest Kansas City Beef.		

The Carthay Circle Theatre opened at 6316 San Vicente Boulevard, May 18, 1926, with Cecil B. DeMille's Pictures "The Volga Boatman". Bergin's menu carried a section titled "After Theatre Suggestions" for the patrons of the Carthay Circle Theatre, scene of many premieres as well as being a handsome neighborhood asset. *Please note: NO Irish coffee was served!* While this would have been the menu item for the theatre crowd the drink had not yet been created in Ireland, to be exported to the US in its many, many themes and variations. The theatre tie-in helped to increase business and to build a steady clientele. Carthay Circle Theatre closed in 1969.





Carthay Circle Theatre

Source: <https://www.findingwalt.com/carthay-circle-theater/>

After Theatre Suggestions from one leaf of the Old Horseshoe Tavern and Thoroughbred Club menu of the 1940s - 1950s. [Source: Bergin Archive]

<i>After Theatre Suggestions</i>	
chicken a la king en casserole . . . . .	1.75
welsh rarebit . . . . .	1.50
golden buck . . . . .	1.75
sirloin steak a la minute	
bordelaise sauce with vegetables and potatoes . . . . .	1.75
home baked ham and potato salad . . . . .	1.75
cold sliced chicken and potato salad . . . . .	2.00
chicken salad . . . . .	1.75
club house sandwich . . . . .	1.25
steak a la tartar, garnished (tenderloin) . . . . .	1.50
ground tenderloin (our own) . . . . .	.90
<b>omelettes and eggs</b>	
eggs vienna . . . . .	1.50
ham or bacon and eggs . . . . .	1.10
jelly omelette . . . . .	.90
ham or bacon or cheese omelette . . . . .	.90
<b>sandwiches</b>	
filet mignon steak plate—hashed brown potatoes . . . . .	1.50
new york sirloin steak plate—	
hashed brown or french fried potatoes . . . . .	1.50
ground tenderloin hamburger, garnished . . . . .	.65
ham and egg . . . . .	.45
bacon and egg . . . . .	.45
fried ham and toasted cheese . . . . .	.50
home baked ham . . . . .	.45
toasted cheese . . . . .	.35
bacon and tomato . . . . .	.40
american cheese . . . . .	.30
cold sliced chicken . . . . .	.75
<b>desserts</b>	
Roquefort cheese . . . . .	.45
Camembert cheese . . . . .	.45
<b>drinks</b>	
coffee . . . . .	.10
hot tea . . . . .	.15
iced tea . . . . .	.20
hot chocolate . . . . .	.30
tomato juice . . . . .	.20
milk . . . . .	.15
coca cola . . . . .	.15
iced coffee . . . . .	.15
we reserve the right to refuse service	
not responsible for lost articles	

The entities on Gilmore Island were also a source of clients for the Old Horseshoe Tavern. Located to the north at Fairfax Ave and Beverly Blvd., the sports facilities – Gilmore Stadium at front in photograph, below, and Gilmore Field, at rear in photograph, below, which hosted a wide variety of sporting events and team practices brought in the patrons for Bergin, for they were located in the area of Fairfax Ave. & Beverly Blvd. [Source: LAPL]



The first leaf of the second leaf of the menu shown above, which appears following, would more appeal to the sports types.

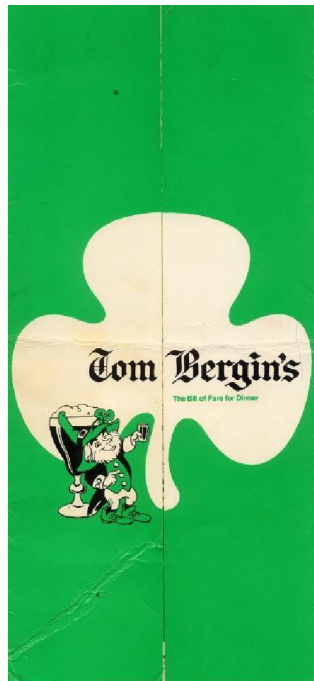
The Old Horseshoe Tavern		
special de luxe dinner		
choice of puree of tomato or consommé		
or		
our own original chef's salad		
new york cut or fillet mignon steak . . . . .	2.00	
grilled french lamb chops . . . . .	2.00	
english mutton chop . . . . .	2.00	
vegetables in season		
hash brown or french fried potatoes		
coffee tea or milk		
a la carte — from our charcoal broiler		
new york cut sirloin, maître d'hôtel . . . . .	1.50	
fillet mignon, garni . . . . .	1.50	
horseshoe special steak, vegetable . . . . .	1.65	
two thick french lamb chops . . . . .	1.50	
horseshoe english mutton chop . . . . .	1.50	
virginia tender ham steak . . . . .	1.15	
large steaks		
thick kansas city sirloin, maître d'hôtel . . . . .	2.00	
large choice eastern beef tenderloin . . . . .	2.00	
new york extra cut, for two . . . . .	4.00	
eastern beef tenderloin, extra good, for two . . . . .	4.00	
we serve hash brown or french fried potatoes with all our steaks and chops		
onions		
french fried . . . . .	.50	grilled . . . . . .50
potatoes		
hash brown . . . . .	.25	baked potato . . . . . .20
lyonnaise . . . . .	.25	au gratin . . . . . .10
french fried . . . . .	.25	au gratin d'olive . . . . . .25
vegetables		
stewed corn . . . . .	.25	spinach . . . . . .25
green peas . . . . .	.25	stewed tomatoes . . . . . .25
soups		
onion soup au gratin . . . . .	.50	cream of mushroom . . . . . .65
cream of tomato . . . . .	.25	consommé . . . . . .25
salads		
special chef salad (lettuce, tomatoes, cheese, ham) for one . . . . .	.65	
head lettuce, for one . . . . .	.15	chilled sliced tomatoes . . . . . .30
green salad (local french dressing) for one . . . . .	.65	
free parking in rear		

Citing the sociologists' "Third Place" theory in relation to the original iteration of Bergin's enterprise or of the later iterations of the Irish bar is a major travesty. Had it been cited for Molly Malone's—an Irish pub just a few blocks to the north on Fairfax Avenue where everyone comes together for lunch and a beer, after-work camaraderie, and live musical performances this historian would have thought it proper. However, beginning with the Old Horseshoe Tavern and Kennel Club citing the "Third Place" is a travesty. The business began as a gentleman's tavern, Old Horseshoe Tavern, with food for fellow thoroughbred horse racing fans, The Kennel Club. The food service operation originally served a menu that was on the French side -- *and nothing on it was Irish*. It was steaks and chops, seafood, a few vegetables available as sides and sandwiches of the same ilk.

Bergin was so successful that he was invited to provide the first restaurant for the newly opening Del Mar Thoroughbred Club [racetrack] in 1937 by Bing Crosby and other Hollywood players who were responsible for the racetrack. Bergin and Bing Crosby were racing friends before this affiliation. Bergin ran the racetrack restaurant until 1942 when the track temporarily closed due to WWII. At the same time Bergin decided to leave his practice of law behind to concentrate on the Old Horseshoe Tavern and Thoroughbred Club (to reflect the horseracing track concept on Wilshire). Because of its marketing focus it does not strike one as a casual neighborhood place where everyone welcomed anyone who waked through the front door.

When Bergin moved to Fairfax in late 1949 the name of the business did not change nor did it's focus. It remained a gentlemen's tavern to which you could take your wife or female companion for a steak and chop house meal with drinks—*although Irish coffee had not yet made it's debut in America*. The clientele remained somewhat upper crust with Hollywood stars thrown in, *just as they were in any upscale tavern/restaurant*.

In 1973 Bergin retired, selling the tavern and restaurant operation to TK Vodrey and Mandecick, two faithful patrons. They continued the Bergin operation, adding lunch to the establishment. They also removed the Thoroughbred aspect, keeping only the horse portraits executed by an artist to pay his bar tab, and began turning it more Irish as can be seen from the menus. The menu below, which carries *Irish Coffee as an offering as does every Irish pub, bar and tavern in the USA* is from the 1970s when TK Vodrey and Mandecick owned the establishment and exhibits the turn to the Irish.



**Tom Bergin's** The House of Irish Coffee  
**Tavern**

Ask your waiter for the Special of the Evening

**AT THE BEGINNING**

Shrimp Cocktail with Mustard-Dill or Cocktail Sauce ..... 5.50  
Sliced Eggs à la Mustard-Dill ..... 2.95  
Mushrooms Sautéed in Butter and Sherry Wine ..... 3.50

**SOUPS N BROTHCHANS**  
(Piping Hot or a Bowl)  
Our Homemade Soup of the Hour ..... 2.75

**OUR ORIGINAL IRISH ENTREES**

Bergin's Own Garlic Cheese Toast  
Homemade Soup or Our Emerald Salad

Dublin Style Corned Beef and Cabbage ..... 7.50  
with a Steamed Potato

Gaelic Beef, Our True Irish Stew ..... 7.95  
Braised in Guinness Stout with Onions and Carrots, Steamed Potato

Prawns Hibemia, Wrapped in Bacon ..... 9.95  
Deep Fried in Harp Beer Batter, Rice Pilaf

The Duck of Donegal ..... 9.50  
Roast Long Island Duckling, a 1/2 Orange, Meaty and Succulent  
with Our Special Dressing and Homemade Apple Sauce

Chicken Erin ..... 7.95  
Sautéed in Cream and Onion Sauce  
with Bacon, Lettuce and Mushrooms, Rice Pilaf

**CHILLED SALADS**  
Choice of Homemade Bleu Cheese, 1000 Island, Mustard-Dill and French Dressing or Oil and Vinegar

**A Chef's Shamrock**  
A Tossed Green Salad with Ham, American and Swiss Cheese, Turkey, Tomato, and Avocado Wedges,  
Hard Boiled Egg and Bacon Bits ..... 5.95

**The Cobb of Cobb**  
Chopped Green Lettuce, Ham, Swiss and Bleu Cheese, Turkey, Tomato, Egg and Bacon Bits ..... 6.25

**TO OUR GOURMET FRIENDS**

**The Lord Mayor's Royal Roast**  
Prime Rib of Beef, Marinated for Days, Served to Perfection,  
Charred on the Outside,  
Served with our Special Sauce ..... 11.95

**Grenadine of Galway**  
Tender Pieces of  
Choice Beef, Sautéed in  
Butter and Fried Burgundy,  
Crowned with Mushrooms and  
Our Special Sauce ..... 9.75

**FROM OUR FAMOUS MESQUITE CHARCOAL BROILER**  
Garlic Cheese Toast • Homemade Soup or  
Our Emerald Salad • Potatoes and Fresh Vegetables à la Jour

New York Sirloin Steak, Onion Rings ..... 13.50  
Tender Choice Beef Cut in Our Kitchen

Top Sirloin Steak, Onion Rings ..... 12.25  
The Savoriest of Our Aged Beef

Large, Juicy Pork Chops ..... 11.50  
Slowly Charred, with Our Apple Sauce

Double Thick Lamb Chops ..... 14.95  
Fresh American Lamb, broiled slowly to a Crisp Succulent

**Jake's Stake** ..... 8.75  
New York Sirloin Steak, Served on Grilled Sourdough Bread,  
French Fried Onion Rings, with Our Emerald Salad

Char-Broiled Berginburger ..... 5.25  
Served Open-faced with French Fried Potatoes and Salad  
Double Cheese ..... 50¢ • Grilled Onion ..... 35¢ • Crispy Slices of Bacon ..... 55¢

**FOR THE LOVERS OF THE SEA**

**The Colleen's Catch**  
Filet of Sole, Dipped in Our  
Egg White Batter, Sautéed Almondine,  
Served with Rice ..... 7.95

**St. Patrick's Holy Fin**  
Individual Halibut Steak,  
Sautéed on Charcoal Broiler  
with Our Secret Mirepoix of  
Shallots, Served with Rice ..... 9.95

**BEVERAGES**

Coffee ..... 85¢  
Sanka ..... 85¢  
Hot or Iced Tea ..... 35¢  
Milk ..... 85¢

**Irish Coffee** ..... 2.25  
Bergin's Own Potentiated  
Irish Coffee Glasses  
Set of Six ..... 11.95

**...AND THOSE MORE HEARTY DRINKS**

Beers  
Coors or  
Budweiser  
Michelob Light  
Irish Harp  
Henriksen

Alcs  
Bass Price Ale  
Guinness Stout

**AFTER DINNER DELIGHTS**

The Pie Man's Wares ..... 1.65  
A la Mode or with Cheese ..... 50¢ extra

A Cake for All Times ..... 1.95  
Carrot Cake with a Creamy Butter Frosting

The Tavern Treat ..... 2.50  
Homemade New York Cheese Cake

Just Plain Ice Cream or Sherbet ..... 1.50  
(Chocolate Sundae Topping ..... 25¢ extra)

Entree, "The B&B" of Bergin's at Home: Our Own Steak Sauce • Bleu Cheese, 1000 Island, Mustard-Dill or French Dressings • Apple Sauce ..... 3.50 pint  
Minimum Order: \$5.00 per person • Dinner: \$10.00 for Adults (18+), \$7.00 for Kids (12-17), \$4.00 for Kids (12-17), \$2.00 for Kids (12-17). Free and MasterCard Accepted • Please No Dogs  
640 S. Fairfax Avenue Los Angeles, California 90006 • (213) 306-1101

1970s menu when TK Vodrey and Mandecick owned the establishment.  
Source: LAPL Tessa Photo and Digital Collection.



A menu from the early 2000's when TK Vodrey was the sole owner takes it a wee bit more Irish.

	
<b>A "WEE BIT" FOR STARTERS</b>	
Shrimp Cocktail with Mustard Oil or Cocktail Sauce .....	7.75
Small Caesar Salad with Croutons and Freshly Grated Parmesan Cheese .....	3.75
Beef of Our Homestead Soup of the Day with Our Garlic Cheese Toast .....	3.25
<b>CHILLED SALADS</b>	
<i>Choice of Homemade Dressings - Mustard Oil, Balsamic Vinegar, Caesar or Bleu Cheese</i>	
Mixed Greens with Tomatoes and Cucumber .....	3.25
Caesar Salad with Croutons and Freshly Grated Parmesan Cheese .....	6.50
Grilled Shrimp or Chicken added .....	3.50
Cobb of Cobb with Turkey, Ham, Bacon, Swiss and Bleu Cheese, and Topped with Eggs, Tomatoes and Avocado .....	7.95
<b>SANDWICHES À LA CHEF</b>	
<i>Choice of French Fries, Grilled Apples, Cold Salad or Potato Salad</i>	
<i>Served on Choice of Breads - Rye, Buns, Doughnuts or Artisan Bread</i>	
Tuna with Premium Albacore, Celery, Oil, Lettuce and Tomatoes .....	6.95
Cornd Beef, Grilled with Swiss Cheese on Rye .....	7.25
Moroccan Smoked Chicken Breast, Grilled with Cheddar Cheese on a French Roll .....	7.50
Black Forest Ham with Lettuce, Tomatoes and Cheddar or Swiss Cheese .....	7.50
Smoked Turkey with Lettuce, Tomatoes and Avocado .....	7.50
The Club - Black Forest Ham, Smoked Turkey, Bacon, Swiss Cheese, Lettuce and Tomatoes .....	7.75
French Dip - Tender Slices of Beef on a French Roll with Au Jus .....	7.75
Cheddar or Swiss Cheese added .....	.50
An Irish Reuben - Grilled with Swiss Cheese, Cornd Beef, Sauerkraut, Grilled Onions & Mushrooms .....	8.25
<b>THE BERGINBURGER</b>	
Mesquite Broiled Ground Lean Beef on a Grilled Sesame Seed Bun, Lettuce and Tomatoes with French Fries .....	6.95
<b>ADDED ATTRACTIONS</b>	
Double Slice of Cheddar or Swiss Cheese .....	.50
Grilled Onions .....	.50
Grilled Mushrooms .....	.75
Crispy Bacon .....	1.00
<i>And do try our Mesquite® - A Secret Mesquite/Peanut Butter Sauce Created Just for the Berginburger</i>	
<b>BEVERAGES</b>	
Coffee 1.50	Decaffeinated 1.50
Tea, Herb Tea, Iced Tea 1.50	Milk 1.50

	
<b>ORIGINAL IRISH ENTREES</b>	
<i>Served with a Cup of Homemade Soup or Mixed Green Salad and Our Garlic Cheese Toast</i>	
Cornd Beef and Cabbage with a Steamed Potato .....	10.75
Irish Pot Roast with Our Burgundy Gravy .....	10.75
Garlic Beef - Our Irish Stew Simmered in Guinness Stout and Port Wine with Onions and Carrots, Steamed Potatoes .....	10.95
Chicken Fric, Simmered in Cream and Cider with Bacon, Leek and Mushrooms .....	11.95
<b>FROM OUR MESQUITE GRILL</b>	
<i>Served with a Cup of Homemade Soup or Mixed Green Salad and Our Garlic Cheese Toast</i>	
<i>Choice of Baked Potatoes, French Fries or Brown and Wild Rice with Sauteed Fresh Vegetables</i>	
Thick Cut Pork Chops (16 oz.) with Apple Sauce .....	15.95
Tenderloin of Beef with our Teriyaki Sauce .....	16.95
New York Strip Steak (12 oz.) with Onion Rings .....	18.25
Filet Mignon (10 oz.) with Onion Rings and our Teriyaki Sauce .....	18.95
Beef Tenderloin (14 oz.) Marinated in Olive Oil, Rosemary and Mustard .....	18.95
<b>JAKE'S STAKE</b>	
Mesquite Grilled Choice New York Steak on Sourdough, French Fries and Onion Rings with a Small Mixed Green Salad .....	11.25
<b>SPECIALTIES OF THE TAVERN</b>	
<i>Served with a Cup of Homemade Soup or Mixed Green Salad and Our Garlic Cheese Toast</i>	
<i>Choice of Baked Potatoes, French Fries or Brown and Wild Rice with Sauteed Fresh Vegetables</i>	
Fresh Fish, Mesquite Grilled or Sauteed. Ask Your Waiter for Our Daily Catch .....	11.25
Charbroiled Half Chicken, Marinated in Olive Oil, Rosemary and Lemon .....	13.95
Grilled Pork of Beef, Crowned with Mushrooms and Our Breamable Sauce .....	13.95
Prime Rib of Beef, Crowned in the Outside, Roast Beef Inside .....	16.95
<b>SWEETS 'N SUCH</b>	
<i>The Tavern Sundae - Vanilla Ice Cream with Homemade Hot Fudge or Orange-Raspberry Sauce in a Pitcher</i>	
TK's Mint .....	1.75
Milk's Griddle .....	3.50
Hot Apple Pie with Vanilla Ice Cream à la Mode .....	3.50
Carrot Cake with a Creamy Butter Frosting .....	3.50
<b>BEVERAGES</b>	
Coffee 1.50	Decaffeinated 1.50
Tea, Herb Tea, Iced Tea 1.50	Milk 1.50

Early 2000's menu when TK Vodrey was the sole owner of the establishment.  
Source: LAPL Tessa Photo and Digital Collection.

The shamrocks with names emblazoned across them were made of packing crates by patrons who earned the right in a marketing promotion by owners TK Vodrey and Mandecick to have a personalized shamrock on the ceiling or beam work. It was not a special privilege, but rather had to be earned through purchases. Very special to the one whose name is displayed, but more special to the owners' whose marketing success was deposited in the cash register!

The Irish tavern also failed to meet the parameters of a "Third State." Bergin's West opened in Brentwood in 1978 and closed in 1986. At its closing the shamrock chandeliers and stained glass from the Brentwood location were installed at the 840 S. Fairfax location. While it became a bit more casual the price points did not encourage "Third Stage" patronage.

TK Vodrey became the sole owner as the operation took a turn downward financially and began to devolve. In 2012, Vodrey sold it to a patron who lived in the neighborhood; Derek Schreck, doing business as VintageVices, LLC. The pub underwent another remodel plus the upstairs office was expanded and transformed into Vestry, a fine whiskey club with an initiation fee of \$1,000 plus additional fees. If ever there was a move that would permanently remove it from the "Third State," this would be it!

**Criteria 2: The Property is not associated with the lives of historic personages important to national, state city or local history.**

No claims were made by the nominators under Criterion 2, *not even for Tom Bergin, the original business owner.*

**Criteria 3: The Property does not embody the distinctive characteristic of a style. Type, period or method of construction or represent a notable work of a master designer, builder or architect whose individual genius influenced his or her age.**

The nominators did make a claim for architectural style attempting to shoehorn it into Tudor Revival Commercial style. The City staff did not agree with their finding. Nor did Sapphos who did an excellent analysis as to why the architecture is not Tudor Revival nor historic since the building has undergone a remodel on more than one occasion during the past 10 years removing all but the superstructure, and even altering that as well as adding unpermitted features, particularly at the second level. This historian would have labeled the original building Los Angeles Fantasy Commercial style architecture and would claim that the building exhibits no historicity. The nominators also did not cite an architect, builder or designer, *since none is known*. Remodeled multiple times during the past 10 years *the building carries no historicity*.

Yours truly,

Anna Marie Brooks  
Historian