

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

**CULTURAL HERITAGE COMMISSION**

**CASE NO.: CHC-2018-5803-HCM  
ENV-2018-5804-CE**

**HEARING DATE:** November 1, 2018  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 840 South Fairfax Avenue  
Council District: 4 - Ryu  
Community Plan Area: Wilshire  
Area Planning Commission: Central  
Neighborhood Council: Mid City West  
Legal Description: Tract TR 6826, Lot FR LT B

**PROJECT:** Historic-Cultural Monument Application for  
TOM BERGIN'S

**REQUEST:** Declare the property a Historic-Cultural Monument

**OWNER(S):** Vintage Vices LLC  
6151 Barrows Drive  
Los Angeles, CA 90048  
TK & MK, LLC  
840 South Fairfax Avenue  
Los Angeles, CA 90036

**APPLICANT:** Adrian Scott Fine  
Los Angeles Conservancy  
523 West Sixth Street, Suite 826  
Los Angeles, CA 90014  
Miracle Mile Residential Association  
P.O. Box 361295  
Los Angeles, CA 90036

**PREPARER:** Katie Horak and Andrew Goodrich  
Architectural Resources Group  
360 East Second Street, Suite 225  
Los Angeles, CA 90012

**RECOMMENDATION**      **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

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Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Melissa Jones, Planning Assistant  
Office of Historic Resources

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

Attachment:              Historic-Cultural Monument Application

## **SUMMARY**

Tom Bergin's is a 1949 two-story commercial building located at 840 South Fairfax Avenue between 8th Street and San Vicente Boulevard, situated on the cusp of the Miracle Mile and Carthay neighborhoods of central Los Angeles. Designed in the Tudor Revival architectural style, the subject property was commissioned by attorney-turned-restaurantier Tom Bergin. Originally named Tom Bergin's Old Horseshoe Tavern and Thoroughbred Club, Tom Bergin's opened its doors in 1936 at 6110 Wilshire Boulevard and moved to its present-day location on South Fairfax Avenue in 1949. It remained in near continuous operation as a restaurant and tavern until its closure in 2018. In business for over 80 years, Tom Bergin's is entitled with the second-oldest liquor license in Los Angeles and is one of Los Angeles' oldest bars and restaurants.

Rectangular in plan, the subject property is of wood frame construction and clad in various materials including clinker bricks, textured stucco, wood lap siding, and wood board-and-batten siding. The roof consists of multiple volumes, but most of the building is capped by a steeply pitched, cross-gabled roof that is clad with composition shingles and features shallow eaves, bargeboards, and glazed dormers. The west elevation is capped by a steeply-pitched shed roof clad with composition shingles. The south elevation is capped by a flat roof. The primary, north-facing elevation fronts the adjacent parking lot and is asymmetrically composed. Near the center of this elevation is a jettied projection that features a prominent front gable and is framed by decorative wood brackets. Within the gable are three tall, narrow multi-lite wood hopper windows that are surmounted by transoms. Other fenestration on this elevation consists of multi-lite wood hopper windows, all of which feature stained glass and metal grilles. Windows located to the east of the center gable are arranged singularly; those to the west are arranged in pairs and are framed by a continuous sill course. The main entrance is located beneath the center gable and consists of a single, paneled wood door. The west, street-facing elevation features a large, jettied gable and another entrance consisting of a single wood door. Fenestration consists of paired wood casement windows glazed with stained rondel glass. Adjacent to the parking lot is a freestanding pole sign, and a second freestanding pole sign styled in the shape of a shamrock is located to the south of the building. Interior features include brick floors, exposed wood ceiling beams, burnished wood wall panels, wood doors, built-in wood casework, a brick fireplace, and a large horseshoe-shaped cocktail bar.

The subject property appears to have undergone several alterations over the years that include repair due to fire damage in 1983; the construction of a 335-square foot addition at the rear (east) of the building, and the relocation of the primary entrance in 2012; and the replacement of some doors, the addition of two glazed dormers to the south elevation, the replacement of diamond-paned glazing with stained rondel glass on the west-facing windows, and multiple interior modifications in 2013.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the local designation program as the long-term location of Tom Bergin's restaurant.

## **CRITERIA**

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

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;

2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

## **FINDINGS**

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

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: Tom Bergin's		Current name of property	
Other Associated Names: Tom Bergin's Old Horseshoe Tavern and Thoroughbred Club			
Street Address: 840 South Fairfax Avenue		Zip: 90036	Council District: 4
Range of Addresses on Property:		Community Name: Mid-Wilshire	
Assessor Parcel Number: 5086008012	Tract: TR 6826	Block: None	Lot: FR LT B
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
	<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature	
Describe any additional resources located on the property to be included in the nomination, here:			
Two freestanding pole signs at the west property line			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1949	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? None
Architect/Designer: None	Contractor: Tom Bergin		
Original Use: Bar and restaurant	Present Use: Vacant		
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

## 3. STYLE & MATERIALS

Architectural Style: Tudor Revival		Stories: 2	Plan Shape: Rectangular
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type: Wood	Type: Select	
CLADDING	Material: Wood clapboards	Material: Brick	
ROOF	Type: Gable, crossed	Type: Shed	
	Material: Composition shingle	Material: Composition shingle	
WINDOWS	Type: Hopper	Type: Casement	
	Material: Wood	Material: Wood	
ENTRY	Style: Off-center	Style: Corner	
DOOR	Type: Paneled, glazed	Type: Slab	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

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

	Please see attached sheets

## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### *Applicant*

Name: Adrian Scott Fine		Company: Los Angeles Conservancy (Co-Applicant: Miracle Mile Residential Association)	
Street Address: 523 West Sixth Street, Suite 826		City: Los Angeles	State: CA
Zip: 90014	Phone Number: 213.430.4203	Email: afine@laconservancy.org	

### *Property Owner*

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

Name: Derek Schreck		Company: Tom Bergin's	
Street Address:		City:	State:
Zip:	Phone Number: 702.526.0236	Email: schreck.derek@gmail.com	

### *Nomination Preparer/Applicant's Representative*

Name: Katie Horak, Andrew Goodrich		Company: Architectural Resources Group	
Street Address: 360 East Second Street, Suite 225		City: Los Angeles	State: CA
Zip: 90012	Phone Number: 626.583.1401	Email: agoodrich@arg-la.com	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL


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

### APPLICATION CHECKLIST

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

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: Andrew Goodrich Date: 9/12/18 Signature: 

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

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

Phone: 213-874-3679  
Website: [preservation.lacity.org](http://preservation.lacity.org)



## **TOM BERGIN'S**

### **HISTORIC-CULTURAL MONUMENT CONTINUATION SHEET**

#### **A. Property Description**

##### **General Setting**

Tom Bergin's is located at 840 South Fairfax Avenue, on the cusp of the Mid-Wilshire/Miracle Mile and Carthay neighborhoods of central Los Angeles. Located on the east side of the street, the property comprises a flat, moderately sized commercial parcel that is rectangular in shape. The southern portion of the parcel is occupied by a commercial building that was constructed in 1949 and was historically used as a restaurant and tavern; the rest of the parcel is occupied by a surface parking lot. Though it is relatively close to the Miracle Mile commercial district, the property is one of few commercial uses along this stretch of Fairfax Avenue, which is predominantly residential in character and is visually somewhat isolated from the Miracle Mile commercial core. Nearby parcels are occupied by multi-family dwellings (north and east), single-family residential neighborhoods (west), and a large, contemporary institutional building that is occupied by a parochial school (south). The prevailing pattern of development in the area generally adheres to an orthogonal grid but is askew of the cardinal directions.

##### **Building Exterior**

Constructed in 1949, the 3,829-square-foot subject building was erected as a bar and restaurant by attorney-turned-restaurateur Tom Bergin, whose eponymous tavern and eatery (Tom Bergin's) remained in near-continuous operation until its closure in 2018. It is a low-slung, two story building that abuts the south property line and is minimally set back from the street. The building sits on a poured concrete foundation and is constructed of conventional wood frame. Its footprint is roughly rectangular and spans the depth of the parcel. Architecturally, it is a commercial interpretation of the Tudor Revival style and exhibits characteristics that are commonly associated with the style.

The roof consists of multiple volumes. Most of the building is capped by a steeply pitched, cross-gabled roof that is clad with composition shingles and features shallow eaves, bargeboards, and glazed dormers. A weathervane is affixed to its ridge, near the west end of the building. The west elevation is capped by a shed roof, which is also steeply pitched and clad with composition shingles. The south elevation, most of which is obscured from public view, is capped by a flat roof that is likely sheathed in a composition membrane. Mechanical equipment is installed atop the flat section of roof.

Exterior walls are clad with various materials including textured stucco, wood lap siding, wood board-and-batten siding, and clinker bricks that are laid in a running bond pattern. Generally, clinker brick is used as the primary cladding material on the street-facing (west) elevation, and is also used as an accent





material; wood siding is applied to gable ends, dormers, and other exposed elements on the building's upper appurtenances; and other exterior surfaces are clad with stucco. This mélange of materials plays a hand in providing the building with its characteristically rusticated, hand-hewn appearance.

The primary elevation faces north. Features on this elevation are asymmetrically composed. Near the center of this elevation is a jettied projection that features a prominent front gable and is framed by decorative wood brackets. This projection is offset slightly to reinforce the building's prevailing sense of asymmetry. Within the gable end are three tall, narrow multi-light wood hopper windows that are surmounted by transoms. These windows are set within a wood frame with a bracketed sill and a bracketed hood. Fenestration elsewhere on this elevation consists of multi-light wood hopper windows, all of which feature stained glass and metal grilles. Windows located to the east of the center gable are arranged singularly; those to the west are arranged in pairs and are framed by a continuous sill course.

What is now the building's main entrance is located on the primary (north) elevation, beneath the center gable. It consists of a single, flush-mounted wood door with a vision panel, and is shaded by an overhead fabric awning that is fastened to metal posts. This entrance is not original to the building; it was added ca. 2012 to improve access between the parking lot and the restaurant/tavern. The entrance is approached by brick planters that extend into the parking lot; these bricks are also applied to a low wall that delineates a walkway and patio, and to a buffer planter that spans the east volume of the primary elevation. The brick wall and planters were also added ca. 2012.

Features on the west (street-facing) elevation are also arranged asymmetrically. This elevation is dominated by a large, jettied gable with decorative wood brackets. At the north end of this elevation is another entrance, consisting of a single, unarticulated wood door that is surmounted by a small hood. This entrance was originally the primary means of ingress to the restaurant/tavern, but was converted into a secondary entrance ca. 2012. It is framed by a non-original brick perimeter wall. Fenestration on the west elevation consists of paired wood casement windows, all of which are glazed with stained rondel glass. Windows on the ground level feature metal grilles and brick sills; those that are located up above, in the gable, are framed by a wood surround. Sconces are affixed to the brick walls along this elevation.

The south and east elevations are both obscured from public view and are more utilitarian in appearance. The south elevation is punctuated by steel hopper windows that are glazed with wired safety glass. These windows were originally operable, but their frames have since been painted shut to comply with contemporary building codes. The south elevation also features two glazed dormers that align with those on the primary (north) elevation; while the north-facing dormers are original to the building, the south-facing dormers were added ca. 2014. Features on the east elevation include rear exit doors that open onto a service patio, and a brick chimney that projects past the roofline. The service patio is enclosed by a stucco wall and wood gates. Appended to the east elevation is a 335-square-foot addition that was constructed in 2012 to accommodate walk-in coolers and back-of-house equipment.



### Site and Landscape Features

The restaurant/tavern is serviced by a surface parking lot that is located to the north of the building. The parking lot is framed by a brick perimeter wall, which is largely original but was augmented ca. 2012 to include a buffer planter and brick piers that are capped by horse head busts. A non-original trash enclosure and non-original brick accent wall are located at the east end of the parking lot. Landscaping is minimal and consists of hedges and shrubs, which are generally confined to the building's perimeter.

Four signs are associated with the property. Adjacent to the parking lot is a freestanding pole sign that reads "TOM BERGIN STEAKS CHOPS" on its upper face and "PUBLIC HOUSE" on its lower face. A second freestanding pole sign is located to the south of the building; this sign is styled in the shape of a shamrock and reads "HOUSE OF IRISH COFFEE." Two wall-mounted signs that read "COCKTAILS" are affixed to the building's north and west elevations. All of the signs appear to be illuminated with neon.

### Building Interior

Front-of-house operations within the building are divided between three principal spaces: (1) the tavern, (2) the main dining area, and (3) a private dining room. The primary entrance leads into the tavern. Floors in the tavern are finished with brick; the ceiling is spanned by exposed, bracketed wood tie beams that have a hand-hewn appearance and resemble heavy timbers. Interior walls are composed of burnished wood panels with extensive wood trim. The irrefutable focal point of the tavern is a large, horseshoe-shaped cocktail bar that wraps around the room in a 360-degree configuration. The bar is constructed of paneled wood and is capped with copper. A metal foot rail is affixed to its base. Wood casework is located behind the bar and is used to store and display liquor bottles, glassware, and other accoutrements. The casework is surmounted by decorative molding and a wall-mounted sign that reads "HOUSE OF IRISH COFFEE." Three wood-and-vinyl banquettes are built into the west wall. Four wood doors (two on the south wall and two on the east wall) lead to restrooms and other back-of-house spaces. The south wall also features glazed doors that originally led to a phone booth (the phone booth itself has been removed; the doors remain extant, though they are no longer operable).

The main dining area is located adjacent to the tavern. These spaces generally flow into one another, but are separated by an L-shaped partition that frames the primary entrance. The partition is composed of stained wood, rondel glass, and embossed upholstered panels. The main dining area is located to the west of the partition. It is a long, narrow space that features brick floors, burnished wood wall panels and wood trim, and a coved plaster ceiling. Wood-and-vinyl banquettes are built into the north and south walls; the single banquette on the south wall is horseshoe-shaped. Next to this banquette, on the south wall, are two wood doors with small textured vision panels and large metal kick plates. These doors lead to back-of-house spaces. A third wood door, which features a horseshoe-shaped knocker and a small inset panel with quatrefoil details, leads to the partial second story. Other features in the main



dining area (all on the south wall) include integral wood casework, a wet bar that is framed by scalloped wood trim, and a cashier station with wood casework that occupies a niche near the primary entrance.

The private dining room is located to the west of the main dining area and is accessed by a pair of glazed, paneled, multi-light wood doors. The dining room is a large, voluminous space, with a vaulted ceiling that is supported by exposed wood rafters and bracketed wood tie beams. A metal ring chandelier is suspended from each tie beam. Floors are finished with contemporary carpet; walls are finished with a combination of burnished wood panels and textured stucco. The east wall is dominated by a fireplace that features a clinker brick firebox, stone hearth, and bracketed wood mantel. Next to the fireplace is a single wood door that acts as an emergency exit. A small cocktail bar is located at the southwest corner of the room. Several small metal sconces are affixed to the north and south walls.

These front-of-house spaces, and especially the tavern, are replete with various types of ephemera. Photographs, certificates of commendation, newspaper clippings, menus, sports memorabilia, plaques, horseshoes, and other appurtenances that bear an association with the business and its history are affixed to the walls. What is generally considered to be the building's most iconic ephemeral element is a collection of cardboard shamrocks affixed to the ceiling of the tavern and main dining area. These shamrocks were installed over the course of the business's history to memorialize its favored patrons.

Other interior spaces on the ground level are occupied by various back-of-house operations. To the south of the tavern are two restrooms with wood stall partitions and ceramic tile walls and floors. The floor tiles are laid in a basketweave pattern. The southeast quadrant of the building is occupied by a commercial kitchen, offices, and storage space. These spaces are utilitarian and lack distinctive features.

Off the main dining area, behind a door, is a set of stairs that leads to the partial second story. The stairs feature a wood banister with spindled balusters. The second story, which is tucked into a series of nooks created by the gabled roof, originally served as additional back-of-house space, but in 2017 it was repurposed into an intimate, members-only whiskey lounge. The space is divided into four areas: the bar, a private seating room, a restroom, and a mezzanine. Floors are finished with carpet, hardwood, and hexagonal tiles; walls are clad with plaster and vertical siding. Other features include a wood bar and wood casework, which complement the appearance of the bar and wood finishes on the ground story. Most, if not all of the features and finishes on the second story appear to be contemporary.

### **Development Chronology and Alterations**

The following alterations were noted during a site visit conducted by ARG on July 27, 2018. Whenever possible, these alterations were corroborated by building permits from the City of Los Angeles Department of Building and Safety, Sanborn Fire Insurance Maps, historic aerial imagery, property data from the Los Angeles County Office of the Assessor, and other sources of archival information.



Based on its current appearance and available building permits, it appears that the subject property has experienced only minor alterations over time. The relatively few alterations that have taken place have generally been carried out in a manner that is sensitive to the building's architectural character.

<b>1947</b>	Permit issued to construct a two-story restaurant building at 840 South Fairfax Avenue. Tom Bergin was listed as both the owner and the builder. No architect was identified on the permit (LADBS Permit No. 29354).
<b>1949</b>	Certificate of Occupancy issued for the new restaurant building. The building was identified as a 2-story, Type I restaurant that could house 125 occupants.
<b>1983</b>	Permit issued to repair unspecified fire damage, valued at \$2,000 (LADBS Permit No. 76383).
<b>2012</b>	Permit issued to remove and replace roof shingles (LADBS Permit No. 12016-30000-03488).
<b>2012</b>	Permit issued to construct a 335-square foot addition at the rear (east) of the building. The addition was associated with an order from the Health Department to enclose a walk-in cooler and back-of-house storage (LADBS Permit No. 11016-10000-20201).
<b>2012</b>	Certificate of Occupancy issued for the rear addition.

Several other, mostly minor alterations that are not reflected in the permit record for the property were also noted by ARG through visual inspection and consultation with the property owner. Most of these alterations appear to have been completed in 2013, subsequent to the property's most recent sale. The property was temporarily closed at this time so that ownership could carry out a number of renovations.

- The west-facing entrance, which originally served as the primary means of ingress/egress to the building, was repurposed into a secondary entrance. Glazed double doors were replaced with a single, unarticulated door.
- The primary entrance was relocated to the north elevation of the building. A new opening was inserted into the face of the building, and consists of a single wood door with a vision panel. The entrance was moved to improve circulation between the parking lot and restaurant/tavern.
- A fabric awning and metal support posts were installed above the new, north-facing entrance.
- Two glazed dormers were added to the south elevation. These new dormers were oriented to align with the original dormers on the north elevation.
- Diamond-paned glazing in the west-facing windows was replaced with stained rondel glass.
- Minor modifications were made to signage. The wall-mounted sign on the west elevation was added, and the lower face on the northern pole sign was modified to read "PUBLIC HOUSE."



- A wood trash enclosure was constructed at the east end of the parking lot.
- Brick accent walls and planters were added to the parking lot; the original brick perimeter wall at the parking lot was augmented to include two piers with horse head busts; a brick walkway and patio were added to the north elevation; and a low brick wall was added in front of the west entrance, presumably to underscore its reconfiguration from a primary to a secondary entrance.
- Improvements were made to some interior spaces. While the tavern and dining rooms generally retain their original fabric, various upgrades were made to restrooms, kitchen facilities, and other back-of-house spaces. The partial second floor, which historically housed storage spaces, offices, and other utilitarian functions, was repurposed into a modern, speakeasy-style lounge.



## B. Statement of Significance

### Summary

840 South Fairfax Avenue (Tom Bergin's) 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 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 by evincing a sense of the Irish countryside. It is significant as a rare and deftly articulated 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 architecture.

The property was identified in SurveyLA as potentially eligible for listing as a Los Angeles Historic-Cultural Monument (HCM) as the long-time location of Tom Bergin's, a business that bears a significant association with the commercial identity of Los Angeles.<sup>1</sup>

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<sup>1</sup> An excerpt from the SurveyLA Survey Report that articulates these findings is appended to this application.



## Historical Background

### *Development of the Miracle Mile and Carthay Neighborhoods*

Tom Bergin's is located on the cusp of the Mid-Wilshire and Carthay communities, two predominantly residential districts in central Los Angeles that were developed between the 1920s and 1940s.<sup>2</sup> Very generally speaking, Fairfax Avenue serves as the dividing line between these two communities; the neighborhoods comprising Mid-Wilshire are located to the east of Fairfax, and those comprising Carthay are located to the west. Both communities are parsed into several smaller neighborhoods, each with its own visual character and sense of identity. Mid-Wilshire is notably transected by the Miracle Mile district: a dense, linear concentration of commercial development along the Wilshire Boulevard corridor.

The present-day Miracle Mile neighborhood is located in proximity to what was historically one of the most lucrative sites for oil production in all of Los Angeles. In 1902, a vast natural oil reservoir known as the Salt Lake Oil Field was identified near the La Brea Tar Pits, which eventually yielded millions of barrels of crude.<sup>3</sup> By the early twentieth century, the area was dotted with oil derricks and other pieces of infrastructure that were used to extract the crude from the ground. As Los Angeles witnessed considerable growth in the early decades of the twentieth century, the Gilmore and Hancock families, who together owned most of the area, saw the economic value of real estate as more and more people arrived in Los Angeles seeking to set down roots. It became clear that real estate and development had the potential to be just as, if not more, profitable than oil extraction. By the 1930s, the Gilmores and Hancocks had subdivided almost all of the land north of Wilshire Boulevard, which pushed Los Angeles's development west and gave way to new communities such as Beverly Grove, Fairfax, and Hancock Park.<sup>4</sup>

New development in the area consisted largely of residential neighborhoods, which consisted of both single-family and multi-family dwellings. Generally, these neighborhoods were marketed as discrete subdivisions and consisted of modest houses that were designed in a variety of Period Revival styles. Developed at the cusp of the automobile's ascent as the preferred mode of travel in Los Angeles, many of these neighborhoods are replete with garages, curb cuts, driveways, streetlights, and other physical features that are explicitly geared toward the car. Most of the houses in the Miracle Mile area were constructed between the 1920s and 1940s. By World War II, the neighborhood was largely built out.<sup>5</sup>

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<sup>2</sup> "SurveyLA Historic Resources Survey Report: Wilshire Community Plan Area," prepared by Architectural Resources Group, Inc. for the City of Los Angeles (2015), 6-7; "Mapping L.A.," *Los Angeles Times*, accessed Aug. 2018.

<sup>3</sup> N.H. Darton, et al., "Guidebook of the Western United States," bulletin published by the United States Geological Survey, Department of the Interior (1916), 95.

<sup>4</sup> "SurveyLA Historic Resources Survey Report: Wilshire Community Plan Area," 18.

<sup>5</sup> *Ibid.* Additional information relating to broad development patterns in the area was gleaned through the analysis of historic aerial images and Sanborn fire insurance maps.





Similar efforts were also taking place to the south of Wilshire Boulevard. In 1922, J. Harvey McCarthy subdivided 136 acres to the south of Wilshire on which to develop a planned community with a distinctive sense of place. He named the new community Carthay Center, a variation of his surname.<sup>6</sup> McCarthy envisioned Carthay Center as eventually developing into a complete community “with a church, elementary school, hotel, theater, commercial center, and a variety of housing opportunities.”<sup>7</sup> Captivated by California’s history, streets in Carthay Center were named for prominent figures in the California Gold Rush, and the Spanish Colonial Revival style was McCarthy’s architectural idiom of choice. Carthay Center was also the first in Los Angeles to be planned with underground utilities, an effort to maintain an unfettered streetscape and keep the community free of unsightly telephone poles and utility wires.<sup>8</sup>

From its inception, Carthay Center (later re-named Carthay Circle) was a desirable subdivision comprising one-story, Period Revival style dwellings and smaller amounts of multi-family housing. It was oriented around an irregular street grid that deviated from the orthogonality of adjacent neighborhoods and underscored McCarthy’s desire to render his development truly unique. By the early 1930s, the Carthay development had expanded to the south to also include the areas now known as South Carthay and Carthay Square. These neighborhoods carried forward the prevailing development pattern and architectural character as Carthay Circle, but featured a greater number of multi-family dwellings and lacked many of the distinctive planning features that were exhibited by their predecessor to the north.<sup>9</sup> The Carthay community was largely built out by the onset of World War II.

Residential growth in central Los Angeles was accompanied by other types of development that arose to serve the day-to-day needs of those who lived nearby. Starting in the 1930s, commercial blocks began to coalesce along many of the area’s major streets: La Brea and Fairfax avenues and Pico, Olympic, and San Vicente boulevards. They were developed with a mix of retail stores, restaurants, markets, theaters, and other commercial uses, sowing the seeds for the commercial arteries that punctuate the area today.

Commercial development along Wilshire Boulevard played a particularly important role in steering the growth of these central Los Angeles neighborhoods. In 1921, A.W. Ross acquired land along a peripheral stretch of Wilshire Boulevard between La Brea and Fairfax avenues, which at the time was a dirt road surrounded by little more than grain farms and oil fields. Ross foresaw this stretch of Wilshire as eventually developing into a teeming shopping district that would rival the Downtown commercial core – an idea that was initially written off as quixotic, but became a reality as the proliferation of the automobile hastened the decentralization of the city and strung new development outward along these axial, car-oriented boulevards. Ross’s prescience was validated in 1929 when Desmond’s, a prominent department store, opened a branch at Wilshire Boulevard and La Brea Avenue, miles west of the central

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<sup>6</sup> City of Los Angeles Office of Historic Resources, “Carthay Circle,” accessed Aug. 2018.

<sup>7</sup> Ibid.

<sup>8</sup> City of Los Angeles, “Carthay Circle Preservation Plan,” adopted Dec. 9, 2010, 17.

<sup>9</sup> “SurveyLA Historic Resources Survey Report: Wilshire Community Plan Area,” 19.





business district.<sup>10</sup> Other retailers soon followed suit and opened stores in the area. By the 1930s, what had once been sardonically referred to as “Ross’s Folly” had rapidly evolved into the Miracle Mile, one of Los Angeles’s premiere shopping destinations.<sup>11</sup> The Miracle Mile shopping district symbolized affluence, newness, and convenience, and embraced the advent of the automobile. It contrasted with the aging Downtown commercial core, and symbolized how the car could – and would – reshape the urban fabric.

Tom Bergin’s opened its doors in 1936, amid this formative period of commercial growth. It was originally located at 6110 Wilshire Boulevard, one block to the west of Ross’s Miracle Mile development, and was among the many businesses that peppered the newly developed Wilshire Boulevard commercial corridor.<sup>12</sup> In 1949, the business was relocated to its present-day location on Fairfax Avenue.

### *Commercial Identity, Neighborhood Bars, and “Third Places”*

Tom Bergin’s is significant as one of the oldest and most enduring businesses in Los Angeles. Though it is currently closed, the tavern remained in near-continuous operation between 1936 and 2018 and became one of the city’s most iconic and beloved local businesses. Generations of Angelenos shared the common experience of patronizing the tavern, soaking in its weathered, hand-hewn interior, ordering a pint of Guinness or an Irish coffee, and decompressing and socializing amid a friendly, low-key setting.

In Los Angeles and elsewhere, well-established and long-lived businesses take on important social qualities and often, over time, they organically mature into iconic and revered cultural institutions. Their endurance becomes ingrained into a community’s collective memory and plays an integral role in defining a community’s sense of cultural and commercial identity. Businesses such as these “have the power to bring people together, provide a sense of continuity with the past, and lend [cities] a rich and layered identity” that is rooted in aspects of their history.<sup>13</sup> Though the reasons belying their significance are typically rooted in tradition, culture, and other intangible qualities, these businesses are important because they build a very tangible bridge linking the present with the past.

Eminent urban sociologist Ray Oldenburg studied these venerable establishments at length, paying particular attention to the impact that these establishments had on community and social capital. From his research he concluded that to be healthy, members of a society must strike a balance between three key social realms: home life (called the “first place”), the workplace (the “second space”), and an intrinsically sociable setting that he named the “third place.”<sup>14</sup> Third places, as defined by Oldenburg,

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<sup>10</sup> Aaron Betsky, “Miracle Mile’s Desmond Building Designed to Rise Above the Rest,” *Los Angeles Times*, Feb. 28, 1991.

<sup>11</sup> Ruth Wallach, *Miracle Mile in Los Angeles: History and Architecture* (Charleston: The History Press, 2013).

<sup>12</sup> Tom Bergin’s, “About Us,” accessed Aug. 2018.

<sup>13</sup> San Francisco Heritage, “Sustaining San Francisco’s Living History: Strategies for Conserving Cultural Heritage Assets,” Sept. 2014, 3.

<sup>14</sup> “Ray Oldenburg, *The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons at the Heart of a Community* (Cambridge: Da Capo Press, 1999), ix-xii.



included environments such as churches, restaurants, clubs, libraries, parks, and bars. These third places play an important social function by providing a space where one can relax in public, encounter familiar faces, and make new acquaintances and cultivate new relationships.<sup>15</sup> Oldenburg argues that these third places are not only desirable, but are essential to maintaining a civil society. They act as anchors of community life by facilitating friendly interaction and fostering a sense of belonging.

Drawing on Oldenburg's pioneering body of research, other sociologists subsequently set out to enumerate what defines a third place. Very generally speaking, third places tend to have a low profile and are notably absent of extravagance, or pretense. They are patronized by regulars who set the tone of the establishment and also help to recruit and induct newcomers. All patrons, irrespective of any socioeconomic qualifier, are treated as equals. The mood is playful and lighthearted. Patrons often experience the same feelings of warmth, possession, and belonging as they would in their own home or amid their own family and friends.<sup>16</sup> These third spaces are ones where people can brush their stresses and concerns to the side "and simply enjoy the company and conversation around them."<sup>17</sup>

For generations, bars and taverns have been fixtures of American neighborhoods and have stood as quintessential examples of how third places operate. They are democratic spaces where community members from all walks of life congregate, sit shoulder to shoulder without pulling rank, and engage in a common practice – drinking – most often over some lighthearted conversation and perhaps a televised sports game. These bars are regarded as enduring institutions that are there when one feels the need to escape the humdrum of life, decompress, and sit amongst a likeminded crowd.

Taverns produced a particular type of public sphere in America...In taverns people could mix together: you see men drinking alongside the people they work for...And once you add alcohol in there, it changes the way everyone relates to each other. You end up with accelerated relationships – and occasionally cantankerous ones. People become more willing to go out and raise hell over things that they might have let go when sober.<sup>18</sup>

In addition to fostering community and belonging, bars and other third places also evince a strong and palpable sense of familiarity, continuity, and nostalgia and are regarded as valued cultural assets. They are physical expressions of culture and traditions that are passed along from generation to generation, and foster a sense of pride for the area or community in which one lives.

As one of Los Angeles's most enduring neighborhood bars, Tom Bergin's exemplifies the concept of a "third place" as defined by Oldenburg and others. It withstood the test of time, and evinced a sense of continuity amid successive waves of development that have changed the character of the surrounding neighborhood. Bergin built his tavern around a culture of inclusion and camaraderie, and as such it

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<sup>15</sup> Rebekah White, "A Third Place," *New Zealand Geographic* 152 (Jul-Aug 2018), 6.

<sup>16</sup> Christopher Peterson, "Happy Places: Third Places," *Psychology Today*, Dec. 1, 2009, accessed Aug. 2018.

<sup>17</sup> Project for Public Spaces, "Ray Oldenburg," Dec. 21, 2008, accessed Aug. 2018.

<sup>18</sup> Christine Sismondo, quoted in Rebecca Dalzell, "The Spirited History of the American Bar," *Smithsonian*, Aug. 2, 2011.



fostered belonging and strengthened ties among the scores of people who patronized the business over its eight decades in operation. “You have a great eclectic crowd that comes here,” once remarked a long-time Bergin’s bartender. “Young people, old people. People with money, people without money. White, black, brown, yellow. You make new friends here. It’s just got that vibe to it. It’s a great mix.”<sup>19</sup>

### *Tom Bergin’s*

Tom Bergin’s was the eponymous establishment of Tom Bergin (1894-1978). Born and reared in Massachusetts, he was the progeny of a prominent Bostonian family who had immigrated to the United States from the County Kerry in Ireland. The Bergin family operated a number of drinking dens throughout Boston, including the Commercial Brewery and the Old Horseshoe Tavern in Haymarket Square. After serving as a naval aviator in World War I, Bergin matriculated at Boston University and earned a law degree. He subsequently moved to Los Angeles, where he represented those in the entertainment industry and cultivated close friendships with prominent figures including Bing Crosby.

Bergin shelved his legal career in pursuit of other opportunities. Census data from 1930 enumerate that by this time, he was employed as a sales manager at a furniture company.<sup>20</sup> By the mid-1930s he had set his sights on the service sector and aspired “to create an authentic pub, defined by warmth, great food, and exceptional hospitality” – a nod to his Irish heritage, and reminiscent of the bars that his family had owned and operated in Boston when he was a child.<sup>21</sup> In 1936, the entrepreneurial ex-lawyer secured a liquor license – believed to now be the second oldest in Los Angeles – and subsequently opened a tavern known as Tom Bergin’s Old Horseshoe Tavern and Thoroughbred Club. The business originally occupied a commercial storefront at 6110 Wilshire Boulevard, just a few blocks from where it is today.<sup>22</sup>

The original name of Bergin’s eponymous enterprise underscores the fact that he was an avid horseracing fan. Not long after opening, his tavern earned a reputation as a popular gathering place among horseracing and sports enthusiasts. In 1937, allegedly at the behest of friend Bing Crosby, Bergin was hired to preside over concessions and fine dining operations at the newly opened Del Mar Racetrack; however, his tenure at Del Mar was short-lived, as he soon returned to Los Angeles so that he could direct more energy toward his Old Horseshoe Tavern and Thoroughbred Club on Wilshire.<sup>23</sup>

Bergin’s tavern proved to be a remarkable success, so much so that it quickly outgrew its modest quarters. By the 1940s, it had become evident that a larger, permanent location was needed so that the business could continue to grow and thrive. Toward this end, Bergin acquired a nearby parcel on a sparsely-developed stretch of Fairfax Avenue – just a stone’s throw from the tavern’s original location

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<sup>19</sup> “Tom Bergin’s: The Story of an L.A. Icon,” *Discover Los Angeles*, Jan. 16, 2018.

<sup>20</sup> 1930 United States Federal Census Records, accessed Aug. 2018 via Ancestry.com.

<sup>21</sup> Tom Bergin’s, “History,” accessed Aug. 2018.

<sup>22</sup> The business’s original location was gleaned from historic City Directories, which list its address as 6110 Wilshire Blvd.

<sup>23</sup> Danny Jensen, “Photos: The Legends Behind Tom Bergin’s Public House, Celebrating 80 Years,” *LAist*, Feb. 10, 2016.



on Wilshire Boulevard – and constructed a new, purpose-built tavern and restaurant on the site. Completed in 1949, this new building embodied characteristics of the Tudor Revival style, loosely evincing a visual sense of the rural European countryside that corresponded with the tavern’s prevailing Irish theme. The new site was located slightly off the beaten path of Wilshire Boulevard, but since the building and its signage were oriented to the north they were visible to motorists who were passing by on the Miracle Mile, as well as to those who traveled along the busy Fairfax Avenue corridor.

The business relocated to 840 South Fairfax Avenue in 1949. By this time, its name appears to have been abbreviated to “Tom Bergin’s Old Horseshoe Tavern,” though it is not known precisely when the additional verbiage “Thoroughbred Club” was purged from the name. It had also evolved from a tavern into an establishment that also became known for food, as evidenced by the fact that banquettes, a dining room, and kitchen facilities were incorporated into the larger space. Rumor has it that a cadre of Bergin’s most loyal patrons chose “to disassemble the massive oak, horseshoe-shaped bar and carried it down Fairfax on poles to the new location,” rather than leave it behind at the Wilshire Boulevard site.<sup>24</sup>

Bergin’s decision to relocate to Fairfax Avenue proved to be a keen business move. The new location could much better accommodate the droves of patrons who came to Bergin’s to eat, imbibe, and fraternize, which built a devoted clientele and rendered the business a beloved community institution. And indeed, the business thrived at its new site, drawing in old regulars and new customers alike and fostering the sense of inclusion and camaraderie that Bergin himself so strongly espoused.

Over time, as the business matured, it became steeped in a bevy of traditions that came to define the Tom Bergin’s experience and rendered the tavern one of Los Angeles’s most iconic institutions. Since the early 1950s, for instance, Tom Bergin’s has been inextricably tied to the Irish coffee, a rich, saccharine cocktail comprising coffee, sugar, and Irish whiskey topped with a layer of cream. “The hot coffee is meant to be sipped through the cold cream and the two are never, ever stirred together.”<sup>25</sup> It is accepted that the cocktail was conceived in an Ireland airport by chef and bar hand Joe Sheridan, but its introduction to the United States has long been embroiled in debate as two iconic West Coast establishments – Tom Bergin’s in Los Angeles and the Buena Vista Cafe in San Francisco – both claim to have been the first to have faithfully replicated the libation.<sup>26</sup> Whatever its origin, Irish Coffee quickly became a staple at Tom Bergin’s, and was arguably the single-most iconic cocktail that the tavern offered. Visiting Tom Bergin’s and ordering an Irish coffee became a right-of-passage among Angelenos and visitors who wanted to soak in the local culture. References to Tom Bergin’s were eventually accompanied by the tagline “The House of Irish Coffee,” by which the tavern became informally known.

Tom Bergin’s was also well known for its association with Saint Patrick’s Day, owing to its cultural identity as an Irish-themed pub and restaurant. On March 17 of every year between its opening in 1936 and its closure in 2018 (except for 2012, when interior renovations were being carried out), Bergin’s

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<sup>24</sup> Ibid.

<sup>25</sup> Patrick Mott, “A Great Day for the Irish at Tom Bergin’s,” *Los Angeles Times*, Mar. 14, 1987.

<sup>26</sup> Charles Perry, “Bergin’s Endures,” *Los Angeles Times*, Aug. 26, 1999.



threw a boisterous celebration that was well known in Los Angeles as one of the most spirited places to celebrate the Saint Patrick's Day holiday. "Bergin's is not merely crowded on St. Patrick's Day," once remarked a veteran bartender, "it's a madhouse. You just put your head down in the ice, as we say, and serve, serve, serve. People are so crowded together, they can't even fight."<sup>27</sup> It was common for lines to wind down the block as droves of thirsty patrons eagerly waited to partake in the festivities over a Guinness (Irish stout), a Harp (Irish lager), or one of Bergin's signature Irish coffees and a plate of corned beef and cabbage. On Saint Patrick's Day of 1987, bartenders expected to serve 5,000 Irish coffees, some 1,500 cases of Harp, and "enough Guinness and Bass ale to float a team of horses out the door."<sup>28</sup> Crowds that year were so large that the Fire Marshal shut the bar down for surpassing its capacity.<sup>29</sup>

However, what was arguably the tavern's most storied tradition was the impromptu manner by which it honored its most loyal patrons. In the 1950s, so the story goes, Bergin scribbled the name of one of his steadfast regulars (named Bud Wiser) on a shamrock cut from a cardboard box and then affixed it to the ceiling.<sup>30</sup> The practice quickly caught on. Shamrocks commemorating Bergin's friends and family were tacked onto the walls in the dining area, "and many of them only have last names, assuming, possibly, that everyone knew who they were."<sup>31</sup> Earning a shamrock at Tom Bergin's evolved into a rite of passage, as the cardboard cutouts memorialized one's loyalty and were seen as akin to belonging to a close-knit club. By the time it closed in 2018, some 6,000 cardboard cutouts adorned the building's walls and ceiling.<sup>32</sup> The older shamrocks were identified by their weathered appearance and a brown patina – vestiges of an era in which smoking was allowed inside of bars and restaurants – whereas newer shamrocks exhibited a greener hue. Most, if not all of these shamrocks appear to be extant and in situ.

From the start, Tom Bergin's earned a reputation as a favorite haunt among Hollywood celebrities in search of reprieve from the bustle of the studio environment. Like many of Los Angeles's most perdurable establishments, it organically evolved into an informal, *de facto* gathering place where actors and others involved in the entertainment business could imbibe and decompress. Renowned film actors Bing Crosby and Pat O'Brien, both personal friends of Bergin, were known to patronize the bar, as did many other celebrities including actors Cary Grant, John Wayne, Lee Majors, Glenn Ford, Kiefer Sutherland, and Julia Roberts.<sup>33</sup> In 1960, the *Los Angeles Times* interviewed actress Vivian Vance at Bergin's over a cup of Irish coffee.<sup>34</sup> Many of these celebrity patrons were memorialized with a shamrock bearing their name, most of which can be found amid the cacophony of cardboard cutouts adorning the building's walls and ceiling. Cary Grant purportedly had his own reserved booth in the

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<sup>27</sup> Patrick Mott, "A Great Day for the Irish at Tom Bergin's," *Los Angeles Times*, Mar. 14, 1987.

<sup>28</sup> Ibid.

<sup>29</sup> Gary Baum, "Legendary Hollywood Pub Where Kiefer Sutherland Once Romanced Julia Roberts Gets a Rebirth," *The Hollywood Reporter*, May 23, 2012.

<sup>30</sup> Danny Jensen, "Photos: The Legends Behind Tom Bergin's Public House, Celebrating 80 Years," *LAist*, Feb. 10, 2016.

<sup>31</sup> Rachel Olivier, "Irish Eyes Crying With Closing of Historic Pub, Tom Bergin's," *Larchmont Chronicle*, Jan. 25, 2018.

<sup>32</sup> Ibid.

<sup>33</sup> Gary Baum, "Legendary Hollywood Pub Where Kiefer Sutherland Once Romanced Julia Roberts Gets a Rebirth," *The Hollywood Reporter*, May 23, 2012.

<sup>34</sup> Cecil Smith, "The TV Scene: Bob, Natalie Favor Video Apartness," *Los Angeles Times*, Mar. 3, 1960.



establishment, above which his shamrock now prominently hangs. In 1983, President Ronald Reagan, once an actor himself, famously received one of Bergin's signature shamrocks in the Oval Office.<sup>35</sup>

Tom Bergin's is also one of myriad bars across the nation that is believed by many to have been the inspiration for the hit television sitcom *Cheers*. While it is likely impossible, and most certainly futile, to either prove or refute that assertion, "it is true that John Ratzenberger, who played Cliff Clavin, and George Wendt, who played Norm Peterson, would often belly up to the bar" when they were off-set.<sup>36</sup>

Bergin, a well-connected figure with friends in many realms, also cultivated relationships with professional athletes and sports franchises. In turn, many athletes and sports figures, seeking reprieve from the public eye and the demanding nature of their professional lives, became regular fixtures at Bergin's tavern. Tommy Lasorda, the renowned baseball pitcher and longtime Dodger's manager, could often be found imbibing and kibitzing amid the Bergin's crowd.<sup>37</sup> And when Dan Reeves, Sr. moved his football franchise, the Rams, from Cleveland to Los Angeles in 1946, Tom Bergin's emerged as the team's off-field home base. Bergin's tavern was a logical place for the team to meet, explained former Rams quarterback Jim Hardy, not only because Reeves and Begin were good friends, but also because "most of the Rams lived in that part of town, the team offices were up on Beverly Boulevard and we practiced at Gilmore Stadium, which is where the CBS network is now. [It] was the closest place."<sup>38</sup> Since athletes did not earn the exorbitant salaries that they do today and would often take civilian jobs in the off-season, some of the Rams helped out behind the bar at times that they were not on the field. Many of the players also drank at the tavern and played on the fastpitch softball team that Bergin sponsored.<sup>39</sup>

Many pieces of sports memorabilia and ephemeral elements have been tacked onto the tavern's walls over time, memorializing the close relationship that Tom Bergin's maintained with the world of professional sports. Notably, in 1951 Bergin hosted the Rams team at the tavern for a celebratory dinner after their surprise victory against the Cleveland Browns in the NFL Championship Game. As a display of gratitude, Reeves gave Bergin the team's coveted World Championship Banner, an invaluable piece of memorabilia that was rediscovered during a recent remodel and is now prominently displayed inside.<sup>40</sup>

In spite of being one of the city's oldest bars and restaurants, Tom Bergin's remarkably only passed through four sets of owners over the course of its 82 years in operation. This stability in ownership most certainly played an instrumental role in maintaining the tavern's unique character, and ensuring that its rich culture and storied traditions remained alive and well for generations of Angelenos to enjoy.

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<sup>35</sup> Julie Grist, "The New Faces Behind Tom Bergin's on Fairfax," *Larchmont Buzz*, Nov. 18, 2013.

<sup>36</sup> George Ramos, "When Crowds Exceed L.A.'s Posted Limits, Part's Over," *Los Angeles Times*, Apr. 10, 1988.

<sup>37</sup> Michael Darling, "Bergin's Boys," *Larchmont Ledger*, Aug. 30, 2017.

<sup>38</sup> Ibid.

<sup>39</sup> John Rabe, "Toast the Return of the LA Rams at the Original Rams Bar, Under a Piece of Rams History," *Off-Ramp (KPCC)*, Aug. 12, 2016.

<sup>40</sup> Rachel Olivier, "Irish Eyes Crying With Closing of Historic Pub, Tom Bergin's," *Larchmont Chronicle*, Jan. 25, 2018.





Tom Bergin presided over his eponymous establishment for 37 years. In 1973, after announcing his retirement, he sold the tavern to Mike Mandekic and T.K. Vodrey. “Both were dedicated regulars, and their varied backgrounds meshed perfectly with the tavern’s operational needs.”<sup>41</sup> Cognizant of the business’s legacy and the devoted clientele that Bergin had built, Mandekic and Vodrey vowed that their stewardship of Tom Bergin’s would not amount to any substantive changes, and that the tavern would continue to be a cherished local haunt where beer taps flowed and memories thrived. To assuage any lingering doubts toward this end, they assured the *Los Angeles Times* shortly after purchasing the business “that their attitude is reverent and they intend no changes in the hallowed haunt of the Irish,” save the fact that it would now be open for lunch.<sup>42</sup> Mandekic stepped down in the late 1990s; Vodrey remained at the helms until 2011, at which point he sold it after a tenure that spanned some 39 years.

In 2011, Tom Bergin’s was sold to restaurateur Warner Ebbink and executive chef Brandon Boudet, an acclaimed duo who were best known for their “carefully calibrated nostalgia-infused endeavors” including Domenick’s (a classic Italian restaurant and celebrity haunt in West Hollywood), Little Dom’s (Los Feliz), and the 101 Coffee Shop (Hollywood Hills).<sup>43</sup> Ebbink and Boudet temporarily closed Bergin’s in the summer of 2011 to carry out a considerable number of renovations, mostly to the interior, which amounted to seven months of work. They built an addition at the rear (east) to house a walk-in cooler and also extensively refurbished interior spaces, staying true to the tavern’s distinctively weathered and hand-hewn ambiance. “We just replaced and repaired what needed to be replaced and repaired, then distressed them so people wouldn’t even know,” remarked Ebbink about the renovation work.<sup>44</sup> The main entrance was relocated from the west to the north elevation, the iconic horseshoe-shaped bar was provided a new copper top, and the thousands of shamrocks tacked onto the ceiling were removed, cleaned, and then very carefully reinstalled over a fresh coat of paint.<sup>45</sup> Dining facilities were also refreshed in this same vein, and various improvements were made to modernize back-of-house spaces.

When Tom Bergin’s re-opened in the spring of 2012, it had clearly been freshened up, but because of Ebbink and Boudet’s scrupulous attention to detail it appeared almost exactly as it always had. The most obvious (and welcome) changes pertained to the food; specifically, Boudet crafted a “new contemporary Irish menu” in which pub staples and classic Irish comfort dishes were elevated with quality ingredients and a modern flair.<sup>46</sup> Seasoned mixologists were also brought in to stock the bar with a carefully curated selection of Irish whiskeys and imported beers, though the tavern continued to offer pub staples such as Guinness, Harp, and, of course, unadulterated cups of its signature Irish coffee.

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<sup>41</sup> Tom Bergin’s, “History,” accessed Aug. 2018.

<sup>42</sup> Lois Dwan, “Irish Haunt Unchanged,” *Los Angeles Times*, Jul. 22, 1973.

<sup>43</sup> Gary Baum, “Legendary Hollywood Pub Where Kiefer Sutherland Once Romanced Julia Roberts Gets a Rebirth,” *Hollywood Reporter*, May 23, 2012.

<sup>44</sup> Ibid.

<sup>45</sup> August Brown, “Tom Bergin’s Gets Set for a New Round of Drinks, Dining,” *Los Angeles Times*, Apr. 13, 2012.

<sup>46</sup> Ibid.



Though it re-opened to great fanfare, the refreshed Tom Bergin's did not attract enough customers to remain profitable and closed its doors in the summer of 2013, its fate unknown. Not long after its closure, renowned food critic Jonathan Gold penned a review that eulogized the establishment and the indelible impact it had on cultivating a sense of community during its nearly eighty years in business:

[Tom] Bergin's has always been decent, comforting and most of all *there*...it was a restaurant that Irish coffee-pounding revelers on St. Patrick's Day may not have realized was a restaurant at all, but which had nourished its community in so many ways since it opened in 1936...in the bar's lifetime, the neighborhood had gone from a low-rise Art Deco residential district to a high-density area of museums and skyscrapers; the famous Carthay Circle theater, site of so many glamorous premieres, had been demolished in favor of a generic office complex; and the Miracle Mile had boomed, fallen out of favor, and boomed again. The cool darkness of Bergin's was one of the few constants. It was home.<sup>47</sup>

Just months after it closed, Tom Bergin's was purchased by Derek Schreck, an actor who had been a steadfast Bergin's patron since moving to the neighborhood. Schreck re-opened the iconic establishment in January 2014, keeping the interior largely intact but making some modifications to the menu (which focused more on pub staples than fine dining) and drinks selection (bottled beers were replaced with a tap system). The name was also augmented, slightly, to "Tom Bergin's Public House." As did previous owners, Schreck took great care in preserving the historical ephemera and décor that have long provided the tavern with its distinctive ambiance. Notably, he converted an attic niche that was previously used as an office into an intimate, members-only whiskey bar, Vestry, which offered an extensive collection of rare bourbons and ryes and featured "antique, rare, unavailable, or discontinued distillations by some of the most renowned makers in the business."<sup>48</sup> Vestry opened in July 2017.

However, business at Tom Bergin's continued to fall short of expectations, even under new ownership and a revamp of food and drink offerings. Many new, large-scale edifices hemmed in the modest commercial building and rendered it hard to see; frequent construction associated with Metro's subway extension beneath Wilshire Boulevard have resulted in numerous road closures; and, as Schreck noted in an 2018 interview with the *Los Angeles Times*, the overhead associated with running a business of this size stood in the way of its ability to turn a profit.<sup>49</sup> In early 2018, the kitchen was closed and hours were substantially reduced; by summer of 2018, Tom Bergin's had closed its doors entirely. It remains closed.

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<sup>47</sup> Jonathan Gold, "Goodbye to Tom Bergin's and the Best Colcannon in L.A.," *Los Angeles Times*, Jul. 5, 2013.

<sup>48</sup> Oren Pelig, "Vestry is the New Whiskey Lover's Hideaway at Tom Bergin's," *LAist*, Jul. 21, 2017.

<sup>49</sup> Jenn Harris, "Tom Bergin's Irish Pub Is Not Closing. It's Just Reducing its Hours and Closing its Kitchen," *Los Angeles Times*, Jan. 16, 2018.





### *Tudor Revival Architecture*

The subject building is designed in the Tudor Revival style (sometimes known as English Revival), an idiom that was immensely popular in Southern California between the 1920s and 1940s.

Tudor Revival style architecture is a derivative of the broader Period Revival movement, which flourished after World War I and heavily influenced Southern California's architectural character in the interwar years. Broadly speaking, the Period Revival movement appropriated and reinterpreted – often loosely and eclectically – elements of historical architecture. To an extent, referencing past architectural styles represented a reaction against the machine age by evoking imagery of a romanticized past; in many places, and particularly in the rapidly growing region of Southern California, it also represented a search for identity. By visually referencing established forms and idioms, architects were able to infuse a sense of authenticity and perpetuity in a region that was conscious about its relative youth.<sup>50</sup>

The Tudor Revival style was among the myriad Period Revival idioms that were popular during the first half of the twentieth century. The style is an eclectic synthesis of early English building traditions that ranged from “thatch-roofed folk cottages to grand manors.”<sup>51</sup> In Los Angeles it represented something of a middle ground between the authentic roots of the Arts and Crafts movement and the whimsy and fantasy that often typified revivalist architecture. Architects used the Tudor Revival style because it was perceived as exemplifying tasteful restraint. Buildings designed in the Tudor Revival style “were supposed to recall a pre-modern, pre-industrial, pre-urban and pre-class and ethnic-conflict period,” and evinced “a quiet country lifestyle and the picturesque cottages of old England.”<sup>52</sup>

Given its eclectic roots, the Tudor Revival style was interpreted by different architects in myriad ways, but in the most general of terms Tudor Revival buildings were designed to mimic the architectural traditions of Medieval England. Common character-defining features of the Tudor Revival style include:

- 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

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<sup>50</sup> SurveyLA, Los Angeles Citywide Historic Context Statement, “Context: Architecture and Engineering, Theme: Period Revival, 1919-1950,” Jan. 2016, accessed Mar. 2018.

<sup>51</sup> Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf 2009), 358.

<sup>52</sup> Steve Carney, “Architecture Spotlight: Tudor Revival a European Fantasy Fit for the Dream Factory,” *Los Angeles Times*, Jan. 20, 2018.



The subject building exhibits all of these character-defining features, and is somewhat unusual in that it is a commercial interpretation of the style. In Los Angeles and elsewhere, the Tudor Revival style was most often applied to residential buildings because of its association with English domestic architecture, and because the features that defined the style lent themselves well to a residential context. The style was applied less often to commercial and institutional buildings, and when it was these buildings often lacked the detail and articulation that characterize the subject building and provide it with its distinctive architectural and visual character.

### **Period of Significance**

The period of significance for Tom Bergin's has been identified as 1949-2018. This accounts for the period during which the business operated at this location and attained significance as a cultural asset.

### **Integrity**

Integrity is the ability of a property to convey its significance, and is defined by the National Park Service (NPS) as the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period."<sup>53</sup> NPS identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

Tom Bergin's has experienced relatively few alterations since its original construction in 1949. The few exterior alterations that have occurred, including the construction of a small rear addition and the relocation of the main entrance from the west to the north elevation, took place within the building's period of significance and have not amounted to substantive changes in its overall appearance. Modifications to the interior have been carried out in such a way that is sensitive to maintaining its historic appearance.

The following is an integrity analysis of Tom Bergin's.

- **Location:** the business was originally located nearby on Wilshire Boulevard, but the building, which was purpose-built for Tom Bergin's, has remained on its original site since its construction in 1949. The building thus retains integrity of location.
- **Design:** while some minor alterations have been made to the building, they have not collectively resulted in substantive changes to its overall design. Its essential form, plan, massing, configuration, and vocabulary remain intact and legible. The building retains integrity of design.

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<sup>53</sup> U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.



- **Setting:** Sanborn maps and historic images indicate that when it was constructed, the building occupied a stretch of Fairfax Avenue that was sparsely developed. The surrounding area was primarily developed with low-scale residences, and Art Deco-style commercial buildings dominated the nearby Miracle Mile commercial district. Over time, development in the area has become much larger, denser, and evocative of contemporary modes of architecture. Originally a complement to the area's prevailing development patterns and aesthetic character, the building, over time, has become somewhat anomalous as the context of the immediate area has changed and evolved. Its integrity of setting has thus been compromised.
- **Materials:** with the exception of some new materials that were introduced during renovation and remodel projects, almost all of the building's original materials remain intact. It thus retains integrity of materials.
- **Workmanship:** distinguishing characteristics that provide the building with its distinctive visual character remain intact. The building thus retains integrity of workmanship.
- **Feeling:** the building retains its essential character-defining features and appearance from its historic periods. It therefore retains integrity of feeling.
- **Association:** though it is currently closed, the building retains the distinctive look, feel, and appearance of an Irish-themed pub and restaurant. It is accompanied by signage that connotes its historical use and occupancy. The building therefore retains integrity of association.

## Character-Defining Features

### Building Exterior

- Minimal setback from the street
- Rectangular footprint that spans the depth of the parcel
- Tudor Revival style and characteristics, recalling the vernacular architecture of Ireland
- Asymmetrical façades
- Steeply pitched cross-gable and shed roofs sheathed in composition shingles
- Roof features include shallow eaves, bargeboards, glazed dormers, and a weathervane
- Brick chimney (east elevation)
- Combination of wall cladding materials including textured stucco, wood lap siding, wood board-and-batten siding, and clinker bricks
- Simple, understated entrances that are flush with the face of the building
- Jettied gables with decorative wood brackets
- Multi-light wood hopper and casement windows; some are glazed with stained or rondel glass
- Continuous sill course beneath windows on the north elevation
- Freestanding pole signs (2) with neon illumination (west property line)
- Wall-mounted signs (2) with neon illumination (north elevation, west elevation)



Building Interior<sup>54</sup>

- General configuration and circulation pattern of front-of-house spaces (tavern, dining area, rear dining room)
- Brick floors (tavern, dining area)
- Vaulted ceiling (dining room)
- Exposed wood rafters and wood tie beams (tavern, dining room)
- Burnished wood wall panels, trim, and doors
- Built-in, burnished wood casework
- Standard and U-shaped banquettes (tavern, dining area)
- Horseshoe-shaped bar with wood panels and casework, a copper top, and a metal rail (tavern)
- Brick fireplace (dining room)

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<sup>54</sup> Interior character-defining features are limited to publically accessible front-of-house spaces, and those that convey the building's historic use. Back-of-house spaces and areas that play a purely ancillary role are not included as part of this nomination.



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### **Items Attached**

*Exhibit 1.* Current Photographs (ARG, August 2018)

*Exhibit 2.* Historic Photographs

*Exhibit 3.* Tract Map

*Exhibit 4.* Sanborn Map (1950, corrections to 1927)

*Exhibit 5.* Permits

*Exhibit 6.* Newspaper Articles

*Exhibit 7.* Excerpt from the SurveyLA, Wilshire Community Plan Area Report (2015)

*Exhibit 8.* Parcel Profile Report (ZIMAS)





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**Exhibit 1. Current Photographs (ARG, August 2018)**











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Primary (north) elevation, view southwest (ARG, 2018).



West elevation, view northeast (ARG, 2018).



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South elevation, view northeast (ARG, 2018).



East elevation and chimney, view southwest (ARG, 2018).





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Primary (north) elevation, detail of clinker brick and textured stucco, view south (ARG, 2018).



Primary (north) elevation, detail of jettied gable and entrance, view south (ARG, 2018).



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West elevation, detail of jettied gable and decorative brackets (ARG, 2018).



Detail of wall-mounted pole signs at west property line (ARG, 2018).





Building interior, tavern with horseshoe-shaped bar, view southwest (ARG, 2018).

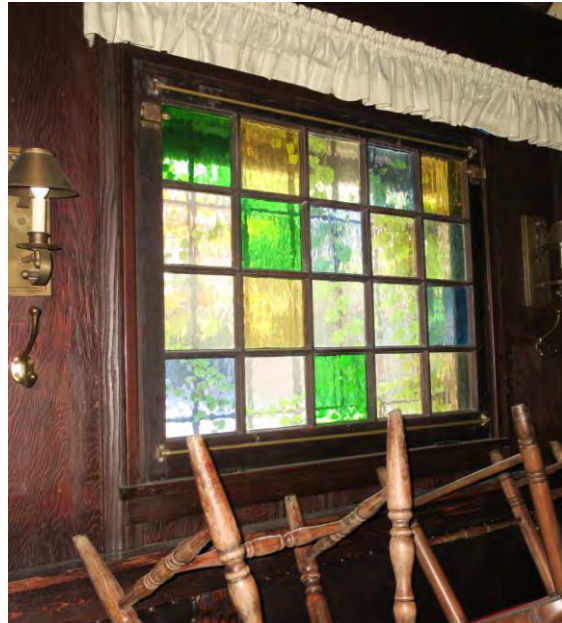


Building interior, tavern, view east (ARG, 2018).





Building interior, U-shaped banquettes in tavern, view southwest (ARG, 2018).



Building interior, detail of copper bar top (left) and wood hopper window (right) (ARG, 2018).



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Building interior, dining area, view east (ARG, 2018).



Building interior, dining area, view west (ARG, 2018).





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Resources Group



Dining room with exposed rafters, exposed tie beams, and burnished wall panels, view east (ARG, 2018).



Detail of dining room fireplace, view east (ARG, 2018).

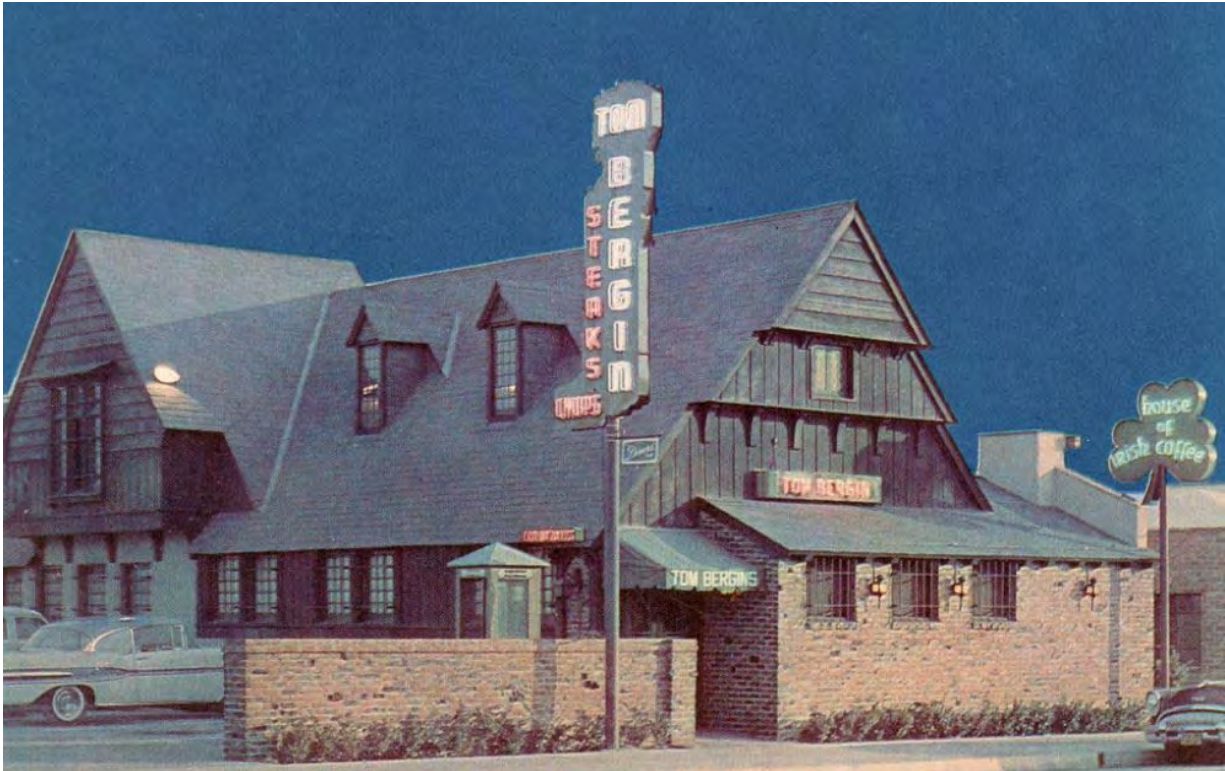


Architectural  
Resources Group

## **Exhibit 2. Historic Photographs**



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Resources Group



Tom Bergin's, 1957 (Bison Archives).





Architectural  
Resources Group



Dining room, set for the first diners in the Fairfax Avenue location, 1949 (Tom Bergin's web site).



Opening night at Tom Bergin's new location on Fairfax Avenue, 1949 (Tom Bergin's web site).



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Resources Group



Tom Bergin (left) with Bing Crosby (right) at the Del Mar Racetrack, 1937 (Tom Bergin's web site).



Bartender mixing Irish coffee, 1979 (Herald Examiner Collection, Los Angeles Public Library).





President Ronald Reagan receiving his shamrock in the Oval Office, 1983 (Tom Bergin's web site).



Original location of Tom Bergin's on Wilshire Boulevard, 1945 (Tom Bergin's web site).





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**Exhibit 3. Tract Map**

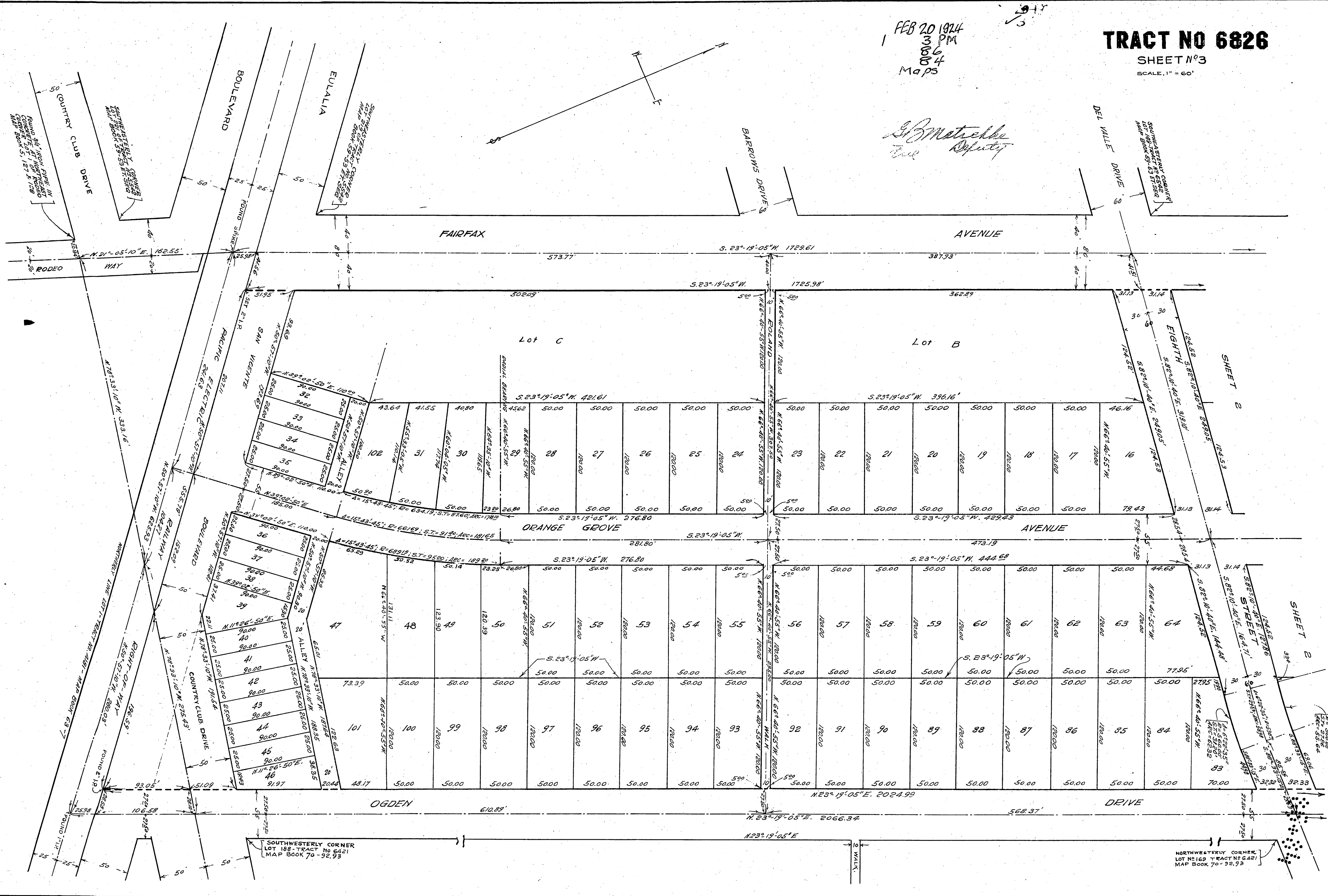
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SHEET NO 3

SCALE, 1" = 60'

FEB 20 1924  
3 36  
84  
Maps

*J. B. Metzger*  
Deputy



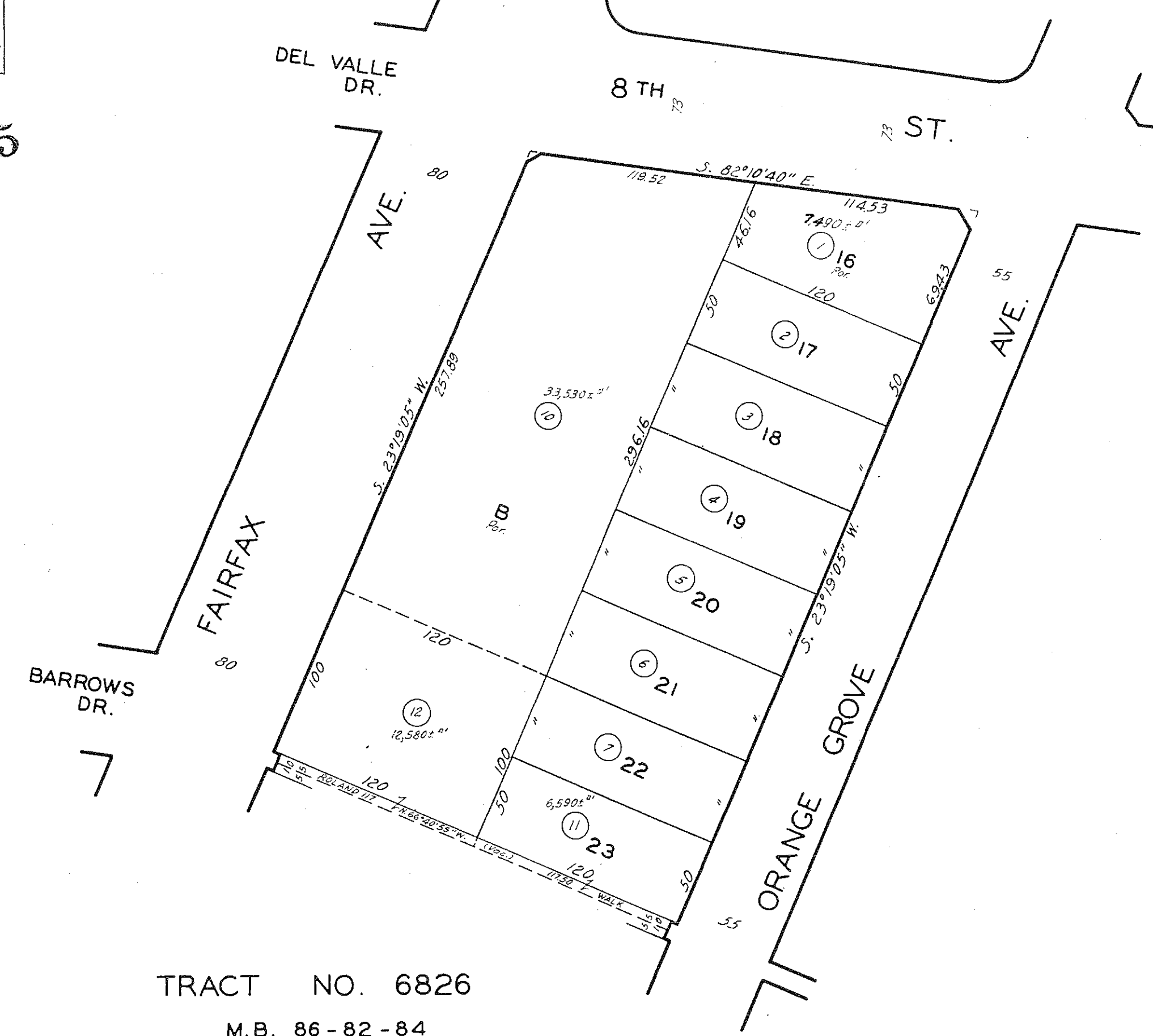
SHEET 2

SHEET 2

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MAP BOOK 70 - 32.93

NORTHWESTERLY CORNER  
LOT 169 - TRACT NO 6421  
MAP BOOK 70 - 32.93

1985



TRACT NO. 6826  
M.B. 86-82-84





Architectural  
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**Exhibit 4. Sanborn Map (1950, corrections to 1927)**

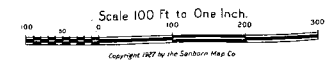
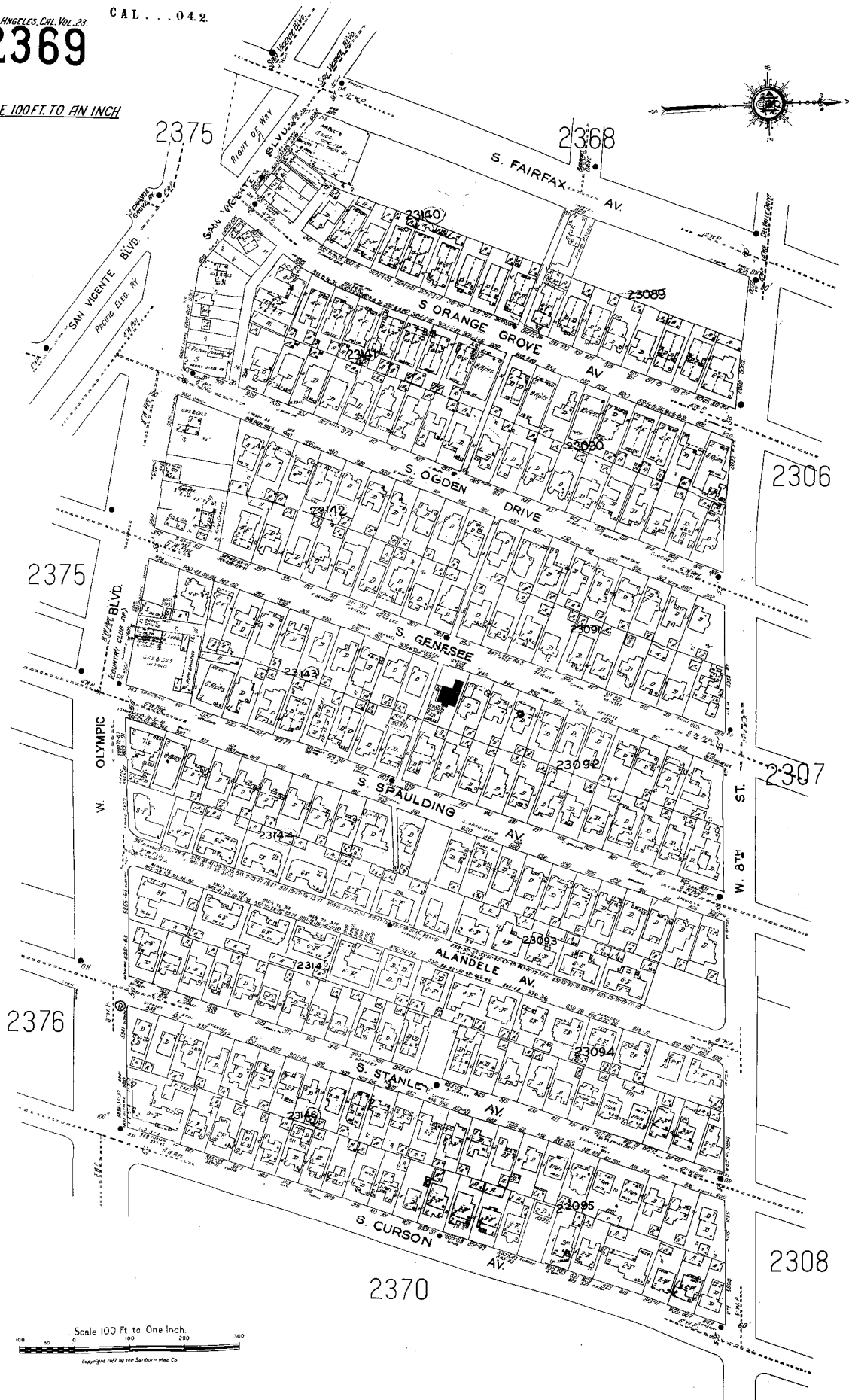
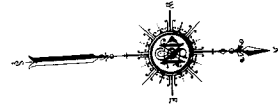
(285)

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



Architectural  
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**Exhibit 5. Permits**



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. SOUTHERLY 100' OF LOT "B"

Tract 6826

Location of Building 840 So. FAIRFAX AVE  
(House Number and Street)

Approved by  
City Engineer

Between what cross streets 8th ST. E. SAN VICENTE BLVD

[Signature]  
Date

USE INK OR INDELIBLE 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 NORTHWALE RD P.O. L.A.

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

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

6. Contractor TOM BERGIN, DR. W.C. W. State License No. NONE Phone UE-87676

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

8. VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein in place. \$ 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 150'

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

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

12. Buildings and similar structures (b) Size of Studs 2x6 & 2x4 Material of Floor BRICK TILES

(c) Size of Floor Joists 2x8" Size of Rafters 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 [Signature]  
(Owner or Contractor Name)

By [Signature]

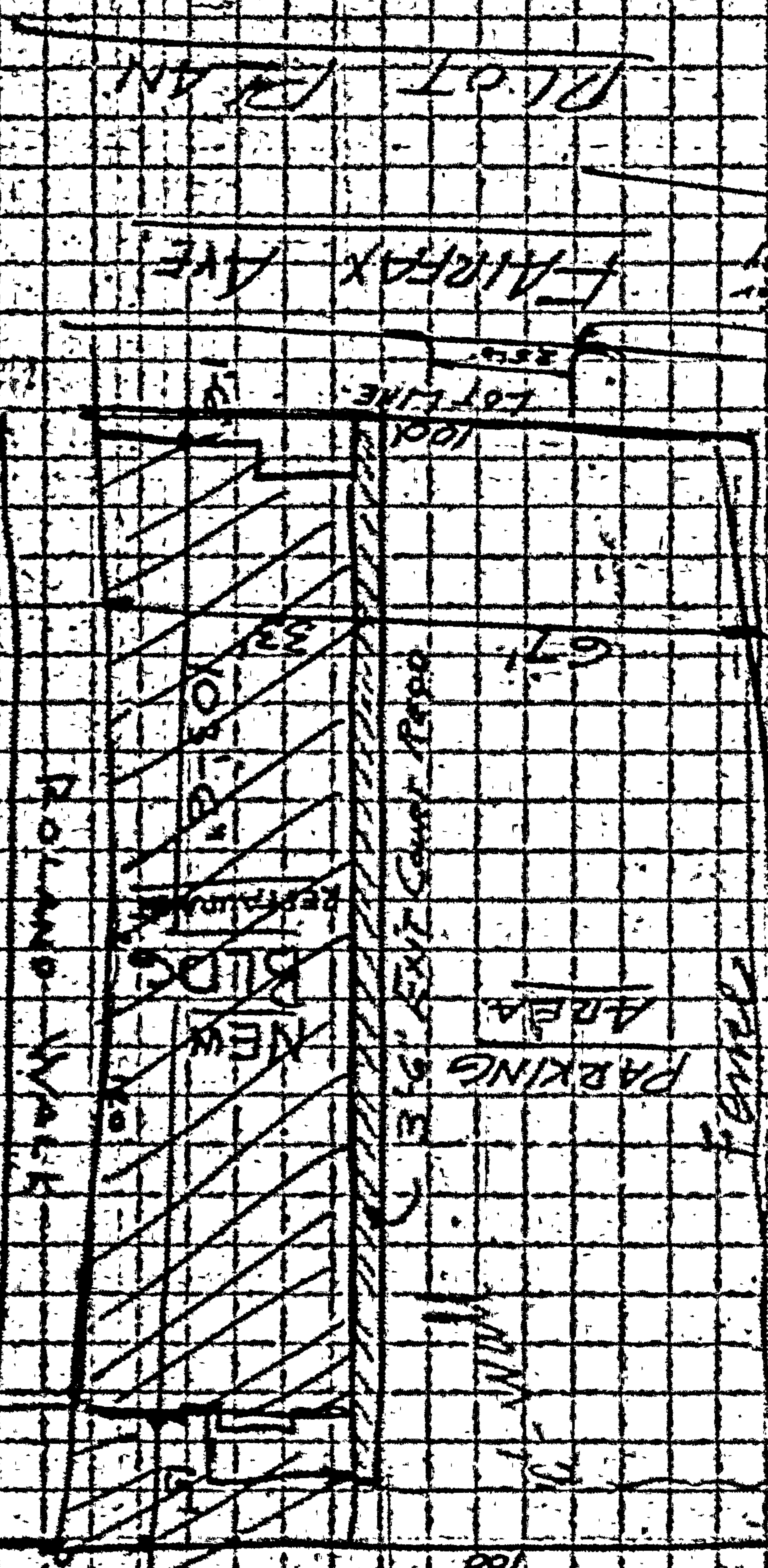
DISTRICT OFFICE

FOR DEPARTMENT USE ONLY

PLAN CHECKING		REINFORCED CONCRETE		FEES		Blg. Per	
Date	<u>NOV 15 1947</u>	Blk. Cement		Total		Cert. of Occupancy	
Receipt No.	<u>13768</u>	Tons of Reinforcing Steel		<u>91.00</u>		Total	
Valuation	<u>\$34,000</u>						
Fee Paid	<u>\$50.00</u>						
TYPE	GROUP	Maximum No. Occupants	Inside Lot	Key Lot	Lot Area	Fl. near Alley	Fl. near Street
<u>U</u>	<u>B2</u>	<u>150</u>	Corner Lot	Corner Lot Keyed	<u>No Alley</u>	<u>Fl. near Alley</u>	<u>Fl. near Street</u>
PERMITS No.	Plans and Specifications checked		Zone	Fire District	District Map No.		
<u>29354</u>	<u>[Signature]</u>		<u>C-2</u>	<u>2</u>	<u>5108</u>		
	Corrections noted		Blk. Line	Street Widening			
	<u>[Signature]</u>						
PLANS	Plans, Specifications and Application rechecked and approved		Inspection checked and approved	Stamp here when Permit is issued			
	<u>[Signature]</u>		<u>[Signature]</u>	<u>DEC 23 1947</u>			
	For Plans See	Field work	Inspection	Stamp here when Permit is issued			
			<u>NONE</u>				

3630





PILOT PLANN  
AIRMAX AVE

Cut curb for driveway

NO. 1000

NEW BLDG  
RESTAURANT

PARKING AREA

LOT LINE 100'

11-25-87  
[Signature]

DRIVE

MIN. 10'

100'

11/25/87  
[Signature]



CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY

Address of Building..... **540 S Fairfax Ave**  
Permit No. and Year..... **20354, 1947**  
Certificate Issued..... **March 24, 1949**, 19.....

**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 V, 53' x 104' Restaurant.  
B-E Occupancy. 125 Occupants**

**OVER**

Owner:

Owner's Address

**Tom Borgin  
10343 Northvale Rd  
Los Angeles 54, Calif.**

Form B-95a—20M—1-49 G. E. MORRIS, Superintendent of Building By..... **G. E. Morris**

-Occ. Load Sign Delivered: 4-16-53  
Bar & Grill: 75 persons.  
Dining Room: 49 persons



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.

Form with 15 numbered sections containing details: 1. LEGAL DESCR. (Frac Lot B, 6826, 10, 5708, 2163); 2. PRESENT USE OF BUILDING (Restaurant); 3. JOB ADDRESS (840 S. Fairfax Ave.); 4. BETWEEN CROSS STREETS (W. 8th St. AND San Vicente); 5. OWNER'S NAME (Tom Birgen); 6. OWNER'S ADDRESS (840 S. Fairfax, T.A.); 7. ENGINEER (Mack Mackintosh & Mackintosh); 8. ARCHITECT OR DESIGNER (Mack Mackintosh & Mackintosh); 9. ARCHITECT OR ENGINEER'S ADDRESS (3838 Oakwood Ave., Los Angeles); 10. CONTRACTOR (G.R. Pollock); 11. SIZE OF EXISTING BLDG. (31x135, 1 story, 20 height); 12. CONST. MATERIAL (type V, asph/shing, conc); 13. JOB ADDRESS (840 S. Fairfax Ave.); 14. VALUATION (\$2,000); 15. NEW WORK (Fire damage repair).

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 188-181 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.

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. WP83-117789 Insurance Company Fremont 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 4032 Wilshire Blvd 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 Sec. 91.0202 LAMC)

Signed [Signature] Position Date 11/7/83

CASHIER'S USE ONLY section containing stamps: 50 E.I., 1.00 OSS, 19.00 BP-R, 763 83 0001, 4787 4 11/07/83, 20.50 CHTD, and B & SB-3 (R 1.83).









14. APPLICATION COMMENTS:

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

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

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT & ENGINEER NAME	ADDRESS	CLASS	LICENSE #	PHONE #
(C) Shaddick Construction	126 1/2 North Flores Street,	B	891974	Los Angeles, CA 90048

**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.

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 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: John Shaddick Sign: [Signature] Date: 2-27-12  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	Last Status: Ready to Issue Status Date: 03/08/2012
<b>APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY</b>		

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
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ZONES(S): C2-1-O

**4. DOCUMENTS**

ZA - ZA-1998-962-PAB ORD - ORD-165331-SA2452 ORD - ORD-171044-SA170 CPC - CPC-1986-823-GPC	CPC - CPC-1995-148-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	PROPOSED USE	8. DESCRIPTION OF WORK
(17) Restaurant		335 Sq ft. ADDITION TO AN EXISTING TWO STORY RESTAURANT, PER ORDER TO COMPLY, FROM HEALTH DEPARTMENT TO ENCLOSE WALK IN COOLER AND STORAGE.

2. # Bldgs on Site & Use:	For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections viz <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: Ricardo Tres OK for Cashier: Ricardo Tres Signature: <i>[Signature]</i>	
DAS PC By: Ronald Allen Coord. OK: Date: <i>3/08/2012</i>	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	157.45
Permit Fee Subtotal Bldg-Alter/Re	547.31 CA Bldg Std Commission Surchar	3.00
Handicapped Access	Permit Issuing Fee	0.00
Plan Check Subtotal Bldg-Alter/Re		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 *[Signature]*

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



**13. STRUCTURE INVENTORY** (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

11016 - 10000 - 20201

- (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 LAUREN SHADDICK** Sign: **X** Date: **X 2/9/12**  Contractor  Authorized Agent



Bldg-Alter/Repair  
Commercial  
Plan Check

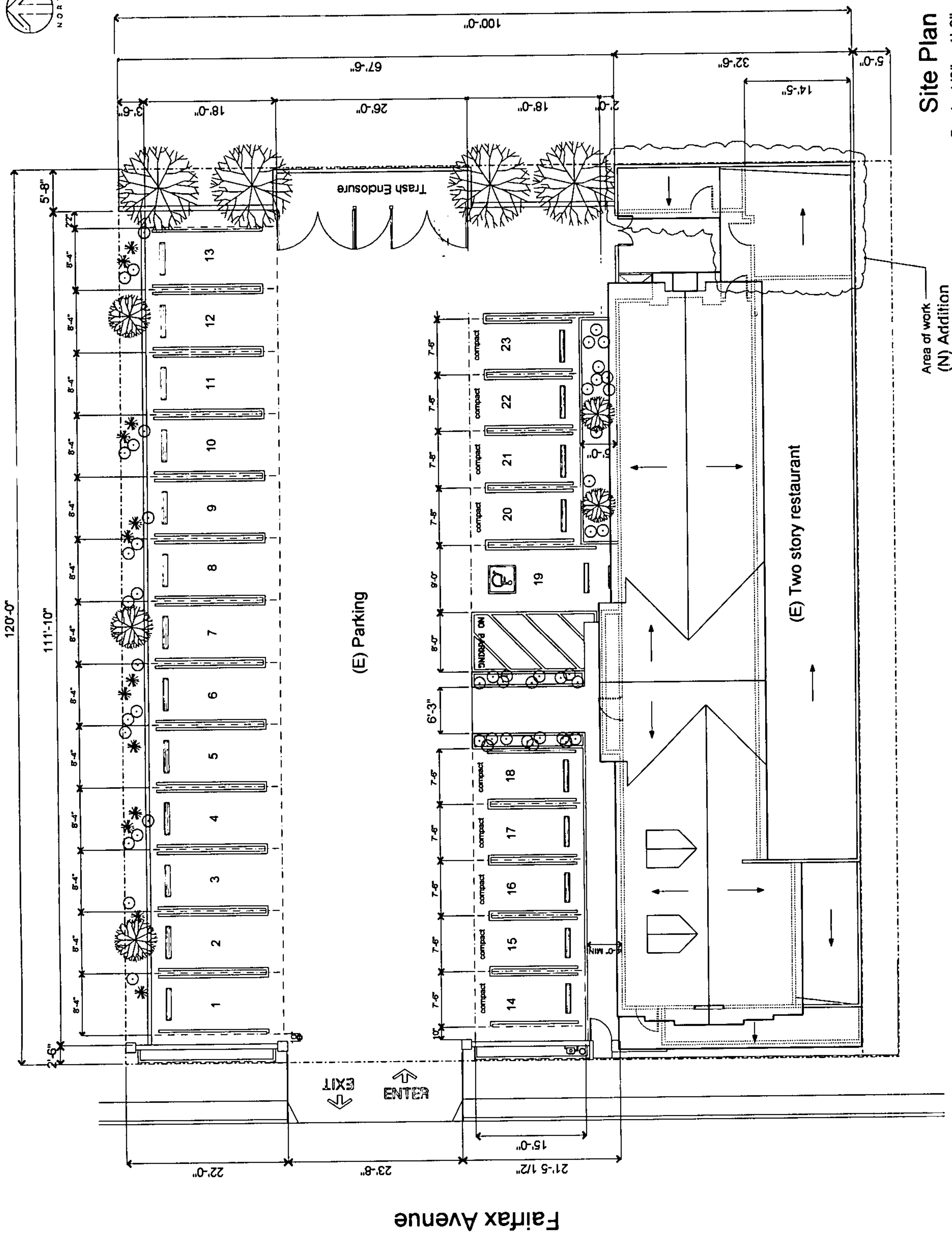
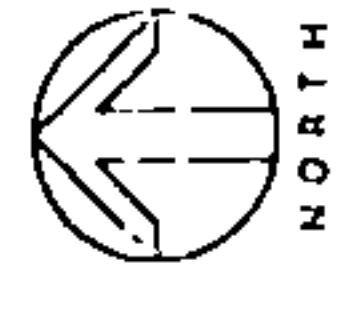
City of Los Angeles - Department of Building and Safety

Plan Check #: B11LA11193FO

Initiating Office: METRO

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

# PLOT PLAN ATTACHMENT



Site Plan  
Scale 1/8" = 1'-0"

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

Area of work  
(N) Addition

Fairfax Avenue



**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: <u>840 S. FAIRFAX AVE</u>	Plan Check # <u>B11LA-11193</u>
Project Description:	Total Construction Cost (project valuation) \$ <u>52,079.00</u>

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 QUESADA  
 Firm Address 4046 HURON AVE  
CULVER CITY 90232

Signature [Signature]  
 Position AGENT FOR OWNER

**FOR DEPARTMENT USE ONLY**

Approved by Shine Lin  
 Denied by \_\_\_\_\_

Title Office Eng Tech I Date 2/28/12  
 Title \_\_\_\_\_ Date \_\_\_\_\_

2010 MAR 23 10:30 AM



CITY OF LOS ANGELES  
CALIFORNIA



ANTONIO R. VILLARAIGOSA  
MAYOR

**CERTIFICATE OF OCCUPANCY**

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

**SITE IDENTIFICATION**  
ADDRESS: 840 S FAIRFAX AVE 90036

**LEGAL DESCRIPTION**

TRACT	BLOCK	LOT(s)	ARB	CO. MAP REF #	PARCEL PIN	APN
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.

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

CERTIFICATE NUMBER	101245
BRANCH OFFICE:	LA
COUNCIL DISTRICT:	4
BUREAU:	INSPECTN
DIVISION:	BLDGINSP
STATUS:	CofO Issued
STATUS BY:	MICHAEL E MARTIN
STATUS DATE:	06/16/2012
APPROVED BY:	MICHAEL E MARTIN
EXPIRATION DATE:	



**PERMIT DETAIL**

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

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

City Planning Cases (CPC) CPC-1986-823-GPC Ordinance (ORD) ORD-171044-SA170	City Planning Cases (CPC) CPC-1995-148-GPC Zoning Administrator's Case (ZA) ZA-1998-962-PAB	Ordinance (ORD) ORD-165331-SA2452
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**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>OWNER(S)</b> Tk And Mk Llc	840 Fairfax Ave	LOS ANGELES CA 90036
<b>TENANT</b>		
<b>APPLICANT</b> Relationship: Agent for Owner Alfredo Quesada-	4046 Huron Ave	CULVER CITY, CA (310) 339-4540

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

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	NA	C72413	

**SITE IDENTIFICATION-ALL**

ADDRESS: 840 S FAIRFAX AVE 90036

**LEGAL DESCRIPTION-ALL**

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



Architectural  
Resources Group

## **Exhibit 6. Newspaper Articles**

## THE TV SCENE---

# Bob, Natalie Favor Video Apartness

BY CECIL SMITH

AROUND TV\TOWN—On a cold, rainy night in front of the fireplace at the new, half-complete house of Natalie Wood and Bob Wagner in Beverly Hills: "Sure," said Bob, "we'll do television—if we can do it like Larry Olivier did it (in 'The Moon and Sixpence') with a writer like Pogostin, a director like Mulligan . . . Sure, we'd do it. There should be more of that sort of thing on television . . ."

"I've done a lot of live TV," said dark-eyed Natalie, "back in the old days when there were lots of dramas . . ."

"Tell him," said Bob, "about the elevator."

"We were doing GE Theater live at CBS," she said, "and you know that slow, groaning automatic elevator that leads to the stages. We were caught in it. I mean we'd been called from the dressing rooms and the elevator wouldn't open. This was right at airtime, no tape, no film—this was it. They got us out seconds before the show started . . ."



*Bob Wagner and Natalie Wood*

"Our careers?" said Bob, answering a question. "Great! For both of us. For Nat, it's always zinged. But me—it took 12 years for me to convince them I was more than just a pretty boy . . ."

"Why do we have to do TV together?" asked Natalie. "Why need we capitalize on our marriage? We'd as soon work separately."

They're working together this Sunday on Jack Benny's show—one of their rare appearances on TV together. And they've made a picture together, "All the Fine Young Cannibals."

**ON THE SET** at Warner Bros. for the filming of a Lawman segment, Doodles Weaver, who is now doing a running part in the show, says:

"What's with the kids nowadays? Haven't they done anything crazy in the last 25, 30 years?"

"Kids run up to me and stare and say: 'Gee, he's the guy who painted the statue at Stanford.' Or, 'Gee, did you really assemble a Model T Ford on top of L.A. High?'"

"That's 30 years ago. Haven't kids done anything crazy since then?"

**OVER A SLUG** of Irish coffee at Tom Bergin's, Vivian Vance says: "After all those years as Ethel Mertz on I Love Lucy, I didn't know how people would accept me as Vivian Vance. But people know. They know a lot more than you give them credit for. I did 'Marriage-Go-Round' with Francis Lederer in Palm Beach and the audience was great. They did not want Ethel Mertz. They wanted the play—and if I went with it, great."

"We did the last Lucy in January, the last one that will ever be done. They haven't shown it yet. Do I miss the series? I don't know. We did 210 of them, an awful lot. I miss the early days. We had fun. But now . . ."

"Would I do another series? Are you kidding? Just show me a script."

# ROUNDABOUT

BY LOIS DWAN

*There are several restaurants and groups offering regularly scheduled events, usually with limited reservations, that help, in varying degree, in the quest for knowledge of food and wines. Fifty is just about the outside number that can be properly served a truly fine meal—and some would put the figure lower. As the numbers go up and the price goes down, so also does the quality of the experience. Even so, one may find something one has not known before—a suggestion worth further exploration—some insight into combinations or preparation of foods.*

*Such, I believe, are the series of international nights arranged by the Sheraton-West. These are rather lacking in gastronomic excellence—at least the Night in Japan I attended was. But there was some indication of the possibilities of Japanese cuisine, the occasion was festive and dignified, the entertainment informative. This for \$5.50 is worth while.*



The third Thursday Epicurean dinners arranged by Ben Dimsdale at the Windsor are quite another experience. These are limited to 48, cost \$25 and are well worth it. The dinner I attended was beautifully planned, executed and served. I learned a good deal about

the subtle relationship of wines and foods.

How the slight spice in the Alsace Gerwürtztraminer '62, for instance, made it right for the definite, but not weighty, flavor of the quiche lorraine. The mulligatawny a' l'anglaise (a thick curried chicken soup) needed the strength of a sherry, while a lovely delicate Moselle, Piesporter Goldtröpfchen '64 was proper with the equally delicate sand dabs Veronique. The Bordeaux, Chateau Mouton Baron Philippe Rothschild '61, was served with a medaillon de veau aux cepes and was interesting in itself, as explained by our mentor, Douglas Baglier—a great wine, maturing slowly, that will be magnificent in another 10 to 20 years. With the dessert we had Taittinger's Blanc de Blanc champagne. Blanc de blanc means white wine from white grapes—in this case the pinot chardonnay. Louis Baumann was chef and John Hiltbold, maitre d'hotel.



*Wally Branch also plans regular dinners at the Yankee Pedlar Inn. The latest of these was a \$12.50 Latin and South American Gourmet tour.*

*The next regularly scheduled dinner of The Societe' de Bacchus et Epicurus, the ever growing group started by Alfred K. Gans to prove that one may eat well and also reasonably, will be held at the Moskva Cliff, 12616 Ventura Blvd., Studio City. Chef V.D. Koroslev, who started his career during the time of Czar Nicholas II at the Empress Catherine Hotel on the Black Sea, has planned a Bolsnoi Obyed—(grand feast) that includes a great deal that one does not come upon ordinarily—at least not under these names. Ogotnechva cutleti, for instance, is breast of capon stuffed with duck, chicken and mushrooms. However, Svezchoy Klubkikoy Romanoff turns out to be strawberries Romanoff, \$10.50 per person, Monday and Feb. 6.*



The Mikado, 12600 Riverside Drive, North Hollywood, every once in a while has what they term a Far East Get Together Night. These for all people who have been in Japan, or are just interested, meet, talk and dine on Japanese food. Third FEGTN was last week.



If you're interested in number four, you might write Jerry Frick to let you know.

### Now Open for Lunch

Scram Restaurant, on the top of the 9000 Building, Sunset Blvd., starting next Wednesday, 11:30 to 3:30, Monday through Friday. Daily chef's special. Late supper here, too.

★

The Oyster House, 666 N. La Cienega, under the new management of Elliott Mizelle and Armando Costales, will also serve lunch from 11:30, Monday through Friday.

★

Tom Bergin's Old Horseshoe Tavern won't be news to everyone. In fact, there are alumni of UCLA, USC, Loyola, etc., who consider a game ends not with the final gun, but with that last Irish coffee served over the old bar that came down intact from the original location on Wilshire.

But there are those of us, born outside the tradition, who don't know there is a small, attractive room with a huge fireplace at one end and a continuing custom of serving fine steaks at reasonable prices. These with a separately served and originally created sauce that has to do with fresh tomatoes rather than ketchup. Tom Bergin's was established in 1936 on Wilshire near Fairfax and moved, not too far away, to its present location, 840 S. Fairfax, in 1949.



Irish coffee was invented by a chef named Joe Sheridan at Shannon Airport in 1938. Stan Delaplane brought the word to the Buena Vista in San Francisco and Tom Bergin was the first to prepare it here. "Irish whiskey, smooth as a maiden's kiss . . . coffee,

black as Cromwell's heart . . . with a floating inch of Irish cream." I must say I have never had better. Both the chef, Joseph Valles, and the maitre d'hotel, Arthur Bruder, have been here for 19 years. Open for dinner and late suppers till 2 a.m. Prices from \$3. Reservations: WE 6-0676

★

So also the Rubatyat, 7324 E. Florence Ave., Downey, with a special Armenian luncheon menu.

### Dates to Note

Feb. 9 is Chinese New Year (4665, the year of the ram) and there will be special dinners and celebrations in the restaurants, continuing for a week, I gather.

★

Feb. 7 is Mardi Gras, a traditional date for doing all that you won't or shouldn't do during the penitential season of Lent. A special Mardi Gras celebration is planned for Olvera street and the Old Plaza. There will be a queen, Reina del Carnaval, parades, dragons, continuous feasting at Casa La Golondrina and El Paseo, Mal Humor will be burned in effigy—and so will all your troubles if you care to write them down and put them into a cardboard basket. You should wear a costume portraying what you would like to be but don't dare.

★

The Honker, 897 Granite Drive, just off S. Lake, in Pasadena is another restaurant that is part of the tradition of life as it is lived in that city. But again, there are those of us who need to find out what everyone else already knows—and the Honker is worth knowing. It is now in its 17th year, with a great many of the original staff still there. Gene Ronay, manager and co-owner, Hungarian born, has had a great deal to do with the European feel-

ing of polished woods, gold-framed mirrors, paintings, etc. There are two executive chefs, Angelo Anelli, Italian, has gone the full 17 years and Edward Weber, German, has been there for 13. They prepare such dishes as half lobster parisienne (\$2.75), which I had for lunch the other day and found excellent, several stuffed pancakes (from \$1.85), coquilles St. Jacques, roast duckling a l'orange, roast prime rib, steaks, etc. If you should happen to have Oliver Floyd as bus boy (he prefers this to being a waiter), he will tell you a few home truths based on your horoscope. Open 365 days a year for lunch, dinner, supper. The Gander Room is reserved for men only during lunch. Dinner prices include soup or salad from about \$4. Reservations: 681-9514

★

### Noted

Gerard Usan, of Maison Gerard, 224 S. Beverly Drive, Beverly Hills, is about to begin flying in fresh frog legs from Paris. Seems that most of the frog legs served here come from the Orient. I am informed that the only other restaurant serving the French variety is La Grenouille in New York.

★

The new Finnish Liqueurs recently announced in this column weren't quite as available as they seemed. They will be, though, after Wednesday. Ask for them to be ordered from U.S. Beverages Inc., 808 S. Vermont Ave.

★

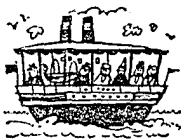
The Beverly Hilton's new chef will be Zoltan Barkasz, just returned from South America. Chef Barkasz is a former Hiltonite, associated with Gabriel Comte.

Please Turn to Next Page

# ROUNDABOUT

BY LOIS DWAN

● Unlike the bright applique of Chinatown which can scarcely be missed, Little Tokyo is slip stitched into downtown Los Angeles so unobtrusively that it is difficult to spot the boundaries. The marker is up at 1st and Los Angeles and Kawafuku is on the corner, but there is little distinctive architecture and only a gradual recognition of the change in signs and businesses. Among the latter are a surprising number of restaurants offering a delightfully casual and inexpensive way of lunch.



An essential tenet of Japanese cooking is immediacy. The Italians are skittish about their pasta, sweeping it from the fire to the sauce between crucial seconds. But they can bear to carry the finished dish from the kitchen to the dining room, a delay the Japanese prefer not to risk. Much of their cooking, therefore, is done at the table.

In the restaurants this need to be quick translates easily into small bar areas where a chef can cook and serve without delay. As the Japanese also have a fine sense of order, the different procedures are kept separate. One restaurant may have grilled tables for broiling (yakimono), a bar for tempura and other fried foods (agemono), a sushi bar and hibachis at the tables for the one-pot dishes (nabemono). The smaller restaur-

ants usually have only one or two of these.



The Japanese do almost all their formal entertaining in restaurants — the

government allows full tax exemption for business entertainment up to a certain percentage of income—but on more casual occasions they like the informality of the specialty bars, sometimes only stalls, where only one kind of food is served. (We Occidentals prefer our frugality to be genteel, settling for the unreasonable facsimile—soup or salad—instead of honest simplicity.)

It would be nice if Little Tokyo had many of these specialty restaurants, but there are a few. One can, for example, make an entire meal of sushi, those delightful one-bite rolls of vinegared rice and raw fish. The variety of sushi is bewildering. They may be fairly elaborate combinations of vegetables, fish, omelet, dried gourd shavings, etc., encased in rice and wrapped in dried seaweed (nori), or they may be the simple nigiri sushi which is a slice of fish dabbed with green horseradish (wasabi) and laid on a cylinder of rice. Knowing the names would help (tekka maki has tuna, rice, seaweed; kappa maki is cucumber, teppo maki is dried gourd, etc.) but it is possible to get along by pointing to the fish displayed on the counter or, sometimes, by charming the chef into producing surprises. There is no hurry. Your place at counter is set with a pot of tea, a small dish of soy sauce for dipping, a basket with an oshibori, the small damp cloth for freshening. When you are ready, you point, or speak if you are able, and with a few deft movements the chef has made the sushi and laid them neatly before you on the slanted part of the counter.

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## Irish Haunt Unchanged

*T. K. Vodrey and Mike Mandekic have bought Tom Bergin's Old Horseshoe Tavern (840 S. Fairfax Ave.), have announced that their attitude is reverent and they intend no changes in the hallowed haunt of the Irish—in-  
deed, there is no other bar like it in the city. They will serve lunch, however, with a chef's specialty of the day as well as Irish traditions such as pot roast, corned beef, etc.*



Lawry's California Center will be at home on the first Fridays of the month—Aug. 6 is next—with "liquid refreshment" and hors d'oeuvre served in the garden from 4:30 to 8 p.m. . . . The Beverly Wilshire's La Bella Fontana is closed for the summer with El Padrino carrying on with new menus, Sunday brunch, etc.



*Derrick's 2nd Floor, Beverly-Comstock Hotel, will be open Sunday nights . . . Grits 'n Biscuits, 6756 Hollywood Blvd., is serving soul food for lunch . . . George Lim's, 840 N. Hill, adds a guaranteed departure in time for the game to his special pre-Dodger dinner . . . Juan Ribot will manage the La Casa and Papagayo at the Pasadena Hilton.*

## A List for Travelers

Bill Fremont has compiled his annual list of restaurants in Spain. For anyone on the way, it is available at the Matador, West Los Angeles . . . Louis and Kathy Pilloni have joined parents Eddie and Stella Pilloni in the management of the Santa Monica Belle-Vue . . . Dancing now, Tuesday-Saturday, in the Garden Room of the Century Plaza . . . Claude Lecourt is the decorator responsible for the Paris-in-the-20's look of La Potiniere, new at 8225 Beverly Blvd.

## Annoying Conditions

*There seem to be more little things that annoy in restaurants than I thought of in a recent column, judging by the spate of letters. High on the list is the plight of the poor unwanted woman alone. Why not a table for six or eight to be held for the loners, male or female? . . . Mrs. N. W. resents the busboy who removes the plates as soon as they are finished, whether others at the table are still eating or not.*



R. B. thinks we should be able to indulge our fancies. He likes cocktails at the bar while he studies the menu and places his order, instructing the maitre that he will eat in about 30 minutes, but not to seat him until the food is ready. He has trouble, he says . . . P. G. resents the restaurant where the owner is never

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# Singles Scene—Where and What

Some of the places where singles can be seen:

## West Side

**The Saloon** (9390 (Little) Santa Monica Blvd., Beverly Hills). Good hors d'oeuvres. An easy setting in which to mingle. A mecca for the second-time-around generation.

**Clementine's** (9449 Dayton Way, Beverly Hills). A collectomaniac's dream; a handsomely accessorized bar with mirrors, red velvet, antiques, greenery and polished brass. A clientele a bit more polished than that which one patron refers to as the SSL's (San Fernando Valley, San Gabriel Valley and Long Beach). A relatively young crowd of indefinable vocation and dress.

**Nick's Fish Market** (9229 W. Sunset Blvd., Beverly Hills). New and popular. Offers dancing (to a sound system). Lights are low. The decor is a mix of wood, mirrors and stained glass. A late night scene.

**Century House** (10250 Santa Monica Blvd., Century City). Subtle, low-key. Generous hors d'oeuvres. The action is after work.

**Westwood Casey's** (1109 Glendon, Westwood). A fun place with an amalgam of people. The band starts at 9 in the backroom. The crowd is bordering on the young.

## The Valley

**Red Onion** (6424 Canoga Ave., Woodland Hills). The Sonora Saloon tries hard to be a replica of the Old West. Recessed dance floor with loud but good band. Anything more formal than an open shirt is overdressed. Average

age: 22. Be prepared to wait in line.

**Fireside Inn** (15927 Ventura Blvd., Encino). A three-shift clientele. The afternoon attracts the "swingers" (potato peelers); after work the secretaries and local businessmen; after 9 p.m., the hustlers.

**Big Daddy's** (21816 Victory Blvd., Woodland Hills). Little verbal communication; everyone's too busy dancing to the blaring music. It's the Pepsi generation.

## Los Angeles

**Tom Bergin's** (840 S. Fairfax Ave.). This Irish pub is popular with the USC crowd. Puka shells, gold medallions and chains are out of place here.

**Casey's Downtown:** (613 S. Grand). An Irish pub with a charming patio to accommodate the overflow of early evening imbibers. Dress is Brooks Brothers.

## South Bay Area

**Orville Wilbur's** (401 Rosecrans Ave., Manhattan Beach). A congenial, relaxed, beach type bar where everyone pretends not to notice everyone else.

**Brennan's** (3600 Highland Ave., Manhattan Beach). A circular bar catering to the young at heart. Anyone over 30 might begin to feel 40 after a few hours.

**Donkin's** (14130 Marquesas Way, Marina del Rey). Sundays are for boaters and the football crowd. Friday and Saturday nights are anybody's game. "Where the Valley people go to meet the other Valley people," says one patron, an invasion somewhat resented by the locals.





MIKE MEADOWS / Los Angeles Times

Patrons at Tom Bergin's House of Irish Coffee can expect a big crowd on St. Patrick's Day.

## Hot Spots

# A Great Day for the Irish at Tom Bergin's

By PATRICK MOTT

A cockeyed sort of promotion it was when they dragged the quarter horse up to the bar at Tom Bergin's, and Chris Doyle remembers it well.

"Oh, the horse! Oh, yes!" he said in joyous memory, thinking back to the glorious St. Patrick's Day in 1978. It was some movie people, then, that were making a horse-race picture with Walter Matthau called "Casey's Shadow," and they figured they'd just drop by with the horse. "We poured a couple of bottles of Guinness into a bucket, and the damned horse loved it," bartender Doyle said. "He wanted more. We had to drag him away from the bar."

It gets like that on St. Pat's at Bergin's. It's a ferocious thirst that rises in the throats of the faithful on that day, and hundreds of them can't call it a proper day for the beloved saint without lifting at least one pint in what co-owner Mike Mandekic claims is the oldest Irish watering hole in Los Angeles.

"Last year," Mandekic said, "there was a developer from Newport Beach who hired a limo and drove up here and while the limo was parked outside, a whole Irish band marched right through the car."

Since 1949, hundreds of thousands of drinks have been pushed across the well-worn oval wood bar and millions of the world's past, current and future problems have been settled once and for all in the cozy dimness of the place, mostly over an Irish coffee.

The Irish coffee is Bergin's most famous drink, modeled faithfully after the revered libation brought from Hannon Airport's bar to San Francisco's Buena Vista Cafe by

newspaperman Stanton Delaplaine. In fact, the full name of Bergin's is Tom Bergin's House of Irish Coffee. (Important drinking note: The cream is floated on the top of the coffee, not frothed to a swirly peak. The hot coffee is meant to be sipped through the cold cream and the two are never, never stirred together. When customers do it, the bartenders win.)

On St. Patrick's Day, Mandekic said, the Bergin's bartenders will likely serve more than 5,000 Irish coffees. They'll also crack open nearly 1,500 cases of Harp, an Irish lager, along with enough Guinness and Bass ale to float a team of horses out the door.

### 'It's a Madhouse'

Bergin's is not merely crowded on St. Patrick's Day. "It's a madhouse," said Doyle, a native of county Wexford who's seen 10 March 17ths come and go in the bar. "You just put your head down in the ice, as we say, and serve, serve, serve. People are so crowded together, they can't even fight."

And no one, manager Jim Donohue said, seems to want to. "We never have any difficulties whatsoever," he said. "But you never know how people are going to show up. They'll arrive in kilts, with bagpipes, with their hair dyed green. One time one of our bartenders, Art Doyle, came with his hair dyed green. He's 70. Everyone loved it."

The place usually opens at 11:30 a.m., but the doors will open at 5:30 a.m. on St. Pat's to accommodate a remote radio broadcast by Steve Morris of KRTH-FM in the dining room. Breakfast will be served from 6 to 10 a.m. and a special St.

Patrick's Day menu will be served from 11 a.m. until 11 p.m.

There is a small parking lot adjacent to the restaurant, but most patrons on St. Patrick's Day will likely park at metered spaces on Fairfax or on adjacent residential streets. Some can look forward to a bit of a walk, Mandekic said. Everyone's best advice: Come early, be patient. And leave the horse at home.

*Tom Bergin's House of Irish Coffee, 840 S. Fairfax Ave., Los Angeles; (213) 936-7151.*

# When Crowds Exceed L.A.'s Posted Limits, Party's Over

By GEORGE RAMOS,  
*Times Staff Writer*

Until Rob Willcox showed up, it had been a typical Friday night at the Tropicana nightclub in Hollywood. The music was blaring; the \$10 pitchers of beer were flowing. The customers were boisterous as they waited for the featured attraction—female mud wrestling—to start.

The crowd watched the combatants, but Willcox, a Los Angeles city fire inspector, ignored them. He was studying the club's large upstairs room. A sign limited the occupancy to 294 people, but Willcox knew there were too many people there.

After calling for backup firefighters and police officers, Willcox halted the festivities.

"Your nightclub is closed for the evening," he told the Tropicana's managers, ordering them to instruct customers to order as he tallied them on a hand-held counter to determine whether the city's overcrowding law had been violated.

## Angry Chants

Despite chants of "B.S., B.S., B.S." and demands that their money be returned, the patrons complied. The final count was 346, well over the legal limit, which is based on number of exits, room size and seating arrangement.

Such one-night closures are occurring more and more frequently in Los Angeles these days, angering the operators of bars, restaurants and other places of "public assemblage," defined as any establishment that can accommodate more than 49 people.

The no-nonsense approach to the Tropicana, one of three closures Willcox ordered on one recent night, is typical of Los Angeles' strict enforcement of occupancy limits. If a violation is discovered, there is no discussion or warning. Closure for the rest of the business day is required.

The city's position on the overcrowding ordinance is among the toughest of major U.S. cities.

Since 1981, when it closed 25 establishments, the Fire Department's 16-member public assemblage unit has closed an increasing number of bars, restaurants and nightclubs each year, far more than in some cities of comparable size.

## 35 Closures Last Year

For example, 35 were closed in Los Angeles last year and fire officials estimate that at the current pace about 50 establishments may be closed this year.

By comparison, during 1987 and this year, although fire inspectors in New York and Chicago have made more than 10,000 inspections and issued about 600 summonses for corrective measures, neither city has ordered a single closure.

Los Angeles' public assemblage unit goes out on nightly inspections every day of the year. New York inspectors also routinely work at night, but Chicago's fire prevention unit does it only under special circumstances, officials said.

The Los Angeles County Fire Department, which inspects only occasionally at night because of its vast territory and

**Please see CROWD, Page 7**

# CROWD: No-Nonsense City Inspectors Make Sure Limit Is Met

Continued from Page 1

budget constraints, has had no more than "five or six" shutdowns since the start of 1987, county Fire Capt. Lionel Salhus said.

While 50 closures may seem low for a city as big as Los Angeles, with about 3,000 public establishments that can hold at least 100 people, the Fire Department's enforcement policies have drawn sharp criticism.

Owners of various establishments, ranging from gay bars and illegal underground clubs to Chippendale's, the Westside spot that features male exotic dancing, have objected to conservative occupancy limits imposed by the city's Building and Safety Department and fire authorities.

"It's like a bridge that officials say can only support 50 cars," said club operator Jack Marquette, who founded the once-popular but now-defunct Anti club. He has had several run-ins for overcrowding with authorities. "You know damn well they can hold a lot more than that."

There also are other concerns. Earlier this year, gay community leaders met with authorities over the repeated closures of several Silver Lake-area bars.

While the gays generally recognized the concerns for overcrowding, they attacked the routine practice of calling police backup at a shutdown because it stirred up reoccurring fears of harassment.

Lately, criticism has been the loudest from Irish pub owners, who accuse fire inspectors of prejudice, harassment and arbitrary behavior. Their ire was prompted by the shutdown three weeks ago of two popular Fairfax district pubs, Tom Bergin's and Molly Malone's, on their busiest day of the year, St. Patrick's Day.

## 'Our Patron Saint's Day'

"They didn't even give us a chance," said Angela O'Hanlon, the owner of Molly Malone's who said her losses were too high to think about. "People were here to celebrate our patron saint's day. There were no fights. By shutting us down, the Fire Department was saying that if you want to celebrate St. Patrick's Day, you'll have to go to New York or Chicago."

Fire inspectors closed Molly Malone's at 8:30 p.m. after counting 114 people inside, 25 over its occupancy limit. Another 100 people, outside in a line waiting to get in, were also told to leave. The shutdown order came on a second visit made by inspectors to the bar.

"It's clear harassment," O'Hanlon said. "Would they do the same thing to a Mexican restaurant on Cinco de Mayo?"

To her question, the inspectors' boss, Battalion Chief Raymond Olsen, replied:

"If we get a complaint, we'll check it out. But we won't single them out."

However, in the case of the two Irish pubs, fire officials said inspectors had received not complaints about overcrowding but were routinely in the area when they decided to check the bars.

Responding to criticism of the city's tough enforcement of occupancy limits, fire officials point out that there has been no major loss of life from a fire in a restaurant or bar in Los Angeles since 1957 when six people died in the firebombing of the crowded Mecca Club bar in Boyle Heights.

"All we're trying to do is keep these people alive," argued Inspector F. E. (Gene) Fairrington, who does follow-up work on the shutdowns. "Does that make us the bad guys? If something happens, we're the ones who have to go in and carry the bodies out."

In interviews, fire officials repeatedly said they wanted to avoid a fire similar to the 1977 blaze that claimed 165 lives in the Beverly Hills Supper Club in Newport, Ky. Scores of the victims in that inferno died while trying to escape. Many of the bodies were found stacked up in doorways.

Reflecting on his closure of the Tropicana—its first ever—Fire Inspector Willcox observed: "If something had happened, could all of those 346 people have gotten out? I don't think so."

## 1982 Decision

The policy of stringent enforcement stemmed from a Fire Department decision in 1982 to uniformly enforce laws governing overcrowding, lighted and proper exits, authorized equipment on fire-retardant doors and floor plans.

Up to then, Olsen said, enforcement had been inconsistent and led to complaints of favoritism by some restaurant operators.

"We wanted to take some of the guesswork out of the field inspector's hands," Olsen said. "I mean before, some inspectors might see an overcrowded condition but think, 'Well, the owner's a nice guy, so I won't cite him.' Or maybe close some other guys but not the nice guys."

While giving latitude to inspectors proved nettlesome in Los Angeles, fire officials in New York and Chicago said that approach works in their cities.

"We try to convince people to obey Law 41," New York fire spokesman John Mulligan said, re-

ferring to the city's overcrowding ordinance. "If we find someone who is close or over, we'll ask him to throw out 'x' number of people to comply. We don't want to provoke a riot."

No disturbances have been reported here in connection with shutdowns, mainly because of the presence of police officers, Olsen said.

The 16 inspectors in the city's public assemblage unit, which operates on a \$2-million budget, make annual checks of establishments within assigned geographic areas. Those places may range from buildings higher than six stories to a Burger King that seats more than 100 people. (Local fire stations handle occupancy limits of under 100.)

At night, the inspectors may look in some of these places before they get busy on complaints. Most inspections are done at random to avoid the appearance of harassment, Olsen maintained.

And some, like in the case of the Tropicana, are made on the spur of the moment.

## Scouts Posted

Los Angeles' tough policy has prompted some restaurants and bars to try to avoid detection. Scouts are routinely perched on roofs to look out for inspectors.

"Sometimes, they know I'm here before I get out of my car," Willcox said.

Some operators have resorted to ingenious and amusing attempts to foil the inspectors.

Veteran fire officials still shake their heads at what occurred at the Red Onion restaurant and bar in Woodland Hills one night a few years ago.

Fire Department records show that a supervisor near the bar, learning that an inspection of the crowded dance floor was imminent, told the crowd around him:

"Five-cent margaritas in the bar!"

More than a few patrons gladly quit dancing for a cheap drink. But among those who heard the offer was an undercover policeman who was there on an unrelated matter. He subsequently gave a declaration to fire authorities, who closed the Canoga Avenue establishment that night.

Red Onion officials declined comment. When asked about the incident, Ralph Saltsman, the restaurant chain's attorney, replied, "That's ancient history."

Despite the tough policy, authorities said the Fire Department has had to deal with some public places that frequently violate their occupancy limits:

- Red Onion restaurants in the Wilshire District and Woodland Hills. They have been closed a combined total of 15 times since early 1984, fire records show. While Saltsman disputed the number of shutdowns and contended that there have been no problems in some time, officials in the public assemblage unit said several cases against them are pending before the Fire Commission.

- Chippendale's in Palms. Fire officials say the popular nightclub, which has been closed 14 times since February, 1983, is a constant source of problems. Fire officials are said to be preparing a case that could lead to the nightclub's closure for an extended period.

(In city history, only one establishment—the Fantasia disco in the Bonaventure Hotel—has been closed more than one day, for repeated overcrowding. Its operating permit was suspended for 30 days.)

- Al's Bar, a popular club for live music in the artist loft-warehouse area southeast of Civic Center. Its occupancy limit is only 49 people because of its one exit and its floor plan. According to records, it has been closed nine times for overcrowding since January of last year. On one of those occasions, 345 were inside. Its owner, Mark Krikel, has made more than \$30,000 in improvements that would increase

the occupancy limit to 176. But he charges that fire officials and a myriad of city departments have been slow to agree to the increase.

Most problems arise because proprietors do not count their employees toward the occupancy limit. Too often, operators will give an inquiring inspector only the count of the patrons inside, fire officials said.

"If the limit is, say, 300 and the manager says he's got 300 inside, he's probably over because he

didn't include the staff," Willcox said.

Of particular concern nowadays to authorities are the underground clubs that operate without any police or fire permits in old warehouses, abandoned buildings or in posh business offices.

Willcox and the other inspectors are on constant watch for them, occasionally checking out posters tacked to walls and light poles for illegal gatherings.

In the waning minutes of the

recent Friday night inspections, Willcox and a supervisor, Capt. Luis R. Acuna, found such a place behind the 3400 block of West Melrose Avenue in East Hollywood.

At 1:54 in the morning, the alley was crowded with black-leathered punks. Loud music came out of a narrow doorway. An illegal club, calling itself the Krypt for the night, had been discovered. "It's been called other things before,"

Willcox said.

The concern for such places seemed well-founded inside. Black flammable plastic bags were draped throughout the multiroom "club" and lighted candles in some obscure corners were the only illumination. Because of the one exit, the legal limit would be 49. Willcox counted 194 people inside.

"It's really unbelievable," Acuna muttered. "These people are just looking for trouble. All you need is one flame by the door and that's it."

# Los Angeles Times

## Bergin's Endures

*Little has changed in 50 years at the Fairfax Avenue fixture. The menu is different, but the shamrocks in the bar are forever.*

August 26, 1999 | CHARLES PERRY | TIMES STAFF WRITER

Tom Bergin's has been around since 1936, when it opened on Wilshire Boulevard as the Horseshoe Tavern and Kennel Club, and it's been at its current location on Fairfax Avenue for 50 years. Like a traditional Irish pub, it's a sort of community living room. I've lost track of how many people have told me they "lived" at Bergin's for some more or less lengthy (and hazy) part of their lives.

A year ago a restaurateur announced he was going to take the place over and convert it into an English-style chop house, but almost as soon as Bergin's' regulars started dealing with the shock, the matter resolved itself. One of the old partners split, the remaining partner got a lease and the restaurateur was squeezed out.

So has Bergin's changed after all this? It was remodeled in December, but it's hard to see what's new except for the handsome tiles in the bathrooms. The place seems to look as it always has: worn brick floor, walls the color of crude oil, cardboard shamrocks with the names of regular customers on the walls (but no longer on all the ceilings). If you want to tell who's been a regular longer, look for the shamrocks that have a brownish patina--they date from when smoking was legal in restaurants.

### Menu Highlights Include Shrimp Cocktail, Burgers

Certainly the menu looks different. For one thing, the current menu is designated the summer menu. That's a chuckle; seasonal cooking was never what you'd call part of the old Bergin's.

There may be more emphasis on salads, but this is still basically a pub menu. It offers a terrific shrimp cocktail: huge prawns in a goblet of cocktail sauce with a decided wallop of horseradish.

And you can get chicken wings, of course--not terribly spicy, but the waiter will obligingly bring you ranch and blue cheese dressing, maybe even some of the tartar sauce-like mustard-dill dressing as well. In a bold move, Bergin's lists a fish cake, rather than the ubiquitous crab cake. It's a little dry and chewy, but it's a change.



Some menu items are signaled as special attractions these days, and I'd go along halfway on the tomato salad; the thick blue cheese balsamic dressing is good, but the beefsteak tomatoes aren't always as ripe as they should be. The most obvious novelty among the appetizers is the French fries, which are the usual semi-skinny size these days, rather than steak fries.

Bergin's serves a particularly good thick hamburger on a homely potato bun, and on Tuesdays you get special burger sauces, like chipotle catsup. The best part: fresh crinkle-cut potato chips.

A decent New York steak has always been the big entree here, and there's also an open-face steak sandwich (Jake's steak), though it's nowhere near as tender as the New York steak. The bottled steak sauce you get is Houses of Parliament, a wilder cousin of A-1 with a citrus component.

The other classic entree is Gaelic beef, a beloved beef stew made with Guinness stout, potatoes, carrots and prunes, with a couple of pickled onions thrown in at the end. One of the new items is called chicken Erin, a restaurantish name that doesn't inspire confidence. The chicken breast is oddly tough, and the sauce is excessively rich, which may be hard on your stomach if you plan to have a few drinks. It's cream, bacon and mushrooms.

Want a Shamrock? Start With Irish Coffee

You can get pork chops, which tend to cook up dry, as usual; nice spiced apples to go with them, though. Bergin's does a great job on its grilled halibut, which is perfectly cooked. On weekends, the special entree is prime rib, good and beefy and served with a big cup of beef juices and a little one of ground horseradish--not horseradish sauce, just horseradish.

For dessert, I'd probably go for the tavern sundae, a scoop or two of good vanilla ice cream with hot fudge sauce and walnuts. The other desserts tend to be something else in disguise. The apple crumble is like an apple coffeecake with streusel topping, the creme brulee is a vanilla pudding in a caramel crust, and the bread pudding is a raisin poundcake topped with a rich Irish whiskey caramel sauce.

But you don't have to end a meal with dessert at all. Bergin's has an age-old quarrel with the Buena Vista Cafe in San Francisco over which place introduced Irish coffee to this country, and Bergin's' mellow version is the standard against which a lot of people gauge Irish coffee. Absolutely order it if you're angling to get your own shamrock on the wall someday.

**BE THERE**

Tom Bergin's, 840 S. Fairfax Ave., Los Angeles. (323) 936-7151. Lunch 11 a.m.-4 p.m. Monday-Saturday, dinner 4-10 p.m. daily. Full bar. Valet parking. All major cards. Dinner for two, \$34-\$72.

What to Get: shrimp cocktail, hamburger, Gaelic beef, prime rib, halibut, tavern sundae, bread pudding, Irish coffee.

# Legendary Hollywood Pub Where Kiefer Sutherland Once Romanced Julia Roberts Gets a Rebirth

10:36 AM PDT 5/23/2012 by Gary Baum

HOLLYWOOD REPORTER

Irish drinking den Tom Bergin's has been revived by the team behind Dominick's and Little Dom's following a shutdown for extensive renovation work.

[Tom Bergin's](#), an Irish tavern that first opened in 1936 and has been at the same location for 63 years (and looked it), is now back in action following a serious seven-month scrubbing and faithful décor and menu update by new owner **Warner Ebbink** and his chef **Brandon Boudet**.

The two, whose projects [Dominick's](#) and [Little Dom's](#) are also carefully calibrated nostalgia-infused endeavors that draw a notably industry-flavored crowd, from **Jake Gyllenhaal** to **Danny McBride**, renovated the space with a focus on the outdated kitchen. It will now be offering a decidedly contemporary vision of the Celtic genre throwback, whether grass-fed Welsh rarebit or whiskey-centric cocktails.

“It's more restoration than renovation, keeping with what was true of Bergin's,” says Ebbink. “We just replaced and repaired what needed to be replaced and repaired, then distressed them so people won't even know.”

What certainly have been kept fully intact are the hundreds of cardboard-cutout shamrocks on the ceilings, which have been personalized with the names of the most devout customers over the decades. These include **Cary Grant** and **Kiefer Sutherland**.

Sutherland's ex, **Julia Roberts**, was once found on the ceiling as well. "They both hung them together, and then he had hers taken down after they broke up," says **T.K. Vodrey**, who owned Bergin's for four decades before selling to Ebbink last year. Roberts famously ran off with Sutherland's *The Lost Boys* co-star **Jason Patric** days before they were to be married. (In an ironic twist, Sutherland's bachelor party — subsequently canceled — was to be held at Dominick's.)

Bergin's is widely regarded to have been the inspiration for *Cheers*. Although the claim may be debatable, as a number of spots over the years have also made the case, it is true that **John Ratzenberger**, who played Cliff Clavin, and **George Wendt**, who played Norm Peterson, would often belly up to the bar when not doing the same thing in-character on TV.

In prior years, **Lee Majors** and **Glenn Ford** would frequent Bergin's for lunch, and, even earlier, when **Tom Bergin** himself was still around, **Bing Crosby** and **Pat O'Brien** were regulars.

# Los Angeles Times

## Goodbye to Tom Bergin's and the best colcannon in L.A.

By JONATHAN GOLD

JUL 05, 2013 | 1:51 PM

When you walked into Tom Bergin's on a Sunday afternoon, through the front door of the fragrant Irish pub and past the half-dozen people screaming at the Saints game on the bar TV, you were likely to come across the restaurant's true regulars: white-haired guys, wearing sweaters and ties even when it was a bit warm, having lunch with their families the way you suspect their fathers had with them. It was plain, hearty food enjoyed with maybe a pint of Guinness or a well-made Rob Roy -- the kind of cooking we have mostly forgotten about in Los Angeles.

Bergin's has always been decent, comforting and most of all *there*, a restaurant that had probably not been reviewed in decades before Dominic's chef Brandon Boudet took it over last year. It was a restaurant that Irish coffee-pounding revelers on St. Patrick's Day may not have realized was a restaurant at all (I certainly didn't in my 20s), but which had nourished its community in so many ways since it opened in 1936.

The soaring ceiling of the barroom was papered with cardboard shamrocks painted with the names of regulars -- Bergin's recently paid tribute to one put



up in honor of Errol Flynn. Some of the bartenders had been behind the stick since the 1960s. In the bar's lifetime, the neighborhood had gone from a low-rise Art Deco residential district to a high-density area of museums and skyscrapers; the famous Carthay Circle theater, site of so many glamorous premieres, had been demolished in favor of a generic office complex; and the Miracle Mile had boomed, fallen out of favor, and boomed again. The cool darkness of Bergin's was one of the few constants. It was home.

On Wednesday, the Bergin's Facebook page announced that the place would open its doors for the last time on Sunday, July 7, and the reaction was predictable. Many of those commenting on the post blamed the new management, the corned beef and cabbage that suddenly tasted like something -- it had previously been a relic of the steam table of the damned. Some people mysteriously found fault with some imagined lack of Guinness; some with the new "mixologists." Christopher Buckley posted that it was "a tragedy of Biblical proportions." Others just mourned, or suggested that the community get together to buy it, but the real estate site LoopNet.com lists the sales price as a cool \$3.9 million, which is kind of beyond the range of Kickstarter.

It will be sad to see Bergin's go. I will miss the corned beef, the great whiskey selection and the best colcannon in Los Angeles. I will also, as will many of my fellow Angelenos, be slightly closer to sobriety on St. Patrick's Day.

# LARCHMONT BUZZ

## The New Faces Behind Tom Bergin's on Fairfax

[November 18, 2013](#) [Julie Grist](#) [3 Comments](#)

The new blood at Tom Bergin's Tavern on Fairfax may be young and cool, but they treasure the history and tradition of the Irish pub just like a couple of old-timers.

**Derek Schreck**, 29, the new owner/proprietor at Tom Bergin's, loves the pub's history and sense of community just as much as the many loyal patrons do who were sad to see Bergin's close last summer. Originally from Las Vegas, Schreck spent many summers in LA and moved to the Fairfax area four years ago, quickly making Bergin's his neighborhood bar. He now lives a stone's throw away in the Carthay Circle neighborhood. The new general manager, [Jordan Delp](#), worked at Bergin's and is thrilled to be back in the shamrock-covered tavern again, working along most of the original staff including Micahel O'dwire, Tom O'Leary, and Leo Sherlock.

Schreck has a real fondness for the bar, and loves to talk of its legend and lore, pointing out historic photographs on the walls. Built by Tom Bergin as a place to hang out with his 'horse' friends, it was originally known as "Tom Bergin's Horseshoe Tavern & Thoroughbred Club" and was located at 6110 Wilshire Blvd where LACMA now stands.

"It became so popular that he wanted to add a restaurant," Schreck told the Buzz.

"Bergin didn't have the space on Wilshire so he built this from 1945 to 1948, and opened it in 1949. Legend has it they moved the fixtures from the old bar down Fairfax piece by piece. The bar itself was obviously too large and cumbersome to move, so they were going to leave it. A bunch of the regulars got drunk and said 'The Irish can't leave a bar behind' so they carried it down Fairfax! This is still that original bar," Schreck shared, pointing to a mottled black & white photo on the wall. "This man right here, is the father of one of our regulars. He was one of the ones who carried it. His daughter validated the story, and has a photo of it."

Schreck is restoring the decor, adding artifacts and photographs accurate to its origins. He loves telling the tales, like the story about President Reagan receiving a Bergin's shamrock in the Oval Office in 1983 from his secret service contingent who loved Bergin's. Or that the oval-shaped bar was the inspiration for the TV show *Cheers*. "The people who created Cheers, not only did they come here regularly, but they were my dad's two best friends from high school," Schreck told the Buzz.

The bar will remain as it always was, and the ceiling will stay chock-full with green shamrocks sporting family names. Schreck is adding more comfortable period bar stools, brighter lighting and will reconfigure the windows in the dining room to let in fresh air and sunlight.

Changes to the menu? Schreck won't release specifics yet, but says it will be pub classics with a modern twist. "I've engaged two chefs that are the executives at a very very successful tavern in LA, who will get full artistic license. One of them is Irish, one of them is Jewish. We're going to have the best corned beef in the city, and some of the best barbecue too," he said. Bergin's is one of only a handful of places in LA that still has an active permit to use the mesquite charcoal broiler on site, active for 77 years.

"All our meats and fish will be mesquite broiled right here in the kitchen." Bergin's will be sourcing everything locally and seasonally, using family-owned businesses, not big corporate suppliers. All butchering will be done in house. The average entree price will be \$15. Tom Bergin's will start off opening at 5pm with a happy hour, Monday through Thursday. Fridays they will open at noon, and Saturdays and Sundays at 11 am, maybe taking on week day lunches down the road.

The newest element of Bergin's will be the "The Old Horseshoe Lounge" being finished on the second floor. Designed as a speakeasy lounge, Schreck will be decorating the joint with pre-prohibition memorabilia he has collected. Tucked in under the sloping roofline, the Horseshoe Lounge will have a private bar with a 100 year old brass tap tower from Dublin, a cozy Whiskey Room with comfortable couches, and a wood-paneled salon that will be open nightly or used for private parties and screenings. Schreck doesn't expect the second floor lounge to be open until January 2014.

Tom Bergin's will be open by November 30th for the big football games that day (Notre Dame vs Stanford, and USC vs UCLA) with a full bar but limited menu. "We won't have a full menu till January 15th, but we want to give the people their bar back as early as possible."

"It's easy to shine when you're working with gold," Schreck said. "This place is an institution. This isn't an ownership, this is a stewardship. We need to take care of this place for the next generation." The neighborhood can now let out a collective sigh of relief – our Irish pub will back, better than ever.



## **Irish eyes crying with closing of historic pub, Tom Bergin's**

[Rachel Olivier](#) | January 25, 2018 | [0 Comments](#)

Irish hearts (biological and adopted) shattered throughout Miracle Mile and beyond when news broke Jan. 16 that [Tom Bergin's Public House](#) was closing its doors the following week. At 5:25 p.m. that day, when I arrived, regulars were filtering in, but within an hour, there was a steady stream of customers coming by the restaurant and bar to have an Irish coffee or raise a pint.

As I sat at my table sipping my Guinness and having a Scotch egg, I overheard several conversations in the packed dining area focusing on the landmark bar's news.

Later that evening, **Larchmont Chronicle** publisher John Welborne came in to partake of a pint of Guinness. It was 9 p.m. before a table was available, and then he was informed the kitchen was closed. "We ran out of food," he was told.

### **So what happened?**

The many fans of the neighborhood local wanted to know why the pub was closing now, after being "saved" last time it closed in 2013.

Derek Schreck, co-owner who runs the pub with his management team of Jason Dechert and Joe Tower, pointed to a number of factors, including the closing of Fairfax Avenue many weekends in a row when Metro did subway construction last year.

While he welcomes the new subway, Schreck said that weekends were the pub's prime time for business; the Metro work really cut into their revenue. In the meantime, patrons, including regulars, found other places to go. And because the pub was not on Wilshire Boulevard, Schreck noted, Tom Bergin's did not qualify to receive hardship help from Metro, as was offered to merchants situated along Wilshire.

Despite the initial closing announcement, I learned that night that the bar will continue with limited hours, open only Thursdays through Saturdays, 5 p.m. to midnight, until at least St. Patrick's Day, March 17.

### **"Shock to the system"**

"It's a shock to the Los Angeles system for this place to close," Schreck said, as well as being a hardship for all his employees. But closing the kitchen now, and having the bar remain open limited hours through St. Patrick's Day, will allow for patrons to come by and say farewell, and also allow him to pay severance to his employees and help them find work at other venues.

"These are the best employees to have and the best team I could have asked for," said Schreck. He and his management team run the bar themselves now. In an interview with the "Los Angeles Times," Schreck said they would "push through as long as we can." And they still plan to have a big party on St. Patrick's Day.



One couple, he said, who are in their 90s, met at the bar and celebrated their 60th wedding anniversary there. Schreck says that is just one of the many stories he has heard about people who met, dated and brought families to Bergin's; some of them even have shamrocks up.

### **What about the shamrocks?**

There are reportedly 6,000 shamrocks on the ceiling and walls of Tom Bergin's. According to Schreck, at first the shamrocks were put up for Bergin's friends and regulars. The older shamrocks are in the dining area, and many of them only have last names (albeit familiar neighborhood names), assuming, possibly, that everyone knew who they were.

Later, there was a punch card system — if someone came through so many times, he or she got a shamrock put up with his or her name on it.

Over the years, it has become a rite of passage. If everyone who works at or frequents the pub knows your name, then, so the theory goes, you deserve to have your name on a shamrock plastered to the ceiling.

Schreck, who was a bar regular before buying Bergin's, has his own shamrock up.

Not surprisingly, Tom Bergin's served as the inspiration for the TV show "Cheers," where "everyone knows your name."

### **History**

Established in 1935, the story goes that Tom Bergin, a lawyer, drove to a Tudor building at the corner of Wilshire Boulevard and Fairfax Avenue, unlocked the door and tacked a liquor license to the wall. So began Tom Bergin's Old Horseshoe Tavern & Thoroughbred Club (named for the horseshoe-shaped bar). And the license is now reportedly the second oldest in Los Angeles County. Incidentally, it is also known as the "House of Irish Coffee," and is famous for that beverage. The neon sign has been up since the 1950s.

The historic tavern, which moved down the street in 1949, has been a regular haunt for many Angelenos, including celebrities Bing Crosby, Pat O'Brien, John Wayne, Kiefer Sutherland and Julia Roberts.

The original 1951 Los Angeles Rams World Championship banner was given to Bergin by Dan Reeves as a thank-you for hosting the team's championship dinner.

After 37 years, Tom Bergin sold the tavern to regulars Mike Mandekic and T.K. Vodrey. Chef Brandon Boudet and restaurateur Warner Ebbink were the next owners, and they shut the place down briefly in 2013 for renovations. Schreck re-opened Bergin's in 2014.

While there will be limited hours for the public, the venue also will be available for filming and for private parties. In addition, the private whisky lounge, Vestry, will remain available to members via reservation.

For more information, visit [tombergins.com](http://tombergins.com).



Architectural  
Resources Group

**Exhibit 7. Excerpt from the SurveyLA, Wilshire Community Plan Area Report (2015)**

**Context 3:**

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Commercial Identity, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	No Sub-Type
Criteria:	A/1/1
Status code:	5S3
Reason:	Significant as the founding and long-term location of Molly Malone's Irish Pub, established here in 1969 and still in operation. The property appears to meet local criteria only under this context and may not meet significance thresholds for National Register or California Register eligibility.



Primary Address: 840 S FAIRFAX AVE  
 Name: Tom Bergin's  
 Year built: 1936  
 Architectural style: Tudor Revival

**Context 1:**

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Commercial Identity, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	No Sub-Type
Criteria:	A/1/1
Status code:	5S3
Reason:	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.



Primary Address: 1214 S FAIRFAX AVE  
 Other Address: 1216 S FAIRFAX AVE  
 1218 S FAIRFAX AVE  
 1226 S FAIRFAX AVE  
 Name: Congregation Rodef Sholom-Etz Chayim  
 Year built: 1950  
 Architectural style: Modern, Mid-Century



Architectural  
Resources Group

**Exhibit 8. Parcel Profile Report (ZIMAS)**





# City of Los Angeles Department of City Planning

## 10/5/2018 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

840 S FAIRFAX AVE

### ZIP CODES

90036

### RECENT ACTIVITY

CPC-2016-961-HPOZ

ENV-2016-962-CE

ENV-2018-5804-CE

CHC-2018-5803-HCM

CPC-2018-3731-ZC-GPA-HD-CDO

### CASE NUMBERS

CPC-21677-OD

CPC-2018-3731-GPA-ZC-HD-CDO

CPC-1995-148-GPC-ZC

CPC-1986-823-GPC

ORD-183497

ORD-171044-SA170

ORD-165331-SA2452

ORD-137348

ZA-1998-962-PAB

ENV-2018-3732-EIR

### Address/Legal Information

PIN Number	132B177 273
Lot/Parcel Area (Calculated)	11,987.2 (sq ft)
Thomas Brothers Grid	PAGE 633 - GRID B3
Assessor Parcel No. (APN)	5086008012
Tract	TR 6826
Map Reference	M B 86-82/84
Block	None
Lot	FR LT B
Arb (Lot Cut Reference)	1
Map Sheet	132B177

### Jurisdictional Information

Community Plan Area	Wilshire
Area Planning Commission	Central
Neighborhood Council	Mid City West
Council District	CD 4 - David E. Ryu
Census Tract #	2163.00
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	C2-1-O
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Community Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High

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 (\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

#### Assessor Information

Assessor Parcel No. (APN)	5086008012
Ownership (Assessor)	
Owner1	VINTAGE VICES LLC
Address	6151 BARROWS DR LOS ANGELES CA 90048
Ownership (Bureau of Engineering, Land Records)	
Owner	TK & MK, LLC
Address	840 S FAIRFAX AVENUE LOS ANGELES CA 90036
APN Area (Co. Public Works)*	0.289 (ac)
Use Code	2100 - Commercial - Restaurant, Cocktail Lounge - Restaurant, Cocktail Lounge, Tavern - One Story
Assessed Land Val.	\$2,693,424
Assessed Improvement Val.	\$1,055,821
Last Owner Change	11/19/2013
Last Sale Amount	\$3,480,034
Tax Rate Area	67
Deed Ref No. (City Clerk)	913
	647426
	447241-2
	39439
	3199359
	260104
	1985638PR
	1985637PR
Building 1	
Year Built	1949
Building Class	DX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	3,829.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

#### Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone

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 (\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

### Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.59656072
Nearest Fault (Name)	Newport - Inglewood Fault Zone (Onshore)
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Right Lateral - Strike Slip
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	90.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

### Economic Development Areas

Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

### Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	<a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a>
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

### Public Safety

Police Information	
Bureau	West
Division / Station	Wilshire
Reporting District	743
Fire Information	
Bureau	South
Batallion	18
District / Fire Station	61
Red Flag Restricted Parking	No

## CASE SUMMARIES

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

Case Number:	CPC-2018-3731-GPA-ZC-HD-CDO
Required Action(s):	CDO-COMMUNITY DESIGN OVERLAY DISTRICT GPA-GENERAL PLAN AMENDMENT HD-HEIGHT DISTRICT ZC-ZONE CHANGE
Project Descriptions(s):	GENERAL PLAN AMENDMENT, ZONE CHANGE, HEIGHT DISTRICT, COMMUNITY DESIGN OVERLAY AMENDMENTS
Case Number:	CPC-1995-148-GPC-ZC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283) ZC-ZONE CHANGE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1986-823-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - WILSHIRE AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT
Case Number:	ZA-1998-962-PAB
Required Action(s):	PAB-PLAN APPROVAL BOOZE
Project Descriptions(s):	DEEMED-TO-BE APPROVED CONDITIONAL USE TO PERMIT THE SALE AND DISPENSING OF ALCOHOLIC BEVERAGES FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH FOOD SERVICE WITH 30 SEATS AND 397 SQ. FT. PATIO ADDITION HAVING HOURS OF OPERATION FROM 11 A.M. TO 2 A.M. SEVEN DAYS A WEEK IN THE C2-1-0 ZONE.
Case Number:	ENV-2018-3732-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	GENERAL PLAN AMENDMENT, ZONE CHANGE, HEIGHT DISTRICT, COMMUNITY DESIGN OVERLAY AMENDMENTS

## DATA NOT AVAILABLE

CPC-21677-OD

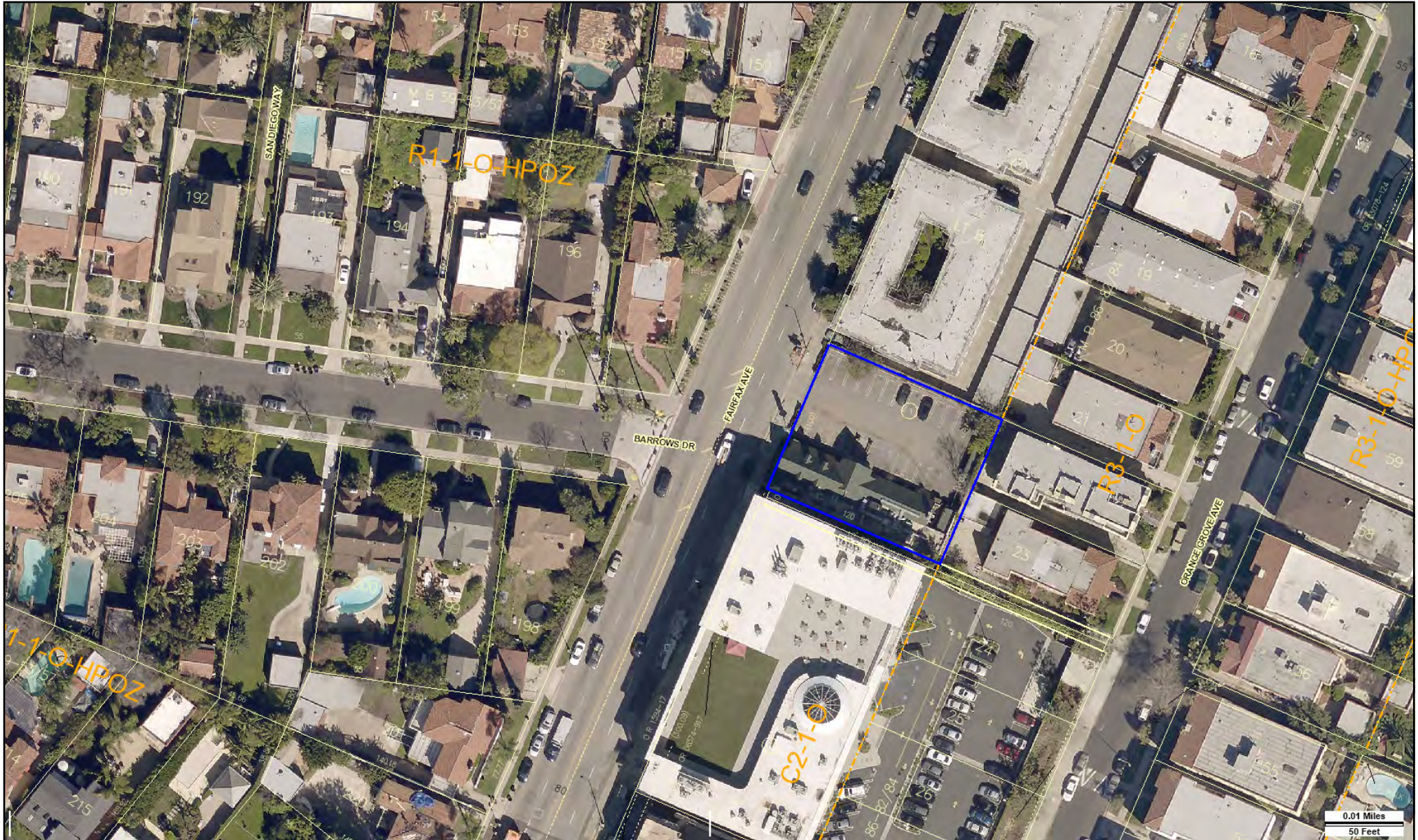
ORD-183497

ORD-171044-SA170

ORD-165331-SA2452

ORD-137348





Address: 840 S FAIRFAX AVE  
 APN: 5086008012  
 PIN #: 132B177 273

Tract: TR 6826  
 Block: None  
 Lot: FR LT B  
 Arb: 1

Zoning: C2-1-O  
 General Plan: Community Commercial

