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Ref:

February 28, 2019

BY EMAIL AND U.S. MAIL

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

Re: Case No. CHC-2018-5803-HCM; ENV-2018-2847-CE
Location: 840 S. Fairfax Avenue ("Tom Bergin's)
Proposed Cultural Historic Monument Designation
Hearing Date: March 7, 2019

Dear President Barron and Members of the Cultural Heritage Commission::

Our office represents the owner of 840 S. Fairfax Avenue (the "Property") in connection with the pending nomination to designate it as a Historic-Cultural Monument ("HCM") pursuant to Los Angles Administrative Code ("LAAC") Section 22.171.10. We submit this letter to the Cultural Heritage Commission ("Commission") to (i) vigorously oppose the Property's nomination as an HCM, (ii) rebut the unsupported conclusions made in the nomination and associated staff report, and (iii) urge that the Commission strictly apply the LAAC criteria and recommend denial of the proposed HCM nomination.

As noted in the Department of City Planning's March 7, 2019 Staff Report (or "Staff Report"), the Property contains an old commercial building, that was previously operated as the "Tom Bergins" restaurant and bar which went out of business in 2018. A nomination was submitted to the Commission seeking to designate the Property as an HCM on the grounds that it (a) embodies the distinctive characteristics of a style, type, period, or method of construction (or "Criterion 3") and, (b) exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community (or "Criterion 1"). With respect to Criterion 3, the "architectural" nomination, the Staff Report correctly recommends *against* designation on this basis, finding that the Property "is not a unique or outstanding example of the Tudor Revival style," and thus "does not meet this criterion." As explained further below, this conclusion is further supported by several other architectural historian experts who have reached the same conclusion on this criterion.

Where the Staff Report errs, however, is with respect to Criterion 1, in that it recommends designation of the Property on the grounds that "Tom Bergin's is considered a legacy business and a beloved community institution, earning it a reputation as one of Los Angeles's most iconic bar establishments." While this Property may have once housed a popular bar, this association itself is not sufficient for establishing the necessary finding that the Property "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community." While Tom Bergin's may have been a long-standing establishment, there is simply no evidence to support any conclusion that either the business or its former home made a "significant contribution to the broad cultural, economic or social history" of Los Angeles.

To confirm this conclusion, two independent experts have performed an analysis on the Property and its history in relation to the HCM criteria. Both have separately concluded that this Property simply does not exemplify any "significant contributions" to the culture of Los Angeles. Attached as **Exhibit A** is an analysis prepared by Carrie Chasteen with Sapphos Environmental, Inc. (the "Sapphos Report"), which found that the Property "does not possess sufficient integrity to merit designation." Dr. Margarita Jerabek with Environmental Science Associates, Inc. ("ESA") also prepared a complete and independent Historic Resources Assessment ("HRA") , attached hereto as **Exhibit B** (the "HRA Report"). These reports confirm that the Property does not qualify for HCM designation under any standard, and further that the nomination failed to provide a sufficient justification in support of its claims. Accordingly, we oppose this nomination based on these findings, in addition to the following:

1. The Property does not exemplify any "significant contributions to the broad cultural, economic or social history of the nation, state, city or community."

This nomination is asking the Commission to designate the Property as an HCM because it was the former home of a once popular bar, and nothing else. In this instance, it's not even an old bar, as the "Irish pub" theme of the establishment did not even come about until the 1970's, when it was purchased by new owners who moved the establishment away from its previous use as a steak house to convert it to a bar focused operation. Accordingly, the "pub" use exalted by this nomination is not even 50 years old![1]

Notwithstanding this critical omission, the nomination's general claim that the Property was home to a popular bar is not grounds unto itself to warrant HCM designation absent evidence that it had notable significance to the City or its culture. The City's own guidelines illustrate that a showing of "significance" is a critical consideration for HCM nominations. Specifically, the Office of Historic Resources requires nominations to establish that a property subject to an HCM nomination is: (1) associated with important historic events or historic personages that shaped the growth, development, or evolution of Los Angeles or its communities;

[1] It is apparent that the same individuals who contend this Property is significant to the City of Los Angeles, obviously rarely (if ever) patronized it.

and/or (2) associated with important movements or trends that shaped the social and cultural history of Los Angeles or its communities.[2] The Staff Report and nomination fail to make any showing in this regard. Neither the Staff Report or the nomination connect the Property or bar use to any notable event, period of significance, community group, organization, club, or even any particular neighborhood. Moreover, while it is suggested that some celebrities may have visited or dined at the establishment, there is absolutely no basis to conclude that the restaurant was connected with old Hollywood or that it was a common celebrity hang-out, which it was not.

a) The longevity or past popularity of a business does not equate to a de facto cultural contribution.

The relies nomination relies on the "longevity" of the business that once operated out of the property to support its suggestion that the Property had some association with Los Angeles culture. It argues that when Tom Bergin's opened its doors, Los Angeles was going through a "formative period of commercial growth;" (HCM Nomination, Pg. 10) and that somehow based on this, Tom Bergins by implication somehow exemplifies this growth. This simply is not true, and absolutely no evidence is provided to support this suggestion. Just because a business opened during a period of growth, does not mean it made a cultural contribution to this growth. The nomination avoids addressing this inadequacy by continuing to rely on the fact that the business lasted a long time, and then claiming that Tom Bergin's holds the second oldest liquor license;, a claim which is patently false and easily disproven. (Sapphos Report, Pg. 10.) In reality, Tom Bergin's liquor license may not even be within the top twenty oldest liquor licenses in the City.

Even the nomination's suggestion that the establishment has achieved cultural significance based on its "longevity" or "enduring" presence is misinformed. To the contrary, in the past decade or so Tom Bergin's has proved to be anything but enduring, despite multiple attempts to "revamp" the food menu and other offers over the years. The business has closed down three times in the past 8 years, with owners remodeling and implementing new ideas, in attempts to keep the business alive. None have been successful, and nearly every owner of the establishment has lost money year over year. Even prior to the past eight years, Tom Bergin's has gone through multiple identity changes, not to mention entire location changes, which directly undermines the nomination's "longevity" argument.

b) The Property does not exemplify any ties to any community, significant event, or notable aspect of Los Angeles' culture

In this case, there is simply no basis whatsoever to support a showing that the Property or its previous use are associated with any significant events or cultural movements in Los Angeles. The vast majority of the nomination relies on the "Third Place" argument that Tom Bergin's fosters community and comradery. This argument, however, fails to meet the

[2] See: https://preservation.lacity.org/commission/what-makes-resource-historically-significant

requirements of the criteria, which is to show that the Property in fact made a significant contribution to the broad cultural or social history of Los Angeles. First, any long-standing neighborhood bar arguably promotes comradery and community. This does not mean that all long-standing bars made significant contributions to the City worthy of designating their former locations as HCMs. This is even more true in this instance, where the use of the Property as a "neighborhood bar" didn't even arise until the 1970's, less than 50 years ago. Given this, under the standards applicable to National Register designation, this property would not even be considered eligible for consideration absent a showing that the Property has "exceptional importance." Here, the nomination and the Staff Report struggle to find that the Property has any importance, let alone "exceptional" importance.

Furthermore, the nomination and Staff Report fail to make a connection that the City of Los Angeles has some significant cultural tie to the consumption of alcohol and/or "bar culture" in general. This does not mean that bars cannot be significant enough to rise to an HCM status, but just that they should have significance beyond the mere fact that they were bars. Other bars in Los Angeles have been designated as HCMs for reasons far more important than the fact that they served alcohol and promoted neighborhood comradery. For example, The Black Cat Tavern (LA Historic-Cultural Monument No. 93) was designated for its role as a location for civil demonstrations promoting the LGBTQ movement in the 1960s. Yamashiro (LA Historic-Cultural Monument No. 921) is another example of a bar and restaurant that was deemed culturally significant, due to its association with Hollywood movie culture. In contrast, Tom Bergin's is not connected with any significant event or contribution to the culture of Los Angeles.

In fact, this "Irish Pub" is barely – if at all - associated with the Los Angeles Irish community. Although Tom Bergin's has taken on an Irish theme in its more recent years, it certainly does not hold deep-seated ties to the Irish community within Los Angeles. For the first 40 years of its existence "Tom Bergin's Old Horseshoe & Thoroughbred Club" did not have an Irish theme at all, as it was a dark bar and steakhouse serving upscale food such as steak and lobster. Similarly, the nomination points to the "shamrock tradition" to show the bar's Irish roots and its the relationship to (former) clientele. In reality, the shamrock "tradition" as it can be seen today actually began in full force in the 1970's and 1980's, when new owners of the business offered the shamrocks as an incentive for customers to spend more money. Significantly, since its inception, these shamrocks have been removed and/or replaced from the ceiling multiple times in connection with renovation and remodel work. This business marketing strategy can hardly be seen as a beloved tradition exemplifying community and comradery.

2. The Staff Report correctly found that the Property does not embody the distinctive characteristics of a style, type, period, or method of construction.

The Staff Report found that the Property does not "embody the distinctive characteristics of a style, type, period, or method of construction." The analysis provided by the Sapphos Report and HRA confirm this finding, confirming that to the extent the building includes elements of the Tudor Revival style, it is far from being an exemplary showing. There are far

better examples of the Tudor Revival architectural style throughout the City, many of which have already obtained HCM status. Beyond the pedestrian and "simple" nature of the architecture, however, the building is also a shadow of the structure that it once was. The entire interior - including the bar itself - has been gutted and replaced, and the exterior has been heavily modified, replaced, and remodeled over the past 20 years. Some of these modifications include substantial modifications to the building's façade, a complete replacement of the roof and windows, the relocation of both interior and exterior doorways, as well as the addition of new brickwork and planters. The building as it stands today is very different from the building as it was originally constructed, making it unworthy for designation under Criterion 3 as found by the Staff Report.

CONCLUSION

As detailed above, as the structure stands today, it cannot meet the LAAC criteria for designation as an HCM. The Property and its former uses do not have any "particular historic or cultural significance to the City of Los Angeles," do not "reflect the broad cultural, economic, or social history of the nation, state or community," and is not "an architectural type specimen.". Accordingly, we urge the Commission to recommend the denial of this nomination. Thank you for your consideration.

Sincerely,

BENJAMIN M. REZNIK and
DANIEL F. FREEDMAN
Jeffer Mangels Butler & Mitchell LLP

Enclosure
CC: Mayor Eric M. Garcetti, Office of the Mayor, City of Los Angeles
Councilman David Ryu, Council District 4, City of Los Angeles
Office of Historic Resources

JMBM Jeffer Mangels Butler & Mitchell LLP
jmbm.com

EXHIBIT A

Sapphos
environmental inc.

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

MEMORANDUM FOR THE RECORD
2.6 2339-004.M01

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

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

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

Dear Vintage Vices LLC:

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

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

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

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PEER REVIEW: HCM NOMINATION

Integrity

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

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

Figure 1, Vintage Sign (n.d.)
SOURCE: *Jeffer Mangels Butler & Mitchell LLP, 2019*

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

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

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

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

1 Vintage Vices LLC. 25 February 2019. Personal communication.

2 Super Pacific Construction, Inc. 8 August 2011. "Estimate for Scope of Work."

3 Vintage Vices LLC. 25 February 2019. Personal communication.

4 Vintage Vices LLC. 25 February 2019. Personal communication.

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

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

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

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

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

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

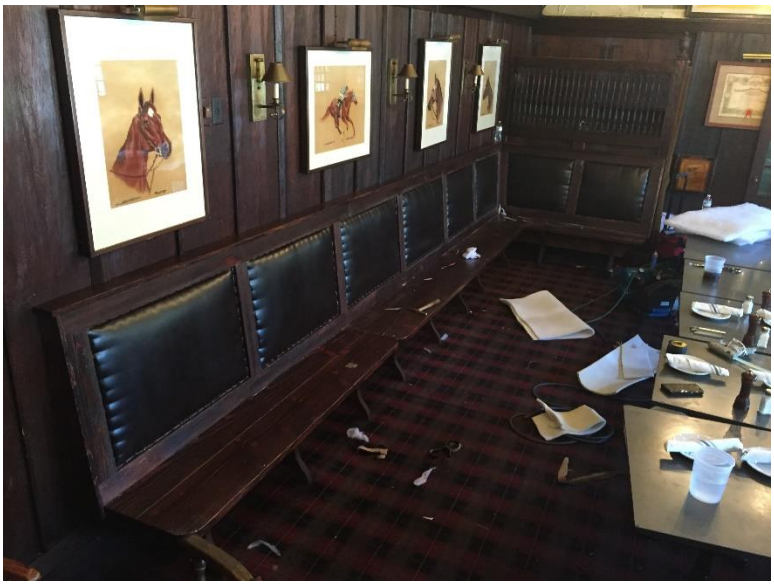


Figure 9. Banquets, Installed 2016
SOURCE: *Vintage Vices LLC, 2016*

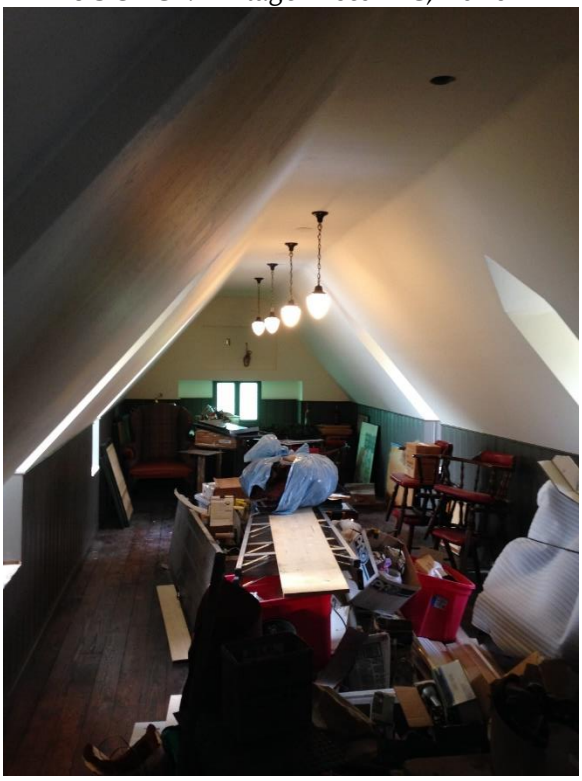


Figure 10. Vestry Prior to Construction of the Bar
SOURCE: *Vintage Vices LLC, 2016*

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

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

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

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

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

Criterion 1

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

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

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

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

- Neighborhood Bar: Generations of Angelenos patronized the bar

- "Third Place": Sense of continuity amid successive waves of development

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

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

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

---

5 "Beer Sale in Confusion: Police Board Issues Plan." 28 March 1933. *Los Angeles Times*, p. A1

6 "Beer Permits Issued in City." 4 April 1933. *Los Angeles Times,* p. A1.

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

Criterion 3

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

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

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

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

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

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

Conclusion

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

Sincerely,

SAPPHOS ENVIRONMENTAL, INC.

Carrie Chasteen
Historic Resources Manager

CEC/cec

EXHIBIT B

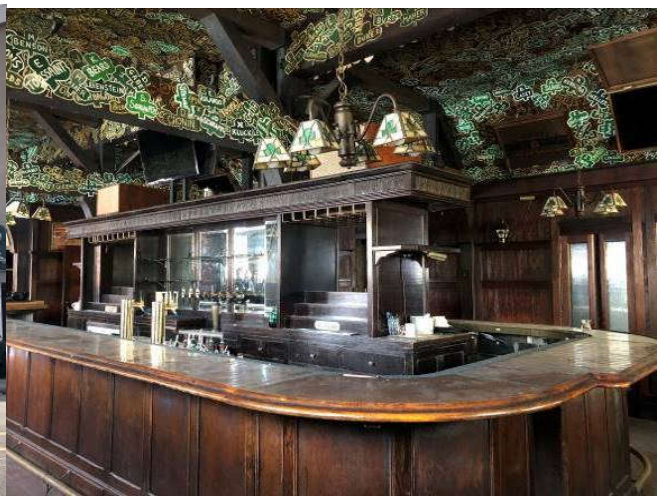
Draft

840 SOUTH FAIRFAX AVENUE
LOS ANGELES, CALIFORNIA

Historic Resources Assessment

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

February 2019



Draft

840 SOUTH FAIRFAX AVENUE
LOS ANGELES, CALIFORNIA

Historic Resources Assessment

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

February 2019

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TABLE OF CONTENTS

Historic Resource Assessment

Page

1 Introduction....1
Executive Summary....1
Project Location....2
Research and Field Methodology....6

2 Regulatory Framework....6
Federal Eligibility Criteria and Integrity Aspects....6
State Register and Eligibility Criteria....9
City of Los Angeles Cultural Heritage Ordinance and Eligibility Criteria....11

3 Neighborhood Development....13
Tract No. 6826....13

4 Property History....17
Construction and Occupancy History of 840 South Fairfax Avenue....17

5 Architectural Descriptions....29
840 S. Fairfax Avenue....29

6 Historic Context....47
Wilshire....47
Late Tudor Revival, 1930-1950....62

7 Historic Resources Evaluations....65
Conclusion....75

8 Bibliography....77

Appendices

A Professional Qualifications
B Tract No. 6826
C Sanborn Maps
D Building Permits
E DPR Forms

Page

Figures

Figure 1 Regional and Project Vicinity Map 4
Figure 2 Aerial Photograph of Project Site....5
Figure 3 “Tract No 6826 In the City of Los Angeles,” with early subject parcel outlined in red, 1923 14
Figure 4 Sanborn map with subject parcel identified in red, 1927 15
Figure 5 Sanborn map with subject parcel identified in red, 1951 16
Figure 6 Parcel map with present day configuration of subject parcel, 1985 17
Figure 7 Tom Bergin’s dining room on opening night, 1949 18
Figure 8 Tom Bergin’s dining room on opening night, detail with fireplace at rear, 1949 18
Figure 9 Bar area, soon after construction, c. 1950s 19
Figure 10 Detail of Sanborn Map with subject property soon after construction, 1951 19
Figure 11 Postcard of Tom Bergin’s Tavern, c. 1957....20
Figure 12 Kitchen expansion during construction, c. 2011 21
Figure 13 North elevation prior to entrance modification, c. 2011 22
Figure 14 Upstairs mezzanine area under construction, 2011 22
Figure 15 Early office area at upper color prior to modifications, 2011 23
Figure 16 Early matchbook for subject business “The Old Horseshoe Tavern and Kennel Club,” when located at 6110 Wilshire Boulevard, c. 1940s....28
Figure 17 Exterior of the former home of the Old Horseshoe Tavern and Thoroughbred Club located at 6110 Wilshire Boulevard, 1978....28
Figure 18 Exterior of the former home of the Old Horseshoe Tavern and Thoroughbred Club located at 6110 Wilshire Boulevard, 1978....29
Figure 19 View of north façade and west elevation, looking southeast 30
Figure 20 View of west elevation, looking northeast 30
Figure 21 View of the central portion of the north façade looking south....31
Figure 22 View of the North (front) façade, looking south....32
Figure 23 View of the North (front) façade, looking south....32
Figure 24 View of west elevation, looking southeast 33
Figure 25 View of west elevation, looking south 33
Figure 26 Detail view of west elevation, looking north 34
Figure 27 View of the east elevation with chimney, looking south....35
Figure 28 View of the southern elevation and access gate, looking west 36
Figure 29 View of U-shaped bar in the tavern area, looking south....37
Figure 30 Rear view of the U-shaped bar in the tavern area, looking west....37
Figure 31 View of built-in booth seating with tables along the eastern wall in tavern area 38
Figure 32 Men’s and women’s restrooms along the western wall in tavern area 38
Figure 33 View of employee-only hallway looking east toward kitchen (left) View of business office looking west (right)....39
Figure 34 View of industrial kitchen looking east 39
Figure 35 View of additional booth seating walkway looking east toward the dining room (left) View of built-in cabinetry adjacent to the staircase (right) 40
Figure 36 View of additional booth seating walkway looking west toward tavern area/tavern*....41
Figure 37 View of dining room looking east toward fireplace (left) View of dining room looking west toward additional booth seating walkway (right)....42
Figure 38 View of additional stairs leading toward mezzanine level at upper floor 43
Figure 39 Overall view of bar area at upper floor....43

Page

Figure 40 Detail of bar area at upper floor 44
Figure 41 View of restroom and lounge area at upper floor....44
Figure 42 Detail of lounge area at upper floor....45
Figure 43 Overall view of bar area at upper floor and mezzanine 46
Figure 44 View of mezzanine, looking west 46
Figure 45 Little Joe's Restaurant and Grocery, circa 1939, 900 North Broadway....53
Figure 46 Cafés, circa 1935, Fish Harbor Business District, San Pedro 55
Figure 47 Lady Effie's Tea Parlor, 1901/1907, LA HCM #764....56
Figure 48 Los Feliz Brown Derby Restaurant, 1942, LA HCM # 843 57
Figure 49 Norm's Coffee Shop, 1956, LA HCM # 1090....58
Figure 50 The Munch Box, 1958, LA HCM # 750 59
Figure 51 Tip Top Hamburgers, 1965, 8634 N. Woodman Ave....59
Figure 52 The original Der Wienerschnitzel, 1961, LA HCM # 1045 60
Figure 53 Cupids Hot Dogs, 1961, 20030 W. Vanowen Street....61
Figure 54 Orange Julius Walk-up Stand, 1965 (now vacant), 6001 W. Pico Blvd....62
Figure 55 Oliver Flats Duplex 63
Figure 56 Glenbarr Avenue house, constructed in 1932 64

List of Tables

1 840 S. Fairfax Avenue Los Angeles Department of Building and Safety Building Permits 24
2 Occupancy and Ownership History of 840 S. Fairfax Ave. 24
4 Context Summary Table Restaurants, 1880-1980 65
5 Context Summary Table Late Tudor Revival, 1930-1950 66

840 SOUTH FAIRFAX AVENUE
Historic Resources Assessment

1 Introduction

Executive Summary

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

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

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

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

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

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

Project Location

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

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

Figure 1 Regional and Project Vicinity Map

Figure 2 Aerial Photograph of Project Site

Research and Field Methodology

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

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

2 Regulatory Framework

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

Federal Eligibility Criteria and Integrity Aspects

National Register of Historic Places

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

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

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

A. Associated with events that have made a significant contribution to the broad patterns of our history;

B. Associated with the lives of persons significant in our past;

C. Embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;

D. Yields, or may be likely to yield, information important in prehistory or history.2

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

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

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

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

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

1 36 CFR Section 60.2.

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

3 National Register Bulletin 15, p. 19.

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

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

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

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

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

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

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

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

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

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

6 National Register Bulletin 15, p. 44.

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

State Register and Eligibility Criteria

California Register of Historical Resources

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

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

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

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

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

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

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

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

9 PRC Section 5024.1(a).

10 PRC Section 5024.1(b).

11 PRC Section 5024.1(d).

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

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

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

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

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

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

California Historical Resources Status Codes

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

12 PRC Section 5024.1(d).

13 PRC Section 5024.1(e)

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

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

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

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

City of Los Angeles Cultural Heritage Ordinance and Eligibility Criteria

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

Los Angeles Cultural Heritage Ordinance Eligibility Criteria

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

[15] California Code of Regulations, Title 14, Chapter 11.5, Section 4852(c)

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

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

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

City of Los Angeles Ordinance Number 175891, found in Section 12.20.3 of the Los Angeles Municipal Code, describes the procedures for creation of new historic preservation overlay zones (HPOZ), the powers and duties of HPOZ Boards, and the review processes for Projects within HPOZs. The Ordinance was created in 1079 and most recently amended and re-adopted by the Los Angeles City Council in 2017.[16] An HPOZ is an area of the City which is designated as containing structures, landscaping, natural features or sites having historic, architectural, cultural or aesthetic significance. Before an HPOZ may move into the formal adoption process, an historic resources survey of the proposed district must be completed. The survey studies the historic and architectural significance of the neighborhood and identifies structures and features as either "contributing" or "non-contributing" to the district. A contributing structure is a building that was constructed during the predominant period of development in the neighborhood and that has retained most of its historic features. A non-contributing structure is one that was either constructed after the major period of the neighborhood's development, or has been so significantly altered that it no longer conveys its historic character.[17]

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

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

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

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

- Retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of the resource and its environment.[18]

3 Neighborhood Development

Tract No. 6826

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

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

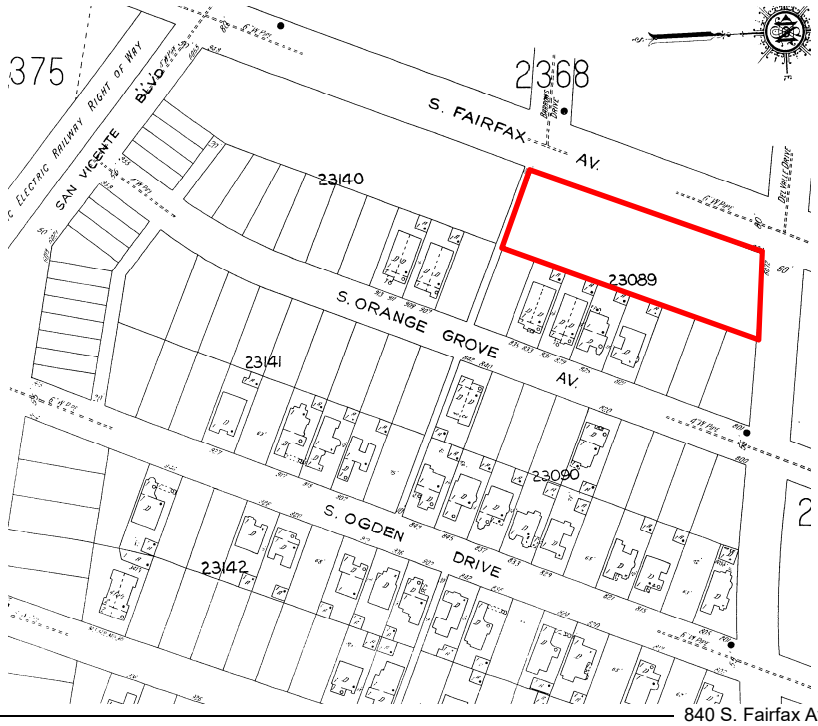
The following Sanborn Map from 1951 depicts dense development in the adjacent parcels to the east of the subject tract (**Figure 5**). Each of the smaller narrow parcels to the east of 840 S. Fairfax Avenue were developed by this time which included apartment buildings, duplexes, and single-family dwellings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

[18] "Citywide HPOZ Ordinance," City of Los Angeles Historic Resources, http://www.preservation.lacity.org/hpoz/citywide-hpoz-ordinance, accessed July 24, 2013, pgs. 11-12.

840 S. Fairfax Avenue / D190089.00

SOURCE: Los Angeles County Assessor

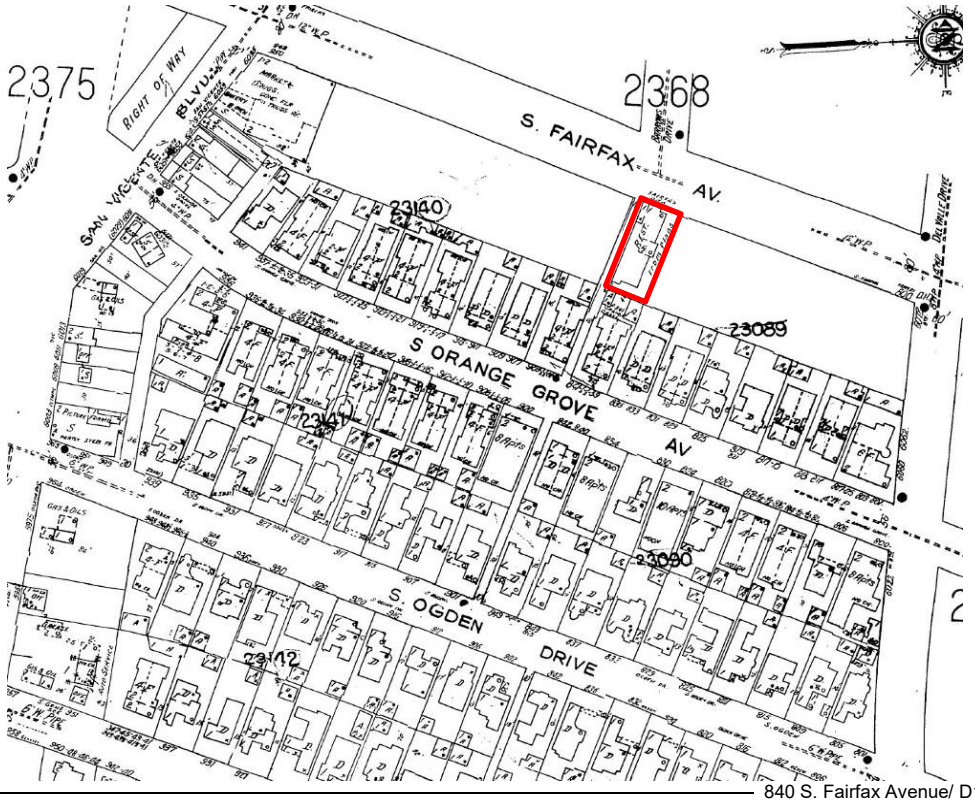
Figure 3
"Tract No 6826 In the City of Los Angeles," with early subject parcel outlined in red, 1923



840 S. Fairfax Avenue / D190089.00

SOURCE: Los Angeles County Public Library

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



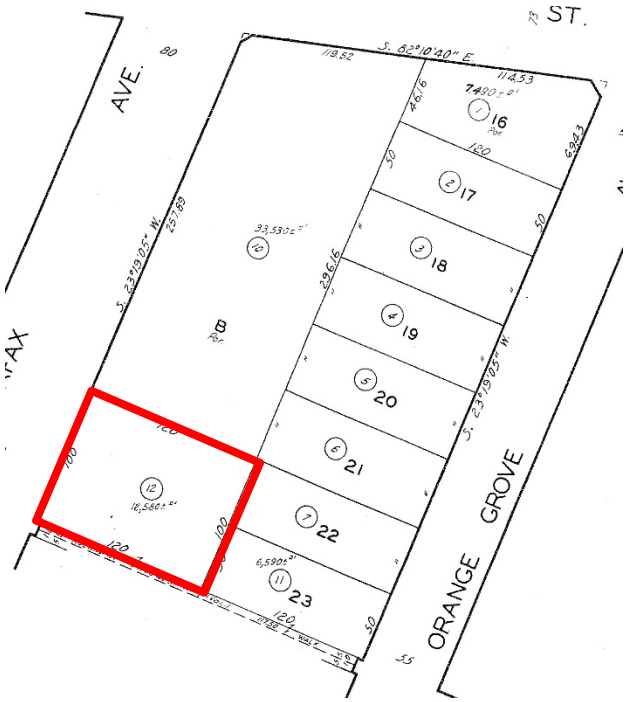
840 S. Fairfax Avenue/ D190089.00

SOURCE: Los Angeles County Public Library

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

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

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



840 S. Fairfax Avenue / D190089.00

SOURCE: Los Angeles County Assessor

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

4 Property History

Construction and Occupancy History of 840 South Fairfax Avenue

Construction History

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

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

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

840 S. Fairfax Avenue / D190089.00

SOURCE: Larchmont Buzz

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

840 S. Fairfax Avenue / D190089.00

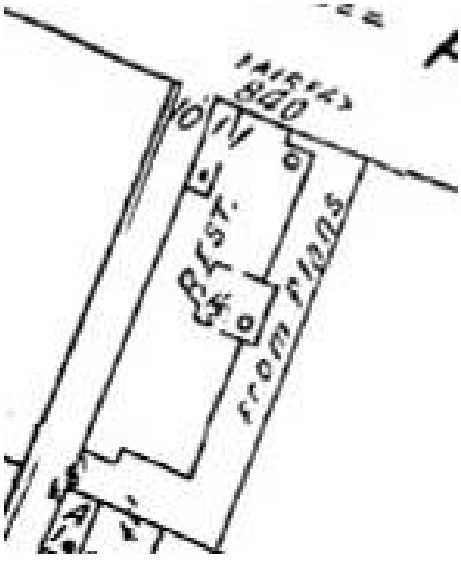
SOURCE: Larchmont Buzz

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

840 S. Fairfax Avenue / D190089.00\

SOURCE: Larchmont Buzz

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



840 S. Fairfax Avenue / D190089.00\

SOURCE: Los Angeles County Assessor

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

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SOURCE: Bison Archives via LA Magazine

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

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

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

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

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

20 "Chronology of Bergin's: Alterations, Configurations, & Locations," 2019.

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

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

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SOURCE: Derek Shereck

Figure 12
Kitchen expansion during construction, c. 2011

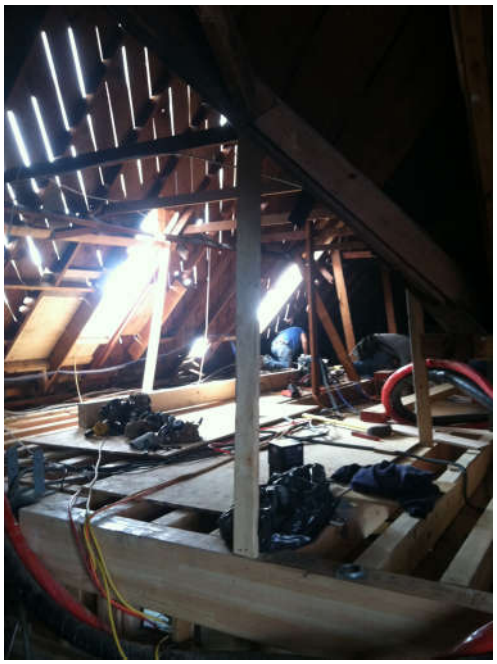
21 Gary Baum, "Legendary Hollywood Pub Where Kiefer Sutherland Once Romanced Julia Roberts Gets a Rebirth," Hollywood Reporter, May 23, 2012, https://www.hollywoodreporter.com/news/tom-bergins-fairfax-328666.

22 Ibid.

840 S. Fairfax Avenue / D190089.00

SOURCE: Derek Shereck

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



840 S. Fairfax Avenue / D190089.00

SOURCE: Derek Shereck

Figure 14
Upstairs mezzanine area under construction, 2011

Interior View of 2nd Story Office Facing Southwest

840 S. Fairfax Avenue / D190089.00

SOURCE: Derek Shereck

Figure 15
Early office area at upper color prior to modifications, 2011

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

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

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

TABLE 1
840 S. FAIRFAX AVENUE
LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING PERMITS[24]

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

Occupancy and Ownership History

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

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

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

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

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

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

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

Tom Bergin, owner, 1948-1973

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

[25] Jenn Harris, "Tom Bergin's Irish Pub is not closing. It's just reducing its hours and closing the kitchen," *The Los Angeles Times* (Los Angeles, CA), January 16, 2018.

[26] Elizabeth Fuller, "Tom Bergin's Nomination as Historic Cultural Monument," *Larchmont Buzz,* accessed February 19, 2019, https://www.larchmontbuzz.com/featured-stories-larchmont-village/tom-bergins-nominated-as-historic-cultural-monument/.

[27] Miracle Mile Residential Association, "Tom Bergin's Taven [sic.], circa 1955," https://miraclemilela.com/the-miracle-mile/historical-photos/picture-1-6/.

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

[29] "Chronology of Bergin's," 2019.

[30] Danny Jensen, "Photos: The Legends Behind Tom Bergin's Public House, Celebrating 80 Years," LAist. February 10, 2016.

[31] Grist, "New Faces Behind Tom Bergin's," 2013.

[32] Jensen, "Legends Behind Tom Bergin's," 2016.

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

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

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

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

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

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

[33] United States Federal Census, 1940; United States Navy and Marine Corps Registry, 1961.

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

[35] Lois Dwan, "Roundabout," Los Angeles Times, July 22, 1973.

[36] Ibid.

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

[38] "Chronology of Bergin's," 2019.

[39] Patrick Mott, "A Great Day for the Irish at Tom Bergin's," Los Angeles Times, March 14, 1987.

[40] George Ramos, "When Crowds Exceed L.A.'s Posted Limits, Party's Over," Los Angeles Times, April 10, 1988.

[41] "Chronology of Bergin's," 2019.

[42] Charles Perry, "Bergin's Endures," Los Angeles Times, August 26, 1999.

38 years of ownership, remaining-owner Vodrey offered the business to his family who declined to purchase it.[43]

Warner Ebbink and Brandon Boudet, owners, 2011-2013

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

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

Derek and Frank Schreck, owners, 2013-present

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

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

43 "Chronology of Bergin's," 2019.

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

45 "Chronology of Bergin's," 2019.

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

47 Kang, "Tom Bergin's," 2013.

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

49 Guy Incognito, "Derek Schreck: Biography," IMDb, https://www.imdb.com/name/nm3943489/bio?ref_=nm_ov_bio_sm.

50 Grist, "New Faces Behind Tom Bergin's," 2013.

51 Ibid.

52 Ibid.

of many weekends in a row. During this time, patrons and regulars found other places to frequent.[53]

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

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

840 S. Fairfax Avenue / D190089.00

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

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

53 Rachel Olivier, "Irish eyes crying with closing of historic pub, Tom Bergin's," Larchmont Chronicle, January 25, 2018, http://larchmontchronicle.com/irish-eyes-crying-with-closing-of-historic-pub-tom-bergins/.

840 S. Fairfax Avenue / D190089.00

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

Figure 18
Exterior of the former home of the Old Horseshoe Tavern and Thoroughbred Club located at 6110 Wilshire Boulevard, 1978

5 Architectural Descriptions

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

840 S. Fairfax Avenue

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

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

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 20
View of west elevation, looking northeast

Exterior

North Elevation (front façade)

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

West Elevation

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

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 24
View of west elevation, looking southeast

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 25
View of west elevation, looking south

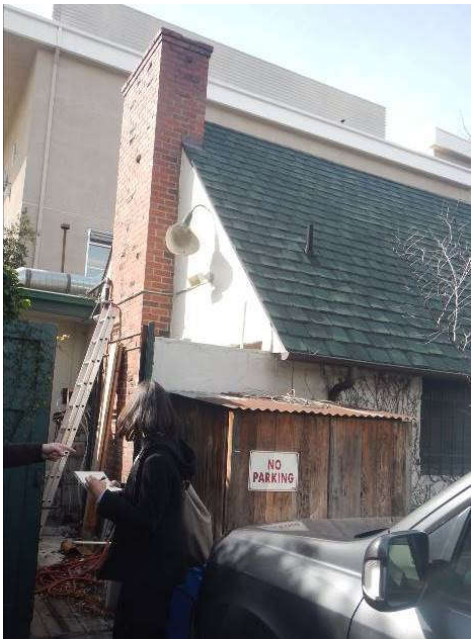
840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 26
Detail view of west elevation, looking north

East Elevation

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



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 27
View of the east elevation with chimney, looking south

South Elevation

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

Interior

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

First Floor

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

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

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

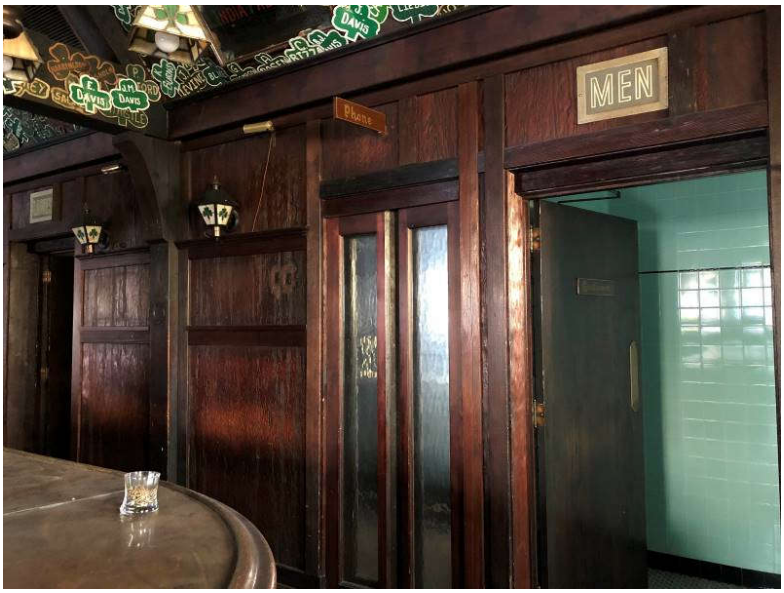
SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 34
View of industrial kitchen looking east

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

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

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SOURCE: ESA, 2019

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

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SOURCE: ESA, 2019

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

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

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SOURCE: ESA, 2019

Figure 37
View of dining room looking east toward fireplace (left)
View of dining room looking west toward additional booth seating walkway (right)

Partial Second Floor

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 39
Overall view of bar area at upper floor

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 40
Detail of bar area at upper floor

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

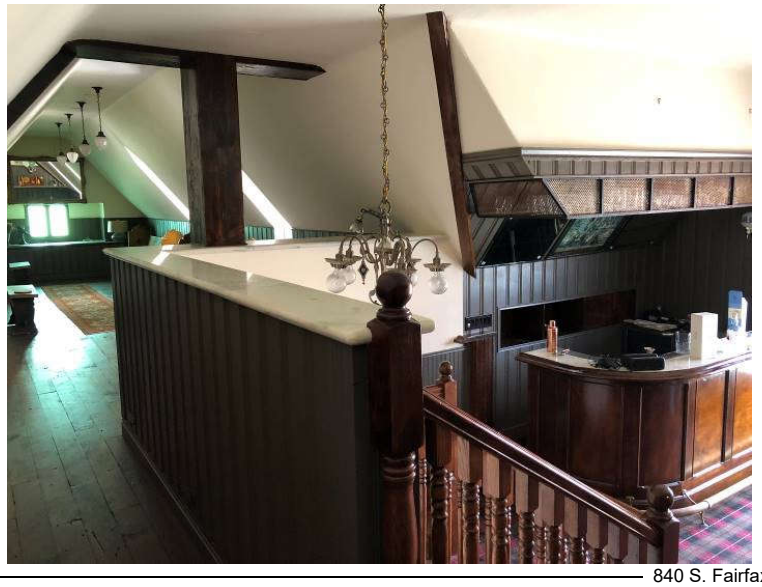
Figure 41
View of restroom and lounge area at upper floor

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 42
Detail of lounge area at upper floor

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



840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

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

840 S. Fairfax Avenue / D190089.00

SOURCE: ESA, 2019

Figure 44
View of mezzanine, looking west

6 Historic Context

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

Wilshire[54]

Early Development

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

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

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

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

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

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

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

Wilshire Boulevard in the 20th Century

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

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

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

56 Roderick and Lynxwiler, Wilshire Boulevard, 38-39.
57 Ibid., 21
58 Ibid., 85.

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

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

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

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

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

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

60 Roderick and Lynxwiler, Wilshire Boulevard, 85.

61 Ibid., 87.

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

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

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

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

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

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

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

Mid-Wilshire

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

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

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

62 Los Angeles Times, Wilshire Crest Display Ad, 10 October 1920.

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

Carthay

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

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

Restaurants, 1880-1980[65]

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

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

64 Ibid., 17.

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

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

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SOURCE: Los Angeles Public Library

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

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

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

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

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

67 Young's Los Angeles City Railway Directory, 1904, www.erha.org/youngs; 1906 Sanborn Map.

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

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

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

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

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

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

70 Ibid., 31-32.

71 "Terminal Island Japanese Memorial," www.sanpedro.com.

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SOURCE: Los Angeles Public Library

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

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

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

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

72 Jakle and Sculle, Fast Food, 41-42.

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

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SOURCE: L.A. Office of Historic Resources

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

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

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

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

74 Jakle and Sculle, Fast Food, 49.

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

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SOURCE: L.A. Office of Historic Resources

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

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

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

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

76 Jakle and Sculle, Fast Food, 50-51.
77 Ibid., 51-52.
78 Construction date from Los Angeles County Assessor.
79 Ibid.; 1912/1950 Sanborn Map.

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SOURCE: L.A. Office of Historic Resources

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

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

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

80 Allen Hess, Googie: Fifties Coffee Shop Architecture (San Francisco: Chronicle Books, 1985), 71-72.
81 Jakle and Sculle, Fast Food, 42-45.

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SOURCE: L.A. Office of Historic Resources

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

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SOURCE: SurveyLA

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

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

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

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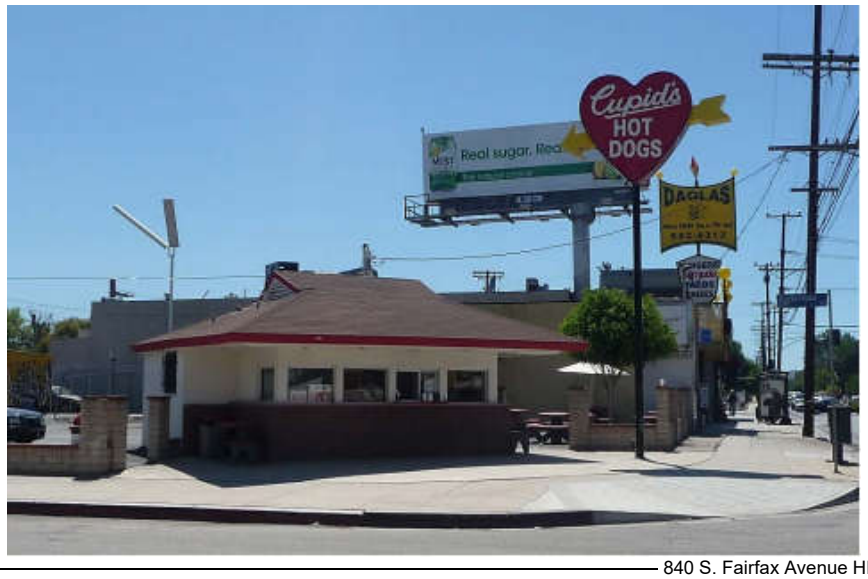
SOURCE: L.A. Office of Historic Resources

Figure 52
The original Der Wienerschnitzel, 1961, LA HCM # 1045

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

82 The origins and forms of the drive-thru are considered under the theme of "Commercial Development and the Automobile."

83 Cupid's was originally called Walsh's Hot Dogs, Cupid's Hot Dogs Website, www.cupidshotdogs.net; Individual Resources Survey Report, Canoga Park-Winnetka-Woodland Hills Community Plan Area for SurveyLA.



840 S. Fairfax Avenue HRA / D190089.00

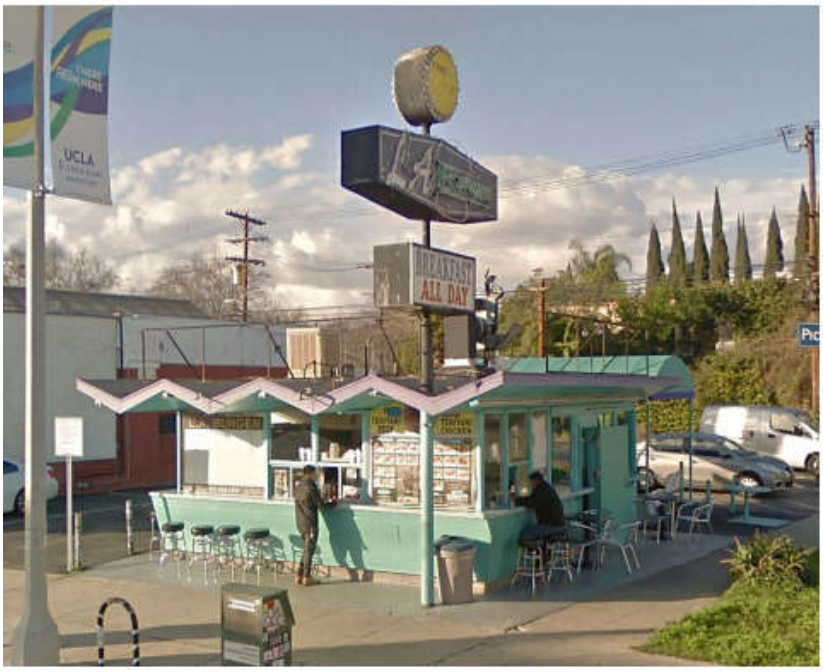
SOURCE: SurveyLA

Figure 53
Cupids Hot Dogs, 1961, 20030 W. Vanowen Street

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

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

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



840 S. Fairfax Avenue HRA / D190089.00

SOURCE: Google Maps Street View

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

Late Tudor Revival, 1930-1950[85]

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

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

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

86 Leland Roth, American Architecture: A History (Cambridge, MA: Perseus Books Group, 2001), 354.

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

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

840 S. Fairfax Avenue HRA / D190089.00

SOURCE: SurveyLA

Figure 55
Oliver Flats Duplex

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

88 Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 2006), 358.
89 Lee Goff, Tudor Style (New York: Universe Publishing, 2002), 10.
90 Goff, 10.
91 Goff, 10.
92 McAlester, 358.

840 S. Fairfax Avenue HRA / D190089.00

SOURCE: SurveyLA

Figure 56
Glenbarr Avenue house, constructed in 1932

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

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

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

93 Ibid., 354.
94 Goff, 10.
95 Douglas Woods, Classic Homes of Los Angeles (New York: Rizzoli, 2010), 166.

7 Historic Resources Evaluations

SurveyLA Registration Requirements and Eligibility Standards

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

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

SurveyLA Eligibility Criteria

TABLE 4
CONTEXT SUMMARY TABLE RESTAURANTS, 1880-1980

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

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

Area of Significance	Commerce, Social History, Architecture
Criteria	A/C,1/3,1/3
Period of Significance	1880-1980
Eligibility Standards	• Was constructed during the period of significance • Was historically designed and used as a restaurant • Of a scale and architectural character typical of neighborhood eating establishments • Contains architectural features that reflect trends in neighborhood commercial design
Character Defining/ Associative Features	• Retains most of the essential character defining features from the period of significance • May also be significant under themes within the Architecture and Engineering context • Features architectural and site-planning elements typical of neighborhood restaurants in both a pedestrian-oriented storefront form and an auto-oriented freestanding form • May reflect prototype/corporate designs associated with particular restaurant chains • May be associated with noted architect/designers • May have prominent signage • Associated with activities typical of neighborhood economic and social life
Integrity Considerations	• Should retain integrity of Design, Materials, Location, Association, and Feeling • Should maintain if possible original relationship to the street and to neighboring structures • Architectural integrity should be intact, retaining original massing, significant features, and identifying details (Some original materials may have been altered, removed, or replaced, particularly in earlier examples) • Use may have changed • Setting may have changed (surrounding buildings and land uses)

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

Context	Architecture and Engineering
Sub Context	No sub-context
Theme	Period Revival, 1919-1950
Sub Theme	Late Tudor Revival, 1930-1950
Property Type	Commercial – Retail Building
Property Sub Type	No Property Sub Type
Geographic Location	Citywide
Area of Significance	Architecture
Criteria	C,3,3
Period of Significance	1930-1950
Eligibility Standards	• Exhibits quality of design through distinctive features • Is an excellent example of Late Tudor Revival architecture • Was constructed during the period of significance

Character Defining/ Associative Features	• Retains most of the essential character defining features from the period of significance • Decorative half-timbering • Entrance vestibules with arched openings • Massive chimneys that are a prominent visual element • Predominately brick or stucco exteriors, or a combination • Resource does not retain sufficient CDFs/Associative Features • Steeply pitched, usually multi-gabled roofs • Tall, narrow, multi-paned casement windows arranged in groups • Usually two stories in height
Integrity Considerations	• Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance • Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted

Previous Evaluations

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

SurveyLA[97]

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

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

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

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

Historic-Cultural Monument Nomination Form[98]

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

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

> *It exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community (Criterion 1).*
>
> *It embodies the distinctive characteristics of a style, type, period, or method of construction (Criterion 3).*

The Nomination Form provided the following statement of significance summary:

> *The property meets Criterion 1 because it reflects broad patterns of history relating to the cultural and social history of Los Angeles. One of the most iconic and longest-lived bars in the City, Tom Bergin's opened its doors in 1936 and moved to its present-day location on South Fairfax Avenue in 1949. The business remained in continuous operation here until 2018, save for a few instances in which it was briefly (and temporarily) closed for repairs and remodels. The business's longevity is underscored by the fact that it is entitled with the second-oldest liquor license in Los Angeles. Over the course of its eights 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 house within vernacular or nondescript edifices, Tom Bergin's occupied a building that bears distinguishing architectural characteristics. The building's Tutor Revival style aesthetic corresponds with its prevailing Irish theme evincing a sense of the Irish countryside. It is significant as a rare and deftly articulate example of how the Tudor Revival style was adapted to the vernacular commercial landscape, and thus is inherently valuable to a study of Period Revival.*

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

Los Angeles Department of City Planning Final Determination Recommendation Report[99]

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

> *Tom Bergin's meets one of the Historic-Cultural Monument criteria: it "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community" as the long-time location of Tom Bergin's, a business that bears a significant association with the commercial identity of Los Angeles.*
>
> *While the applicant argues that the subject property also "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent example of a commercial building designed in the Tudor Revival architectural style, staff finds that the property does not meet this criterion. Although the building retains original elements such as the steeply-pitched, cross-gabled roof, stucco and brick cladding, and multi-lite casement windows typical of the style, the subject property is not a unique or outstanding example of the Tudor Revival style. The Tudor Revival style is applied to the subject property in a simplified manner.*

Significance Evaluation

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

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

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

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

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

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

840 S. Fairfax Avenue

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

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

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

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

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

[100] Horak and Goodrich, "Historic-Cultural Monument Nomination Form: Tom Bergin's, Continuation Sheet," 7.

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

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

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

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

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

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

Significant Persons

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

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

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

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

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

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

Architecture

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

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

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

As identified in SurveyLA, the Late Tudor Revival style

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

> *domestic English architecture led to its popularity as a style of nostalgia, harkening back to simpler times.*
>
> *[…]*
>
> *In the late 1920s and 1930s, the Late Tudor style emerged as a popular style for middle class homes, coinciding with a period of extensive development in Los Angeles. The most distinguishing feature of the style was ornamental false half-timbering and an emphasis on steeply pitched, front-facing gables.*

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

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

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

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

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

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

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

Data

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

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

Conclusion

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

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

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

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

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

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Appendix A
Professional Qualifications

ESA

Margarita Jerabek, PhD

Historic Resources Director

EDUCATION

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

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

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

B.A., Art History, Oberlin College

30 YEARS EXPERIENCE

AWARDS

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

2014 Westside Prize, The Dunbar Hotel, Westside Urban Forum

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

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

PROFESSIONAL AFFILIATIONS

California Preservation Foundation

Santa Monica Conservancy

Society of Architectural Historians, Life Member

American Institute of Architects (AIA), National Allied Member

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

Relevant Experience

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

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

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

EDUCATION

MSc Historic Conservation, Oxford Brookes University

BA, European Studies, Brigham Young University

3 YEARS OF EXPERIENCE

PROFESSIONAL AFFILIATIONS

The Society for the Protection of Ancient Buildings

Historic England

National Trust for Places of Historic Interest or Natural Beauty

Hanna Winzenried

Architectural Historian

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

Relevant Experience

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

Universal Hilton Environmental Impacts Report and Historic Resources Technical Report for 555 W Universal Terrace Parkway, Los Angeles, CA. *Contributor.* ESA prepared an Environmental Impacts Report including a Historic Resources Technical Report. The Universal Hilton Hotel was designed by master architect, William L. Pereira in 1983 in the postmodern style. The hotel was designed to accommodate visitors to the Universal Theme Parks. The hotel management wants to expand the number of rooms by building a large addition. Hanna performed research and assisted in the preparation of the report.

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

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

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

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

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

Previous Work Experience

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

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

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

Publications and Presentations

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

Appendix B
Tract No. 6826

ESA

TRACT No 6826
IN THE CITY OF LOS ANGELES

BASIS OF BEARINGS FROM COUNTY SURVEYOR'S MAP No. 7251.

BEING A SUBDIVISION OF A PORTION OF RANCHO RODEO DE LAS AGUAS AS PER MAP RECORDED IN BOOK 32, PAGE 25, OF MISCELLANEOUS RECORDS OF LOS ANGELES COUNTY, CALIFORNIA, AND A PORTION OF LOT 7 OF RODEO AS PER MAP RECORDED IN MAP BOOK 5, PAGES 127 AND 128, RECORDS OF SAID COUNTY.

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

P. H. Albright
CIVIL ENGINEER.

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

HELLMAN COMMERCIAL TRUST AND SAVINGS BANK

BY Emanuel Cohen
VICE-PRESIDENT

BY H. B. Kelley
SECRETARY

STATE OF CALIFORNIA } ss
COUNTY OF LOS ANGELES }

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

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

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

STATE OF CALIFORNIA } ss.
COUNTY OF LOS ANGELES }

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

Geo H Clark
NOTARY PUBLIC IN AND FOR LOS ANGELES COUNTY, CALIFORNIA

FEB 20 1924
1 3 PM
86
82
MAPS

G. H. Matschke
$100 Deputy

February 24

15th February 24

Floor Drawing

15th February 24
Floor Drawing

TITLE GUARANTEE AND TRUST CO
522394 "B" JANUARY 30TH 24
Hellman
Commercial Trust and Savings Bank
IS
JOHN A GRIFFIN
Feb. 14 24

City

11 Feb 24
J E Lanier

TRACT NO 6826
19TH NOVEMBER 3

JOHN A GRIFFIN
Feb. 14 4

For Report
J Johnson

FEB 20 1924
3 PM
86
83
M Maps

G. B. Matuchke
Deputy

TRACT NO 6826

SHEET No. 2

SCALE, 1" = 60'

DEL VALLE DRIVE

SOUTHEASTERLY CORNER LOT No. 168 TRACT No. 6421 MAP BOOK 70 PAGE 93 S.E. 59.53 FT. S.E.Q.

WARNER DRIVE

NORTHWESTERLY CORNER LOT No. 133 TRACT No. 6421 MAP BOOK 70 PAGE 93 S.E. 59.53 FT. S.E.Q.

FAIRFAX AVENUE

FOUND C.S. SPIKE

S. 23°-19'-05" W. 1729.61
761.91

S. 23°-19'-05" W. 1725.98
500.66

SET 2" I.P.

184.22

Lot A

1

2

3

4

5

6

7 8 9 10 11 12 13 14 15

SHEET 3

SHEET 7

S. 82°-10'-40" E. 249.05'
124.53

S. 82°-10'-40" E. 124.52

S. 82°-10'-40" E. 124.52

S. 82°-10'-40" E. 124.52

S. 82°-10'-40" E. 144.48

S. 82°-10'-40" E. 164.71

S. 82°-10'-40" E. 185.00

S. 82°-10'-40" E. 185.00

S. 82°-10'-40" E. 185.00

FEB 20 1924
3 PM
3684
Maps

TRACT NO 6826

SHEET Nº 3

SCALE, 1" = 60'

G. Mathieke
Deputy

SHEET 2

FAIRFAX AVENUE

ORANGE GROVE AVENUE

OGDEN DRIVE

EIGHTH STREET

COUNTRY CLUB DRIVE

BOULEVARD

EULALIA

BARROWS DRIVE

DEL VALLE DRIVE

RODEO WAY

PACIFIC ELECTRIC RAILWAY

SAN VICENTE

MONTEREY LINE LOT 7 - TRACT No 4181 - MAP BOOK 69-7

EIGHT-OF-WAY

ALLEY

Lot C

Lot B

POLAND

RADIAL BEARING

SOUTHWESTERLY CORNER LOT 188 - TRACT No 6421 MAP BOOK 70-92,93

NORTHWESTERLY CORNER LOT No 169 TRACT No 6421 MAP BOOK 70-92,93

SOUTHWESTERLY CORNER LOT 188 - TRACT No 6826 MAP BOOK 55-63 ET SEQ

SOUTHWESTERLY CORNER LOT 188 - TRACT No 6826 MAP BOOK 55-63 ET SEQ

FOUND 3/4" IRON PIPE IN CONCRETE AT NORTHEAST CORNER OF RODEO MAP BOOK 5, 127 & 128

FOUND 1" I.P.

FOUND SPIKE

SET 2" I.P.

S. 23°-19'-05" W. 1729.61

573.77'

387.93'

S. 23°-19'-05" W. 1725.98'

502.09'

362.89

S. 23°-19'-05" W. 421.61

S. 23°-19'-05" W. 396.16'

S. 23°-19'-05" W. 276.80

S. 23°-19'-05" W. 423.43

S. 23°-19'-05" W. 281.80'

473.19'

S. 23°-19'-05" W. 276.80

S. 23°-19'-05" W. 444.68

N. 23°-19'-05" E. 2024.99

N. 23°-19'-05" E. 2066.34

568.37'

610.89'

106.58

N. 23°-19'-05" E

N. 72°-33'-10" W. 333.16'

N. 72°-33'-10" W. 275.43'

N. 72°-33'-10" W. 191.54'

N. 72°-33'-10" W. 188.35'

N. 72°-33'-10" W. 183.64'

N. 72°-33'-10" W. 180.69'

N. 72°-33'-10" W. 178.27'

N. 72°-33'-10" W. 175.78'

N. 72°-33'-10" W. 173.39'

N. 72°-33'-10" W. 170.99'

N. 72°-33'-10" W. 168.60'

N. 72°-33'-10" W. 166.21'

N. 72°-33'-10" W. 163.82'

N. 72°-33'-10" W. 161.43'

N. 72°-33'-10" W. 159.04'

N. 72°-33'-10" W. 156.64'

N. 72°-33'-10" W. 154.25'

N. 72°-33'-10" W. 151.86'

N. 72°-33'-10" W. 149.47'

N. 72°-33'-10" W. 147.08'

N. 72°-33'-10" W. 144.68'

N. 72°-33'-10" W. 142.29'

N. 72°-33'-10" W. 139.90'

N. 72°-33'-10" W. 137.51'

N. 72°-33'-10" W. 135.12'

N. 72°-33'-10" W. 132.72'

N. 72°-33'-10" W. 130.33'

N. 72°-33'-10" W. 127.94'

N. 72°-33'-10" W. 125.55'

N. 72°-33'-10" W. 123.16'

N. 72°-33'-10" W. 120.77'

N. 72°-33'-10" W. 118.37'

N. 72°-33'-10" W. 115.98'

N. 72°-33'-10" W. 113.59'

N. 72°-33'-10" W. 111.20'

N. 72°-33'-10" W. 108.81'

N. 72°-33'-10" W. 106.41'

N. 72°-33'-10" W. 104.02'

N. 72°-33'-10" W. 101.63'

N. 72°-33'-10" W. 99.24'

N. 72°-33'-10" W. 96.84'

N. 72°-33'-10" W. 94.45'

N. 72°-33'-10" W. 92.06'

N. 72°-33'-10" W. 89.67'

N. 72°-33'-10" W. 87.28'

N. 72°-33'-10" W. 84.88'

N. 72°-33'-10" W. 82.49'

N. 72°-33'-10" W. 80.10'

N. 72°-33'-10" W. 77.71'

N. 72°-33'-10" W. 75.31'

N. 72°-33'-10" W. 72.92'

N. 72°-33'-10" W. 70.53'

N. 72°-33'-10" W. 68.14'

N. 72°-33'-10" W. 65.75'

N. 72°-33'-10" W. 63.35'

N. 72°-33'-10" W. 60.96'

N. 72°-33'-10" W. 58.57'

N. 72°-33'-10" W. 56.18'

N. 72°-33'-10" W. 53.78'

N. 72°-33'-10" W. 51.39'

N. 72°-33'-10" W. 49.00'

N. 72°-33'-10" W. 46.61'

N. 72°-33'-10" W. 44.21'

N. 72°-33'-10" W. 41.82'

N. 72°-33'-10" W. 39.43'

N. 72°-33'-10" W. 37.04'

N. 72°-33'-10" W. 34.64'

N. 72°-33'-10" W. 32.25'

N. 72°-33'-10" W. 29.86'

N. 72°-33'-10" W. 27.47'

N. 72°-33'-10" W. 25.08'

N. 72°-33'-10" W. 22.68'

N. 72°-33'-10" W. 20.29'

N. 72°-33'-10" W. 17.90'

N. 72°-33'-10" W. 15.51'

N. 72°-33'-10" W. 13.12'

N. 72°-33'-10" W. 10.72'

N. 72°-33'-10" W. 8.33'

N. 72°-33'-10" W. 5.94'

N. 72°-33'-10" W. 3.55'

N. 72°-33'-10" W. 1.16'

N. 72°-33'-10" W. 1.23'

N. 72°-33'-10" W. 3.62'

N. 72°-33'-10" W. 6.01'

N. 72°-33'-10" W. 8.40'

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Appendix C
Sanborn Maps

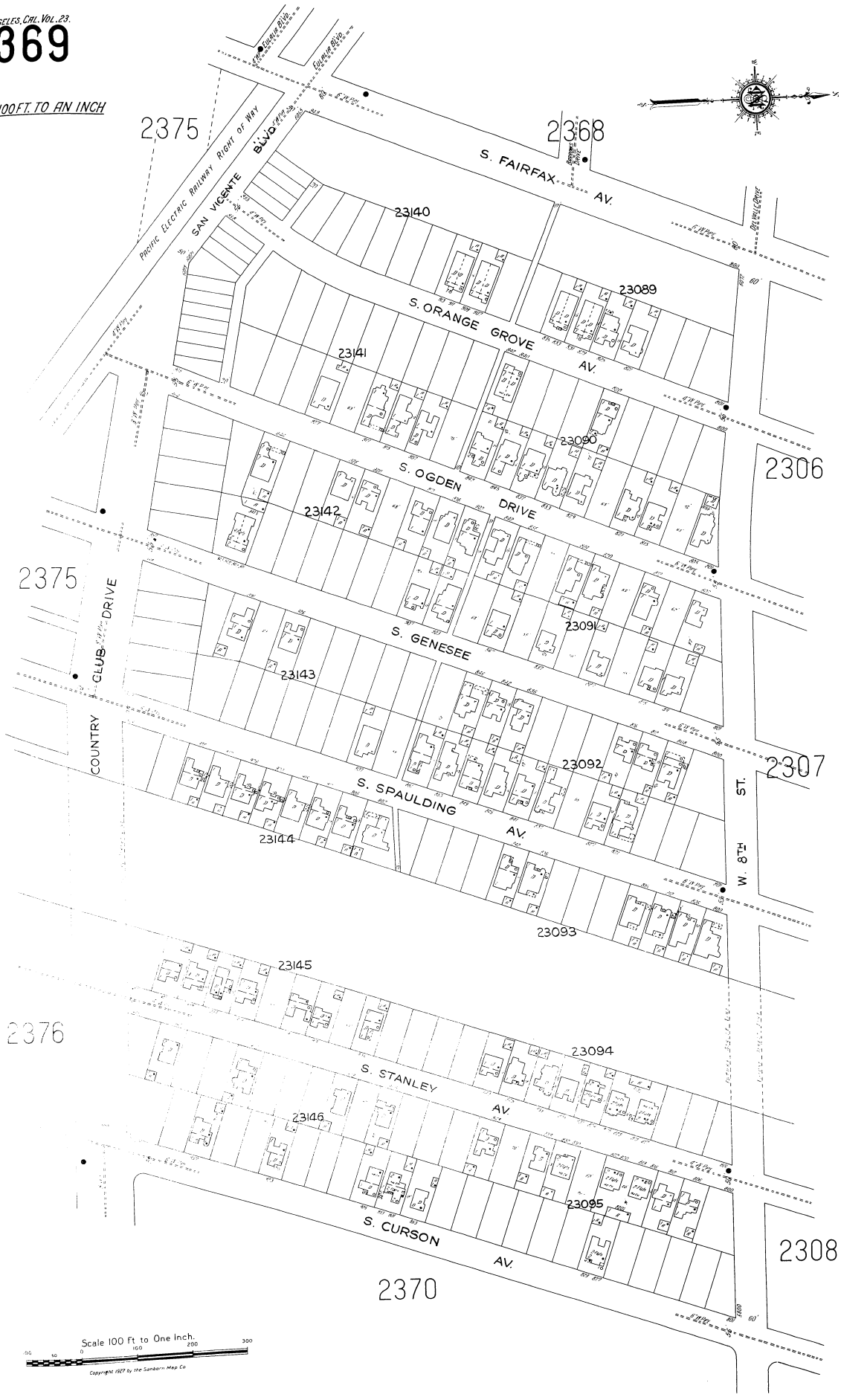
ESA

(69)

LOS ANGELES, CAL. VOL. 23.

2369

SCALE 100 FT. TO AN INCH



(296)

LOS ANGELES, CAL. VOL. 23.

2369

CAL. . . 042.

SCALE 100 FT. TO AN INCH

Scale 100 Ft. to One Inch.

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Copyright 1927 by the Sanborn Map Co.

Appendix D
Building Permits

ESA

1

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

Form 3-1-[illegible]-47
CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Lot No. SOUTHERLY 100' OF LOT "B"

Tract 6826

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

Between what cross streets 8th ST & SAN VICENTE BLVD

Approved by City Engineer U. V. A. Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building RESTAURANT (Store, Dwelling, Apartment, Barn, Hotel or other purpose) Families Rooms
2. Owner TOM BERGIN (Print Name) Phone
3. Owner's address 10343 VORTHUALE 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 OWNER State License No. None Phone UE 7676
7. Contractor's address 10343 VORTHUALE RD. L.A.
8. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent heating, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment forming a part thereof.) $ 34,000.00
9. State how many buildings NOW on lot and give use of each. NONE (Store, Dwelling, Apartment, Barn, Hotel or other purpose)
10. Size of new building 33' x 103' No. Stories 2 Height to highest point 28 Size lot 100' x 120'
11. Material Exterior Walls PLASTER, BRICK & WOOD Type of Roofing Comp. Deck & ASBESTOS
12. For Buildings and similar structures (a) Footing: Width 1'-4" Depth in Ground 12" Width of Wall 1'-0"
(b) Size of Studs 2" x 6" & 2" x 4" Material of Floor BRICK, TILE & CONC.
(c) Size of Floor Joists 2" x 8" 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 construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Tom Bergin (Owner or Authorized Agent)
By Harry Lee

DISTRICT OFFICE

FOR DEPARTMENT USE ONLY

PLAN CHECKING
Date NOV 24 1947
Receipt No. 13768
Valuation $ 34,000
Fee Paid $ 50.00

REINFORCED CONCRETE
Bbls. Cement
Tons of Reinforcing Steel

FEES
Bldg. Per
Cert. of Occupancy
Total 41.00

TYPE	GROUP	Maximum No. Occupants	Inside Lot / Corner Lot
V	B-2	150	

Key Lot / Corner Lot Keyed

Lot Size No 1 to 22

Ft. Rear Alley / Ft. Side Alley

Class 2nd Fl

PERMIT No. 29354

Plans and Specifications Checked

Zone C-2

Fire District No. 2

District Map No. 5106

Corrections Verified

Bldg. Line Ft.

Street Widening Ft.

PLANS Sheets

Plans, Specifications and Applications received and approved

Applications checked and approved [illegible] 22 1947 Clerk

Drawing here when Permit is issued DEC 23 1947

For Fire Ins.

Field visit

Engineering Inspection N.I.C.

SPRINKLER Required / Not Required

Inspector

3630

Recorded Book Page
100
PARKING AREA
NEW BLDG
RESTAURANT
100
LOT LINE
FAIRFAX AVE
PLOT PLAN
Cut curb for driveway
N

Address of Building 360 S Fairfax Ave

Permit No. and Year 82454, 1947

Certificate Issued March 24, 1949, 19....

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

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

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

2-Story, Type V, 33' x 104' Restaurant.
B-2 Occupancy. 125 Occupants

OVER

Owner:

Owner's Address Tom Borgia
10343 Northvale Rd
Los Angeles 24, Calif.

Form B-95a—20M—1-49 G. E. MORRIS, Superintendent of Building By W. L. Dougherty

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

1

ELECT. DIV.
1. not req'd.
2. not req'd.
3. not req'd.
Mo. Nec.

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. B - Southerly 135 feet thereof

Tract 6826

Location of Building 540 20 7 avenue
(House No. by and Street)

Between what cross streets? Hobart & Alexandria Blvd

Approved by City Engineer

Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Apartments Dwellings (Store, Dwelling, Apartment House, Hotel or other purpose) Family 18 Rooms 2

2. Owner Albert Nahmias (Print) Phone

3. Owner's Address 1615 W. Pico Blvd. P. O.

4. Certificated Architect None State License No. Phone

5. Licensed Engineer None State License No. Phone

6. Contractor Same State License No. Phone

7. Contractor's Address Same

8. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent fixtures, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment thereon or therein.) 100,000

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 117 x 79 No. Stories 2 Height to highest point 20 Size lot 135 x 120

11. Material Exterior Walls Frame & Stucco Type of Roofing Composition

For Accessory Buildings and similar structures 12. (a) Footing: Width 24" Depth in Ground 18" Width of Wall 8"

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

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

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

Sign here Albert Nahmias
(Owner or Authorized Agent)

By

DISTRICT OFFICE

1073

FOR DEPARTMENT USE ONLY

PLAN CHECKING

Valuation $ 102000 $

Fee $ 125.00 $

Investigation Fee $

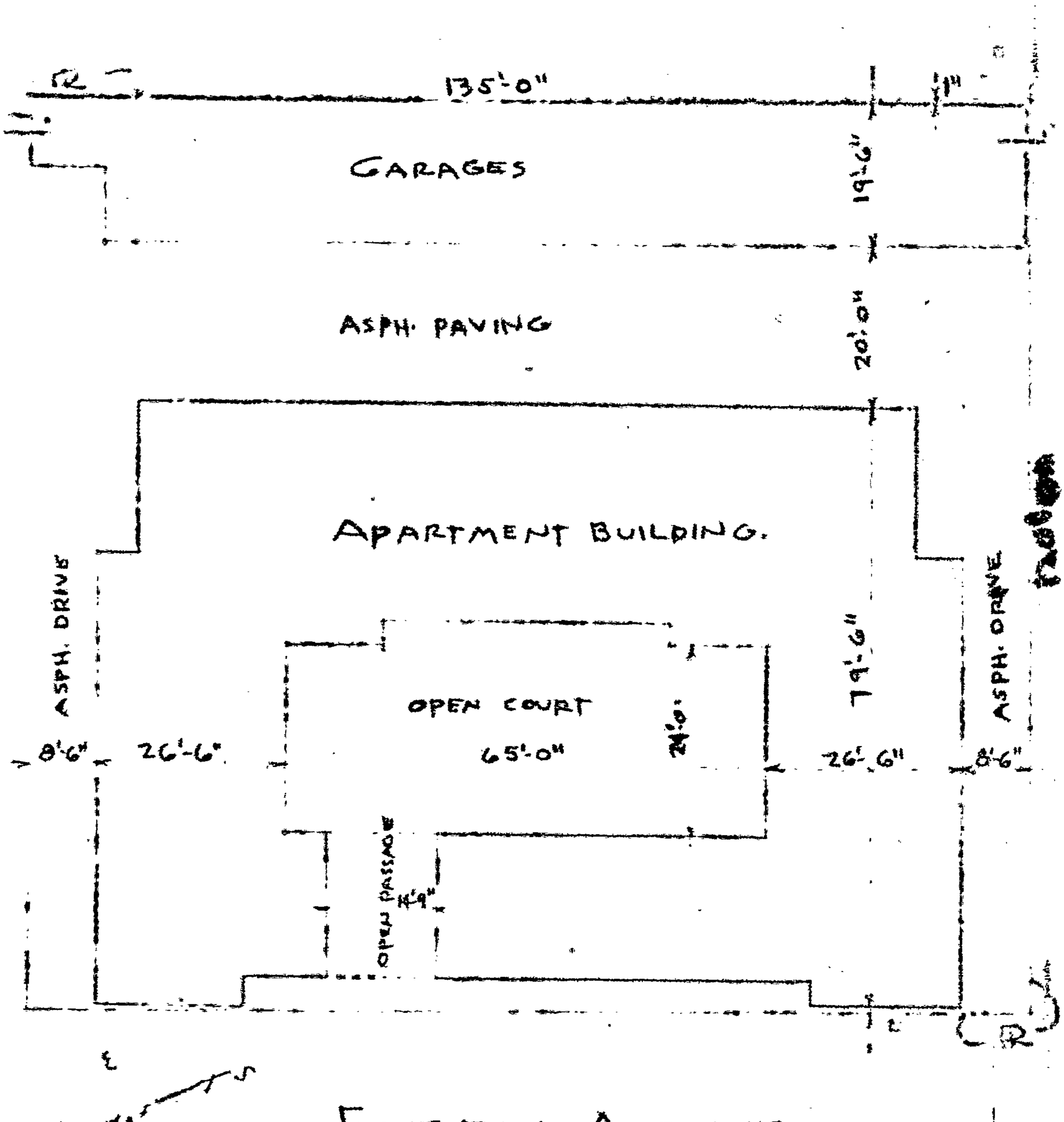
Bldg. Permit Fee $ 139.50

Total $

TYPE V	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Reyd	Lot Size 135 X 120	Prevailing Set Back	Checked
GROUP H-2	Fire and Sprinklers Required	Zone C2	Fire District No. 2		District Map No. 57 D3	
For Plan Fee	Inspection Required	Bldg. Line — Ft.	Street Widening — Ft.		Application checked and approved	
Filed with	Plans, Specifications and Application Inspected and Approved	Concurrent Inspection	Sprinkler Required / Valuation Exceeded $ — No.		Inspector	

DO NOT WRITE BELOW THIS LINE ECH 2294 181

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	NOV 22 '57		13548		
Supplemental Plan Checking					
Building Permit	DEC 26 '57		LA28616		


135'-0"
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GARAGES
19'-6"
ASPH. PAVING
20'-0"
APARTMENT BUILDING.
ASPH. DRIVE
8'-6"
26'-6"
OPEN COURT
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24'-0"
19'-6"
26'-6"
8'-6"
ASPH. DRIVE
OPEN PASSAGE
14'-9"
R
FAIRFAX AVENUE
SCALE - 1" = 20'-0"

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

Los Angeles, Calif. 6-12 1951

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

Dear Sir:

I hereby respectfully request the change of address on

Building Permit No. LA 28616-17 Issued 1950

From 840 South Fairfax Ave

To 830 " " "

for the following reasons:

( ) Change from one street to another street for corner lot.

(X) Change because of error on part of some city department.

DUPLICATION OF HOUSE NOS.

NOTE: Change of address not permitted where the new address is on a lot different from that shown in the legal description on the building permit application.

Respectfully,

Owner, Contractor or Authorized Agent

Address

Checked by

Clerk.

Approved by

Chief Clerk.

OK
Rm 505

LA 28616-1950

1

APPLICATION TO ERECT A NEW BUILDING AND FOR A Certificate of Occupancy

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

Lot No. 13 Southerly 130 feet thereof

Tract 6826

Location of Building 240 No. Faulkner Ave. Approved by City Engineer

Between what cross streets? E. of Olympic Blvd. Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building Guest Cottage (Store, Dwelling, Apartment House, Hotel or other purpose) Families 1 Rooms 1 Kit.
2. Owner ALBERT ROTHENBERG (Print Name) Phone
3. Owner's Address 1011 N. Fuller Blvd. P. O.
4. Certificated Architect None State License No. Phone
5. Licensed Engineer None State License No. Phone
6. Contractor owner State License No. Phone owner
7. Contractor's Address owner
8. VALUATION OF PROPOSED WORK (including all labor and material and all permanent fixtures heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment thereto or thereon.) $ 1000
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 7 x 9 No. Stories 1 Height to highest point 10 Size lot 135 x 120
11. Material Exterior Walls frame & stucco Type of Roofing comp
12. For Accessory Buildings and similar structures (a) Footing: Width 12" Depth in Ground 12" Width of Wall
(b) Size of Studs 2 x 4 Material of Floor Plat Concrete
(c) Size of Floor Joists Size of Rafters

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

Sign here Albert Rothenberg (Owner or Authorized Agent)

By

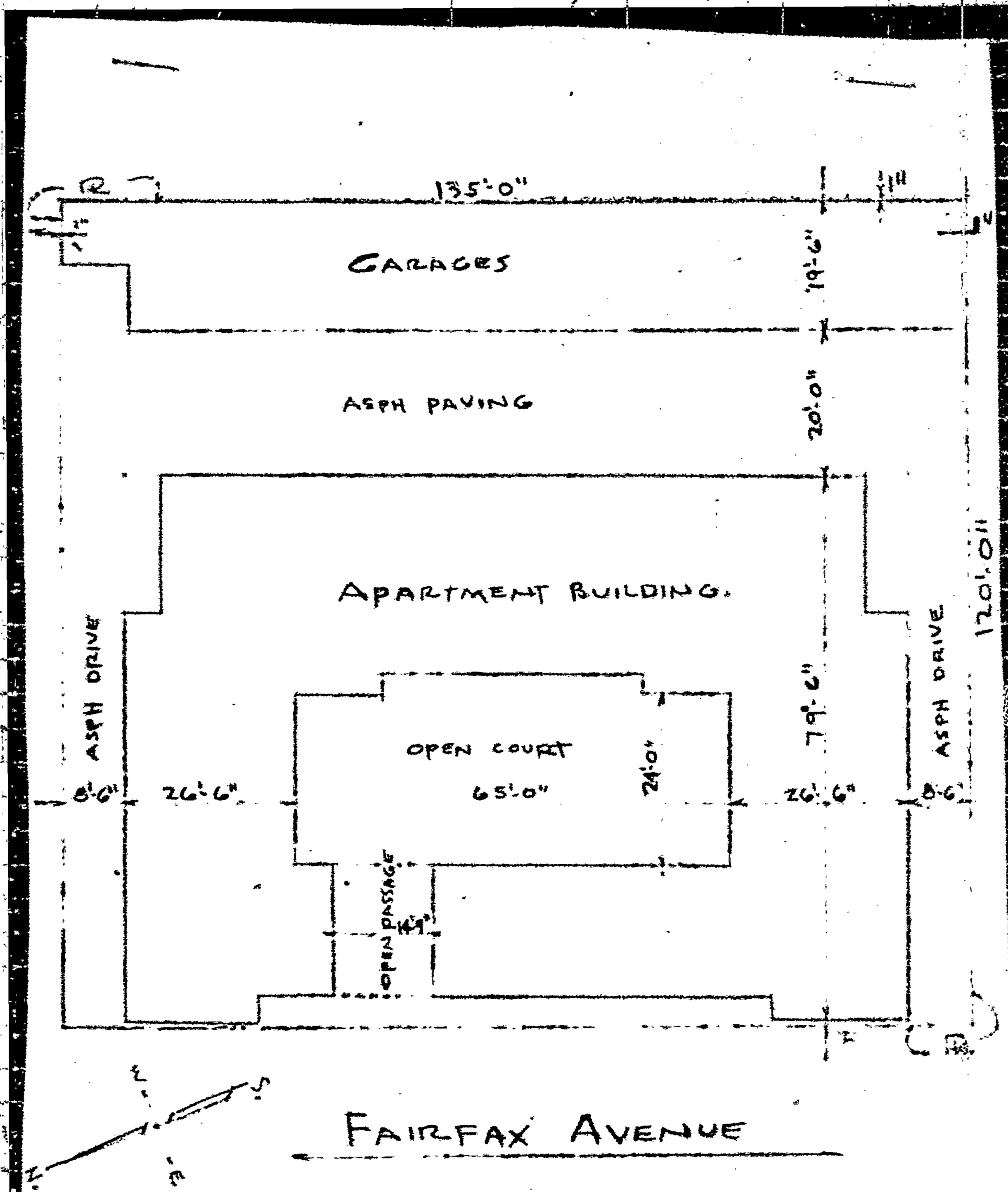
DISTRICT OFFICE

FOR DEPARTMENT USE ONLY

PLAN CHECKING					
Valuation $ 1000	$				Investigation Fee $
Fee $ 12.50	$				Bldg. Permit Fee $ 27.00
					Total $
TYPE V	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size 135 x 120	Ft. rear alley 20 / Ft. side alley 10
GROUP H-3	Plans and Specifications Checked	Zone C-2	Fire District No. 2		District Map No. 570 B
Fee Paid	Inspection Verified	Bldg. Line Ft.	Street Widening Ft.		Application checked and approved
Bond Filed	Plans, Specifications and Calculations checked and approved	Engineering Inspection	DEDICATE Required / Not Required		Engineer

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	NOV 22 '51		13548		
Supplemental Plan Checking					
Building Permit	DEC 27 '51		LA28617		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GARAGES
19'-6"
ASPH PAVING
20'-0"
APARTMENT BUILDING.
ASPH DRIVE
8'-6"
26'-6"
OPEN COURT
65'-0"
24'-0"
79'-6"
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8'-6"
ASPH DRIVE
170'-0"
OPEN PASSAGE
14'-1"
FAIRFAX AVENUE
SCALE- 1"=20'-0"

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: Frac Lot B	BLOCK:	TRACT: 6826	COUNCIL DISTRICT NO.: 10	DIST. MAP: 5708 / CENSUS TRACT: 2163
2. PRESENT USE OF BUILDING: (1) Restaurant	NEW USE OF BUILDING: (1) Same				ZONE: C2-1
3. JOB ADDRESS: 840 S. Fairfax Ave.					FIRE DIST.: two
4. BETWEEEN CROSS STREETS: W. 8th St.	AND: San Vicente				LOT TYPE: cor
5. OWNER'S NAME: Tom Birgen			PHONE: 936-7151		LOT SIZE
6. OWNER'S ADDRESS: 840 S. Fairfax	CITY: LA		ZIP		Irreg.
7. ENGINEER: Mackintosh & Mackintosh	BUS LIC. NO.	ACTIVE STATE LIC. NO.	PHONE: 662-1184		ALLEY: =
8. ARCHITECT OR DESIGNER	BUS LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		BLDG. LINE: -
9. ARCHITECT OR ENGINEER'S ADDRESS: 3838 Oakwood Ave.	CITY: Los Angeles		ZIP		AFFIDAVITS: -
10. CONTRACTOR: G.R. Pollock	BUS LIC. NO.	ACTIVE STATE LIC. NO.: 188181	PHONE: 387-4341		
11. SIZE OF EXISTING BLDG. WIDTH 31 LENGTH 135	STORIES: 1	HEIGHT: 20	NO. OF EXISTING BUILDINGS ON LOT AND USE: 1/restaurant		
12. CONST. MATERIAL OF EXISTING BLDG. ⇒	EXT. WALLS: type V	ROOF: asph/shing	FLOOR: conc		
13. JOB ADDRESS: 840 S. Fairfax Ave.			STREET GUIDE		DISTRICT OFFICE: LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$ 2,000				SEISMIC STUDY ZONE: -
15. NEW WORK (Describe): Fire damge repair (1% Damage per fire damage report)					GRADING: - / FLOOD / HWY. DED.: yes / CONS.
NEW USE OF BUILDING: Same	SIZE OF ADDITION: N/C	STORIES: N/C	HEIGHT: N/C		ZONED BY: Hogan
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED		FILE WITH
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED		TYPIST: sc
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED: STD. / COMP.	INSPECTION ACTIVITY: COMB / GEN. / MAJ. S. / CONS.		INSPECTOR

P.C.		G.P.I.	
S.P.C.		P.M.	
B.P.	19.00	E.I.	.50
I.F.		O.S.S.	1.00
O/S		SOSS.	
DIST. OFFICE	LA	C/O	
P.C. NO.			

CONT INSP

Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee, or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S SECTIONS 22.12 & 22.13 LAMC

SPRINKLERS REQ'D SPEC.

ENERGY

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

CASHIER'S USE ONLY

B & S B-3 (R 1.83)

C .50 E.I.
C 1.00 OSS
C 19.00 BP-R
763 83 00#1
J4787 4 11/07/83 20.50 CHTD

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 188181 Contractor G.R. Pollock & Assoc (Signature) Lee Bowland

OWNER-BUILDER DECLARATION

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

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

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

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

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. WP83-117489 Insurance Company Fremont Indemnity Co. Hlth

☐ Certified copy is hereby furnished.

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

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

Applicant's Mailing Address 4232 Wilshire Blvd. Suite 209 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. (See Sec. 91.0202 LAMC)

Signed Lee Bowland (Owner or agent having property owner's consent) Corp. Sec. Position 11/7/83 Date

Adams 11-7-83

0 3 / 1 0 3 0 0 | 2 6

840 S Fairfax Ave

Permit #: **12016 - 30000 - 03488**
Plan Check #: X12WL00789 Printed: 02/22/12 01:48 PM
Event Code:

Bldg-Alter/Repair
Commercial
Express Permit
No Plan Check

City of Los Angeles - Department of Building and Safety

APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Last Status: Ready to Issue
Status Date: 02/22/2012

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

3. PARCEL INFORMATION

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

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

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

ZONES(S): C2-1-O

4. DOCUMENTS

ZA - ZA-1998-962-PAB
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: Contractor)
-
(323) 868-3812

7. EXISTING USE / **PROPOSED USE**

(17) Restaurant

8. DESCRIPTION OF WORK

RE-ROOF #45 SQUARES W/CLASS 'A' OR 'B' MATERIALS WEIGHING LESS THAN 6 LBS PER SQ FT. TEAR OFF EXISITING ROOFING FIBERGLASS OR ASPHALT SHINGLES (MAX. 2 OVERLAYS).

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By:
OK for Cashier: Jennifer Montana
Signature:
DAS PC By:
Coord. OK:
Date: 2/22/12

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: $30,000 PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	459.90
Permit Fee Subtotal Bldg-Alter/Re	350.00
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	6.30
O.S. Surcharge	7.67
Sys. Surcharge	23.00
Planning Surcharge	22.62
Planning Surcharge Misc Fee	10.00
Planning Gen Plan Maint Surcharg	11.31
CA Bldg Std Commission Surchar	2.00
Permit Issuing Fee	27.00
Permit Fee-Single Inspection Flag	

Sewer Cap ID:
Total Bond(s) Due:

12. ATTACHMENTS

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

LA Department of Buildings and Safety
02/22/2012 12:52PM
BUILDING PERMIT COMM $350.00
EQ SPECIAL $6.30
ONE STOP SURCH $7.67
SYSTEMS DEVT FEE $23.00
CITY PLANNING SURCH $22.62
MISCELLANEOUS $10.00
PLANNING GEN PLAN MAINT $11.31
CA BLDG STD COMMISSION S $2.00
BUILDING PLAN CHECK $27.00

P120163000003488FN

Total Due: $459.90
Credit Card: $459.90

For Cashier's Use Only **W/O #: 21603488**

190142

0-41897

2012WL44023

P120163000003488FN

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

12016 - 30000 - 03488

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,	Los Angeles, CA 90048	B	891974	

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 inpection within 60 days of receiving a request for final inspection(HS 17951)

17. LICENSED CONTRACTOR'S DECLARATION

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

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

18. WORKERS' COMPENSATION DECLARATION

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

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

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

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

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

Lender's Name (If Any): Lender's Address:

21. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein and it does not auhorize 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 Contractors 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: Chris Shaddick Sign: Date 2-22-12 ☒ Contractor ☐ Authorized Agent

840 S Fairfax Ave

Permit #: **11016 - 10000 - 20201**
Plan Check #: B11LA11193 Printed: 03/08/12 11:20 AM
Event Code:

Bldg-Alter/Repair
Commercial
Regular Plan Check
Plan Check

City of Los Angeles - Department of Building and Safety

APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Last Status: Ready to Issue
Status Date: 03/08/2012

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

3. PARCEL INFORMATION

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

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

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

ZONES(S): C2-1-O

4. DOCUMENTS

ZA - ZA-1998-962-PAB
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
(17) Restaurant

PROPOSED USE

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

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Ricardo Tres
OK for Cashier: Ricardo Tres
Signature:

DAS PC By: Ronald Allen
Coord. OK:
Date: 3/08/20R

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

For Cashier's Use Only **W/O #: 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/R	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 Surcharg	16.75		

Sewer Cap ID:
Total Bond(s) Due:

12. ATTACHMENTS

D.A. Hardship Exemption
Plot Plan

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

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 inpection 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. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

Lender's Name (If Any): _____ Lender's Address: _____

21. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not auhorize 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 Liam Shaddick Sign: X Date: X 9/12 ☑ Contractor ☐ Authorized Agent

840 S Fairfax Ave

Permit Application # : **11016 - 10000 - 20201**

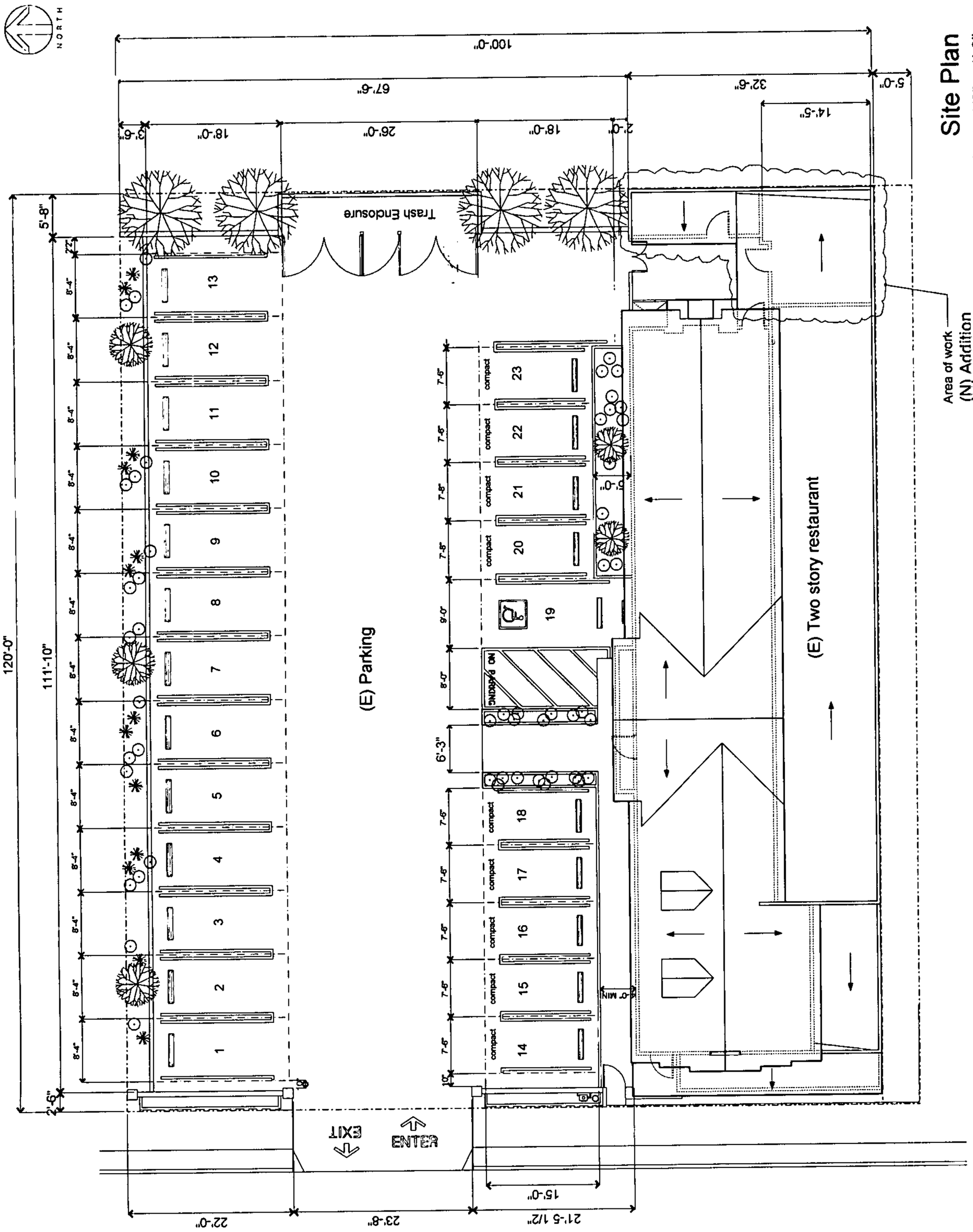
Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

PLOT PLAN ATTACHMENT

Plan Check #: B1 lLA11193FO
Initiating Office: METRO
Printed on: 02/23/12 09:10:59

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



COUNCIL DISTRICT: 4

INSPECTION DISTRICT: BIGIM5

PLOT PLAN

emp

CITY LA DBS
DEPARTMENT OF BUILDING AND SAFETY

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

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	NO	YES	$ 8,700.00
2. Entrance to Building	NO	YES	$ 1,800.00
3. Path of travel within building / facility to area remodel	90% YES	SAME	$ —
4. Elevator	N/A	N/A	$ —
5. Restrooms	NO	NO	$ —
6. Public telephones if provided	N/A	N/A	$ —
7. Drinking fountains if provided	N/A	N/A	$ —
8. Other (parking, etc.)	NO	YES	$ 950.00
Total Cost of access features provided (A)			$ 11,450.00
Total cost of construction (B)			$ 52,079.00
(A ÷ B) x 100% (20% minimum expenditure is required)			21.99 %
Has the same tenant performed work in the same tenant space, within the last three years?			NO
Description of access features to be provided	PARKING, NEW ACCESS PATH OF TRAVEL FROM PUBLIC WAY TO BULDING & NEW ENTRY DOOR.		

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
Position AGENT FOR OWNER
3/08/2012

FOR DEPARTMENT USE ONLY R. Tres

Approved by Shine Lin
Title Office Eng Tech I
Date 2/28/12

Denied by
Title
Date

CITY OF LOS ANGELES
CALIFORNIA

ANTONIO R. VILLARAIGOSA
MAYOR

CERTIFICATE OF OCCUPANCY

OWNER **TK AND MK LLC**

840 S FAIRFAX AVE
LOS ANGELES CA **90036**

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

CERTIFICATE:	**Issued-Valid**	DATE:
BY:	**MICHAEL E MARTIN**	**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.**

USE

PRIMARY	OTHER
Restaurant	**(-) None**

PERMITS

11016-10000-20201

STRUCTURAL INVENTORY

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

CITY LA DBS
DEPARTMENT OF BUILDING AND SAFETY

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:	

Certificate No: *101245

PERMIT DETAIL

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

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

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

CHECKLIST ITEMS

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

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**

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

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LEGAL DESCRIPTION-ALL

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TR 6826		**LT B**	**1**	**M B 86-82/84**	**132B177 273**	**5086-008-012**

SECONDARY

SUBMISSIONS

The following submissions by the public are in compliance with the Commission Rules and Operating Procedures (ROPs), Rule 4.3b. Please note that "compliance" means that the submission complies with deadline, delivery method (hard copy and/or electronic) AND the number of copies. The Commission's ROPs can be accessed at **http://planning.lacity.org**, by selecting "Commissions & Hearings" and selecting the specific Commission.

All materials in response to a Recommendation Report or additional comments which were received by the Commission Executive Assistant electronically no later than 24 hours prior to the Commission meeting AND which do not exceed ten (10) pages including exhibits are included in this file.

Material which does not comply with the submission rules is not distributed to the Commission.

ENABLE BOOKMARKS ONLINE:

**If you are using Explorer, you need will need to enable the Acrobat toolbar to see the bookmarks on the left side of the screen.

If you are using Chrome, the bookmarks are on the upper right-side of the screen. If you do not want to use the bookmarks, simply scroll through the file.

If you have any questions, please contact the Commission Office at (213) 978-1300.

Planning CHC <chc@lacity.org>

Support for Tom Bergin's

Sue Horwitz via MMRA <no-reply@miraclemilela.com> Sat, Mar 2, 2019 at 8:20 PM
Reply-To: >
To: chc@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org

March 2, 2019

I support the nomination of Tom Bergin's Bar and Restaurant to become a Historic-Cultural Monument. Bergin's is a Los Angeles icon that is worthy of protection as an important historical resource to our city.

Widespread community support to save Bergin's from threats of demolition prompted this joint effort by the Los Angeles Conservancy and the Miracle Mile Residential Association, with the financial support of Mid City West Community Council.

Please extend your support to save Tom Bergin's.

Thank you,

Approximately 500 Chain e-mails received. Emails not posted due to storage size limitations

Planning CHC <chc@lacity.org>

Bergin HCM rebuttal_Brooks

2 messages

historichomesla@aol.com <historichomesla@aol.com> Tue, Mar 5, 2019 at 11:31 PM
To: chc@lacity.org
Cc: historichomesla@aol.com

Please see attached and distribute for Thursday's CHC Meeting.

Thank you,
Anna Marie Brooks

Updated Bergin letter_Brooks_DFF rev.pdf
1391K

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:58 AM
To: historichomesla@aol.com

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

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

Re: CHC-2018-5803-HCM

Dear President Barron and Members of the Cultural Heritage Commission:

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

The HCM Criteria

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

Criteria 1: The Property <u>does not</u> reflect the broad cultural, economic, or social history of the nation, state of community.

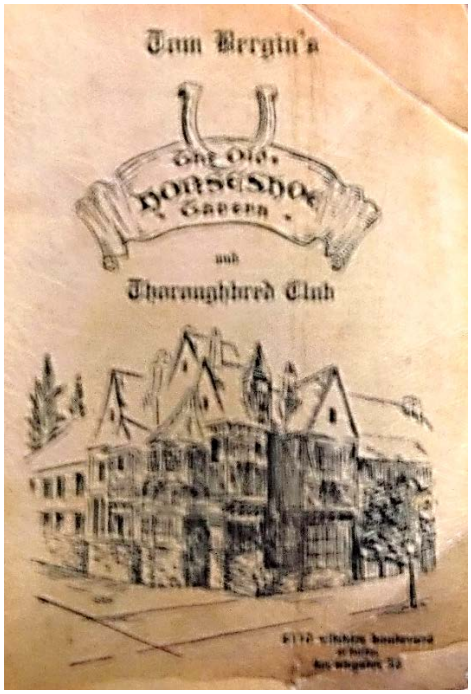
This HCM nomination exhibits several shortcomings: The nominators looked at the general sentimentality of the enterprise rather than the evolution and devolution of the actual businesses which operated at the Property throughout its history. The businesses that have been operating on the property since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

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

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

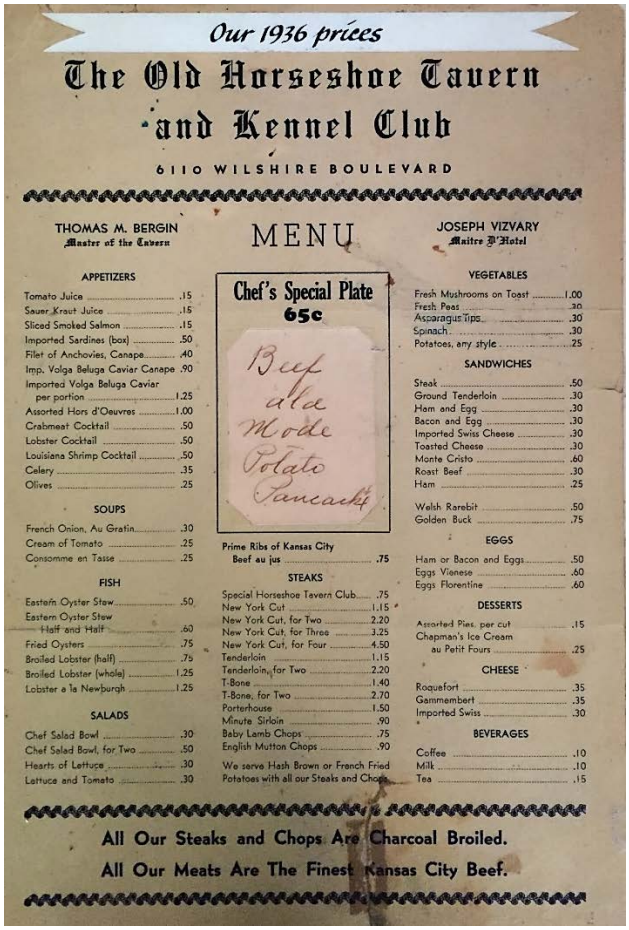
Photographs of details of the original Old Horseshoe Tavern and Kennel Club at 6110 Wilshire were located at the Los Angeles Public Library in Tessa: Digital and Photo Collections and are displayed below. Please note the building pre-dated the Bergin enterprise, thus was not created for it.

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



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

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



Our 1936 prices

The Old Horseshoe Tavern and Kennel Club

6110 WILSHIRE BOULEVARD

THOMAS M. BERGIN
Master of the Tavern

MENU

JOSEPH VIZVARY
Maitre D'Hotel

APPETIZERS

Tomato Juice .15
Sauer Kraut Juice .15
Sliced Smoked Salmon .15
Imported Sardines (box) .50
Filet of Anchovies, Canape .40
Imp. Volga Beluga Caviar Canape .90
Imported Volga Beluga Caviar per portion 1.25
Assorted Hors d'Oeuvres 1.00
Crabmeat Cocktail .50
Lobster Cocktail .50
Louisiana Shrimp Cocktail .50
Celery .35
Olives .25

SOUPS

French Onion, Au Gratin .30
Cream of Tomato .25
Consomme en Tasse .25

FISH

Eastern Oyster Stew .50
Eastern Oyster Stew Half and Half .60
Fried Oysters .75
Broiled Lobster (half) .75
Broiled Lobster (whole) 1.25
Lobster a la Newburgh 1.25

SALADS

Chef Salad Bowl .30
Chef Salad Bowl, for Two .50
Hearts of Lettuce .30
Lettuce and Tomato .30

Chef's Special Plate
65c

Beef alla Mode
Potato Pancake

Prime Ribs of Kansas City Beef au jus .75

STEAKS

Special Horseshoe Tavern Club .75
New York Cut 1.15
New York Cut, for Two 2.20
New York Cut, for Three 3.25
New York Cut, for Four 4.50
Tenderloin 1.15
Tenderloin, for Two 2.20
T-Bone 1.40
T-Bone, for Two 2.70
Porterhouse 1.50
Minute Sirloin .90
Baby Lamb Chops .75
English Mutton Chops .90

We serve Hash Brown or French Fried Potatoes with all our Steaks and Chops

VEGETABLES

Fresh Mushrooms on Toast 1.00
Fresh Peas .30
Asparagus Tips .30
Spinach .30
Potatoes, any style .25

SANDWICHES

Steak .50
Ground Tenderloin .30
Ham and Egg .30
Bacon and Egg .30
Imported Swiss Cheese .30
Toasted Cheese .30
Monte Cristo .60
Roast Beef .30
Ham .25

Welsh Rarebit .50
Golden Buck .75

EGGS

Ham or Bacon and Eggs .50
Eggs Vienese .60
Eggs Florentine .60

DESSERTS

Assorted Pies, per cut .15
Chapman's Ice Cream au Petit Fours .25

CHEESE

Roquefort .35
Gammembert .35
Imported Swiss .30

BEVERAGES

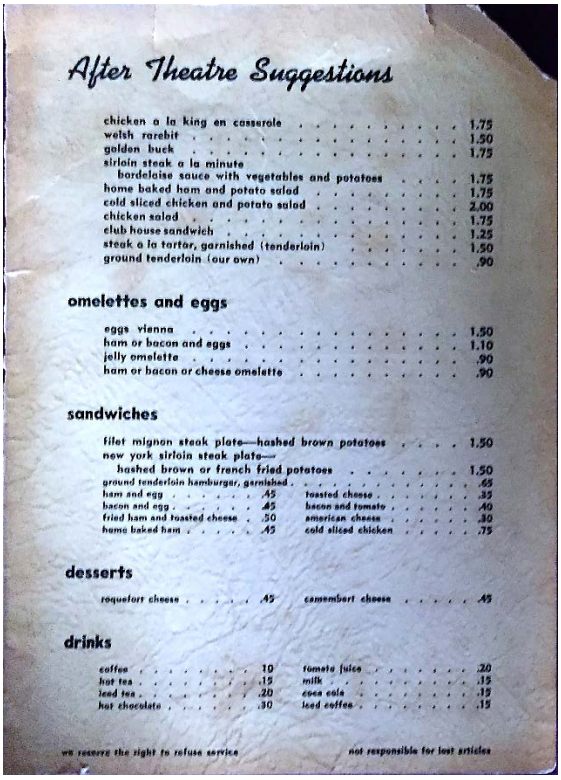
Coffee .10
Milk .10
Tea .15

All Our Steaks and Chops Are Charcoal Broiled.
All Our Meats Are The Finest Kansas City Beef.

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

Carthay Circle Theatre
Source: https://www.findingwalt.com/carthay-circle-theater/

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



After Theatre Suggestions

chicken a la king en casserole	1.75
welsh rarebit	1.50
golden buck	1.75
sirloin steak a la minute bordelaise sauce with vegetables and potatoes	1.75
home baked ham and potato salad	1.75
cold sliced chicken and potato salad	2.00
chicken salad	1.75
club house sandwich	1.25
steak a la tartar, garnished (tenderloin)	1.50
ground tenderloin (our own)	.90

omelettes and eggs

eggs vienna	1.50
ham or bacon and eggs	1.10
jelly omelette	.90
ham or bacon or cheese omelette	.90

sandwiches

filet mignon steak plate—hashed brown potatoes	1.50
new york sirloin steak plate— hashed brown or french fried potatoes	1.50
ground tenderloin hamburger, garnished	.65
ham and egg .45	toasted cheese .35
bacon and egg .45	bacon and tomato .40
fried ham and toasted cheese .50	american cheese .30
home baked ham .45	cold sliced chicken .75

desserts

roquefort cheese .45	camembert cheese .45

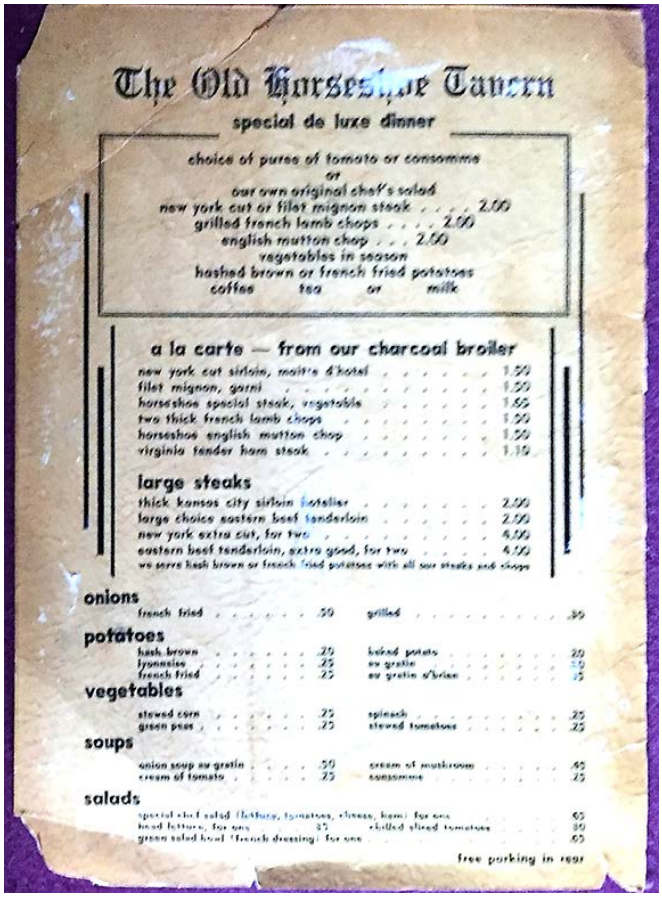
drinks

coffee	10	tomato juice	.20
hot tea	.15	milk	.15
iced tea	.20	coca cola	.15
hot chocolate	.30	iced coffee	.15

we reserve the right to refuse service — not responsible for lost articles

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

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



The Old Horseshoe Tavern

special de luxe dinner

choice of puree of tomato or consomme
or
our own original chef's salad
new york cut or filet mignon steak 2.00
grilled french lamb chops 2.00
english mutton chop . . . 2.00
vegetables in season
hashed brown or french fried potatoes
coffee tea or milk

a la carte — from our charcoal broiler

new york cut sirloin, maitre d'hotel 1.50
filet mignon, garni 1.50
horseshoe special steak, vegetable 1.65
two thick french lamb chops 1.50
horseshoe english mutton chop 1.50
virginia tender ham steak 1.10

large steaks

thick kansas city sirloin hotelier 2.00
large choice eastern beef tenderloin 2.00
new york extra cut, for two 4.00
eastern beef tenderloin, extra good, for two 4.00
we serve hash brown or french fried potatoes with all our steaks and chops

onions
french fried . . . . . 50 grilled 50

potatoes
hash brown . . . . . 25 baked potato 20
lyonnaise . . . . . 25 au gratin 30
french fried . . . . . 25 au gratin o'brien 35

vegetables
stewed corn . . . . . 25 spinach 25
green peas . . . . . 25 stewed tomatoes 25

soups
onion soup au gratin . . . . 50 cream of mushroom 40
cream of tomato . . . . . 25 consomme 25

salads
special chef salad (lettuce, tomatoes, cheese, ham) for one 60
head lettuce, for one . . . . . 25 chilled sliced tomatoes 30
green salad bowl (french dressing) for one 60

free parking in rear

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

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

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

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

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

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

Tom Bergin's
The House of Irish Coffee
Tavern

A " WEE BIT " FOR STARTERS

Shrimp Cocktail with Mustard Dill or Cocktail Sauce 7.75
Small Caesar Salad with Croutons and Freshly Grated Parmesan Cheese 3.75
Bowl of Our Homemade Soup of the Day with Our Garlic Cheese Toast 3.25

CHILLED SALADS

Choice of Homemade Dressings – Mustard Dill, Balsamic Vinaigrette, Caesar or Bleu Cheese

Mixed Greens with Tomato and Cucumber 3.25
Caesar Salad with Croutons and Freshly Grated Parmesan Cheese 6.50
Grilled Shrimp or Chicken added 3.50
Cobb of Cobb with Turkey, Ham, Bacon, Swiss and Bleu Cheese, and
Topped with Egg, Tomato and Avocado 7.95

SANDWICHES À LA CHEF

Choice of French Fries, Onion Rings, Cole Slaw, or Potato Salad
Served on Choice of Breads – Rye, Sourdough, or Whole Wheat

Tuna with Premium Albacore, Celery, Dill, Lettuce and Tomato 6.95
Corned Beef, Grilled with Swiss Cheese on Rye 7.25
Marinated Skinless Chicken Breast, Grilled with Cheddar Cheese on a French Roll 7.50
Black Forest Ham with Lettuce, Tomato and Cheddar or Swiss Cheese 7.50
Smoked Turkey with Lettuce, Tomato and Avocado 7.50
The Club – Black Forest Ham, Smoked Turkey, Bacon, Swiss Cheese, Lettuce and Tomato 7.75
French Dip – Tender Slices of Beef on a French Roll with Au Jus 7.75
Cheddar or Swiss Cheese added ..... .50
An Irish Reuben – Grilled with Swiss Cheese, Corned Beef,
Sauerkraut, Grilled Onions & Mushrooms 8.25

THE BERGINBURGER

Mesquite Broiled Ground Lean Beef on a Grilled Sesame Seed Bun,
Lettuce and Tomato with French Fries 6.95

ADDED ATTRACTIONS

Double Slice of Cheddar or Swiss Cheese ... .50 Grilled Onion ..... .50
Grilled Mushrooms ..... .75 Crispy Bacon 1.00
And do try our Mustruto® ... A Secret Mustard/Peanut Butter Sauce Created Just for the Berginburger

BEVERAGES

Coffee 1.50 Decaffeinated 1.50 Tea, Herb Tea, Iced Tea 1.50 Milk 1.50

Tom Bergin's
The House of Irish Coffee
Tavern

ORIGINAL IRISH ENTREES

Served with a Cup of Homemade Soup or Mixed Green Salad and Our Garlic Cheese Toast

Corned Beef and Cabbage with a Steamed Potato 10.75
Irish Pot Roast with Our Burgundy Gravy 10.75
Gaelic Beef – Our Irish Stew Simmered in Guinness Stout and Port Wine
with Onions and Carrots, Steamed Potato 10.95
Chicken Erin, Simmered in Cream and Cider with Bacon, Leek and Mushrooms 11.95

FROM OUR MESQUITE GRILL

Served with a Cup of Homemade Soup or Mixed Green Salad and Our Garlic Cheese Toast
Choice of Baked Potato, French Fries or Brown and Wild Rice with Sautéed Fresh Vegetables

Thick Cut Pork Chops (16 oz.) with Apple Sauce 15.95
Tournedos of Beef with our Bearnaise Sauce 16.95
New York Sirloin Steak (12 oz.) with Onion Rings 18.25
Filet Mignon (10 oz.), with Onion Rings and our Bearnaise Sauce 18.95
Swiss Track Lamb Chops (16 oz.), Marinated in Olive Oil, Rosemary and Mustard 18.95

JAKE'S STAKE

Mesquite Grilled Choice New York Steak on Sourdough, French Fries and Onion Rings with a
Small Mixed Green Salad 11.25

SPECIALTIES OF THE TAVERN

Served with a Cup of Homemade Soup or Mixed Green Salad and Our Garlic Cheese Toast
Choice of Baked Potato, French Fries or Brown and Wild Rice with Sautéed Fresh Vegetables

Fresh Fish, Mesquite Grilled or Sautéed. Ask Your Waiter for Our Daily Catch
Charbroiled Half Chicken, Marinated in Olive Oil, Rosemary and Lemon 11.25
Grenadine of Beef, Crowned with Mushrooms and Our Bearnaise Sauce 13.95
Prime Rib of Beef, Charred on the Outside, Rosy Red Inside ... Served on the Weekend Only 16.95

SWEETS 'N SUCH

The Tavern Sundae – Vanilla Ice Cream with Homemade Hot Fudge or Orange-Raspberry Sauce in a Pitcher
T.K.'s Mini ..... 1.75 Mike's Grande 3.50
Hot Apple Pie with Vanilla Ice Cream à la Mode 3.50
Carrot Cake with a Creamy Butter Frosting 3.50

BEVERAGES

Coffee 1.50 Decaffeinated 1.50 Tea, Herb Tea, Iced Tea 1.50 Milk 1.50

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

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

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

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

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

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

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

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

Yours truly,

Anna Marie **Brooks**
Historian

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Re: CHC-2018-5803-HCM ENV-2018-2847-CE 840 S. Fairfax Ave. - Tom Bergin's HCM Nomination

1 message

Ken Hixon <kenhixon@pacbell.net> Tue, Mar 5, 2019 at 9:28 PM
To: chc@lacity.org
Cc: James O'Sullivan <jamesos907@gmail.com>, Adrian Scott Fine <afine@laconservancy.org>, Keith B Nakata <keithnakata@mac.com>, Steven Luftman <sluftman@yahoo.com>, Andrew Goodrich <A.Goodrich@arg-la.com>

Ms. Armstrong,

Please distribute this letter from Lyn MacEwen Cohen, founder of the Miracle Mile Civic Coalition (attached below) to the Commissioners for the March 7, 2019 Cultural Heritage Commission Meeting regarding agenda item #5: Tom Bergin's CHC-2018-6803-HCM ENV-2018-5804-CE 840 S. Fairfax Ave.

Please also add this letter to the case file as well.

Thank you,

Ken

Ken Hixon
Senior Vice President
Miracle Mile Residential Association

kenhixon@pacbell.net
323-935-7227

Bergin's HCM Letter - Lyn Cohen 3-5-2019.pdf
41K

March 5, 2019

Councilmember David Ryu, CD-4
Los Angeles City Hall
200 N. Main Street, #425
Los Angeles, CA 90012

RE: PROTECTING TOM BERGINS – HISTORIC CULTURAL MONUMENT (HCM) STATUS

Dear Councilmember Ryu,

Please support a Historic Cultural Monument status for Tom Bergins.

I am writing personally in strong support of the Miracle Mile Residential Association and the Los Angeles Conservatory in their admirable and much needed efforts to preserve Miracle Mile's Tom Bergins with Historic Cultural Monument status. This iconic building is a much beloved architectural, historical and cultural treasure of the Miracle Mile. Every effort must be made to preserve Tom Bergins, especially since the Miracle Mile Historic District encompasses the building. Local citizens and leadership of Miracle Mile Residential Association are proud to have been working over 30 years to preserve the integrity and **sense of place** that is uniquely Miracle Mile. It is so important for Los Angeles to keep its history intact and safe while at the same time to encourage and support new development.

Miracle Mile is on the verge of extraordinary revitalization unprecedented in its history. Museum Row on the Miracle Mile is thriving with each museum a jewel and with the Petersen Automotive Museum, Craft Contemporary (The Craft and Folk Art Museum), Page Museum of La Brea Discoveries and LACMA all rising to the occasion of renaissance. All the museums are within one mile and adjacent to Bergins as is historic Johnnies Restaurant at Fairfax, Miracle Mile's Gateway.

Finally, in the 1980's we were delighted to partner with the Los Angeles Conservatory to protect and preserve the May Company Building in our joint "Pocket Full of Miracles Tour." Today this fine building is the site of a landmark adaptive re-use for the new phenomenally important Academy Museum of Motion Pictures opening in 2019. Truly the Miracle Mile is a "pocket full of miracles," and I stanchly support the preservation and designation of Bergin's as one of those gems. It is my pleasure always to work in the sprit of cooperation as part of the Miracle Mile Civic Coalition, the First-In Fire Foundation and in harmony with MMRA and Greater Miracle Mile Chamber of Commerce. I also applaud the trusted alliance of Miracle Mile Residential Association (MMRA) with Los Angeles Conservancy to champion this great cause with your leadership.

Sincerely,

Lyn MacEwen Cohen
Founder, Miracle mile Civic Coalition
President, First-In Fire Foundation
Former Mayoral Appointee for Miracle Mile North HPOZ

cc: James O'Sullivan, President, MMRA
Ken Hixon, Vice President, MMRA
Stephen Kramer, President, Greater Miracle Mile Chamber of Commerce
Wally Marks, President, Miracle Mile Civic Coalition

Connect Create Collaborate

Planning CHC <chc@lacity.org>

CHC-2018-5083-HCM (Public Comment re Tom Bergins)

2 messages

dtellalian@sbcglobal.net <dtellalian@sbcglobal.net> Tue, Mar 5, 2019 at 9:54 PM
To: chc@lacity.org

Dear Commissioners,

I write this comment on the above-referenced matter in OPPOSITION of the designation of Tom Bergins.

Unlike the likely majority of persons and organizations weighing in on this matter, I feel I have a direct interest in the outcome. I live a half-block from the property in question. When I walk out my front door or drive up my street, it is the first thing I see. I've grown to love the quaint building and the neighborhood nostalgia it represents. I was also a regular patron – yes, one of those people with a shamrock on the ceiling. I miss visiting Bergins and wish it was still open to serve the neighborhood. I have enormous respect for local owner-resident Derek Schreck, who knows a thing or two about historic preservation, and who he decided to risk his limited personal resources to save the neighborhood bar when it last failed. Applicants are doing Derek and the neighborhood a disservice by pursuing a dubious nomination without his agreement and to his great economic detriment. As the single greatest protector of Tom Bergins over the last few years, Mr. Schreck deserves better, as does my neighborhood.

The building itself has no historic merit. It was not built by a famous architect, nor does its architectural features have noteworthy aspects (although I'm sure consultants and advocacy groups can debate such matters ad nauseum). Bergins does not represent any cultural or historic movement – it's a local pub of dubious (if cute) construction. The current owner worked hard to fix it up and make it popular and profitable. If the Bergins concept could be relocated to Wilshire Boulevard, an LAX terminal concession, or another more viable location, I'd be honored to patronize it again. But the representations being made by the Applicant are simply a means to deter redevelopment on the site. An honest reading of the criteria for historic designation shows that Bergins falls short of protection.

Like most of my neighbors, I'm all for responsible and attractive development in this overheated market. I don't want to see the Bergins building gone either, replaced by some massive structure that obstructs our block's morning sunshine. I live in a Mills Act house and sit on the Carthay Circle Neighborhood Association Board to help preserve and protect the character of our neighborhood. I stand up when I see a bad project, and I organize my neighbors to voice objection when necessary. We will do so again if a bad project is proposed for the Bergins site. But an over-reaching historic designation strips economic value from the property and renders it very difficult to redevelop. A designated property will remain vacant and decay, and new investors will not come to revitalize the building. When a new owner and redeveloper come forth with a project concept, let planners and community members (and the Conservancy and MMRA, if they truly care) come forward and influence the project through proper channels. But enough of this historic designation-mania as a deterrent to development. It's a one note tune that has been played too many times.

I encourage the Commission to reject the designation, and instead encourage the owner and neighborhood (as I do) to work together to find a new owner-occupant that can preserve the building's charm and operate a profitable business (hopefully another local pub!) free of the burdens of historic designation.

Respectfully,

Daniel Tellalian

6141 Barrows Drive

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:55 AM
To: dtellalian@sbcglobal.net

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

CHC-2018-5803-HCM - Tom Bergin's

2 messages

Dean Edwards <deanedwards66@yahoo.com> Tue, Mar 5, 2019 at 2:17 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Cultural Heritage Commission,

I am a resident of the City of LA that supports your commission preserving our city's unique cultural and architectural history by declaring Tom Bergin's a Historic Monument because Tom Bergin's:

- Exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" as the long-time location of Tom Bergin's, a business that bears a significant association with the commercial identity of Los Angeles;

- Embodies the distinctive characteristics of a commercial building designed in the Tudor Revival architectural style; and

- Has maintained a high degree of historical integrity and is therefore able to convey its historical significance.

Respectfully,

Dean Edwards

634 ½ N. Windsor Blvd.

LA, CA 90004

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:11 AM
To: Dean Edwards <deanedwards66@yahoo.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

I support the preservation of Tom Bergin

1 message

Ron Jackson <RJackson@mansourtravel.com> Tue, Mar 5, 2019 at 12:13 PM
To: "chc@lacity.org" <chc@lacity.org>

Los Angeles is becoming so unrecognizable to me. As an Angeleno it is so important to keep our last remaining links to the past safe.

I submit my vote to keep Tom Bergin safe

Ron Jackson | Travel Specialist
Mansour Travel Company
8383 Wilshire Boulevard, Suite 350 | Beverly Hills, CA 90211

rjackson@mansourtravel.com

t 310.276.2768 | f 310.276.7638 |

VIRTUOSO MEMBER
SPECIALISTS IN THE ART OF TRAVEL

Planning CHC <chc@lacity.org>

Item #5 : support nomination of landmark status

2 messages

Melissa <melmiamichelson@gmail.com> Tue, Mar 5, 2019 at 9:50 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Dear LA City
I support the nomination of landmark status for Tom Bergin's. I used to go to Tom Bergin's all the time and it's a great example of Tudor architecture form the 20's. How many other pubs are there of this style in Los Angeles, that has so much Hollywood history? It's obvious they want to tear it down because of all the new development right next to it. We don't need more UNaffordable housing in LA. Building expensive townhouses will not lower the 'supply and demand' in the city - that's a farce. The pub usually busy when I went and even middle of the day for Sunday brunches it became popular. The people now living next door in the new development can go, and others in the neighborhood can continue to enjoy the pub. We owe it to Angelenos to keep the pub as it is.

Melissa Michelson
CA Democratic Party State Delegate, AD49
Board Member of Alhambra Preservation Group

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:55 AM
To: Melissa <melmiamichelson@gmail.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Item 5; 2018-5803-HCM ENV-2018-5804-CE 840 S. Fairfax Tom Bergin's

1 message

KEITH B NAKATA <keithnakata@mac.com> Wed, Mar 6, 2019 at 9:37 AM
To: Richard Barron <chc@lacity.org>

Ms. Armstrong,

We received this email for the Tom Bergins Item 5 on the Cultural Heritage Commission Meeting for March 7, 2019.

Please distribute to the Commissioners for their review and add this to the file as well.

Thanks,

Keith

KEITH NAKATA
323.791.1770 cell
keithnakata@mac.com

My name is Claudia Ohlsen and Tom Bergin's was a big part of my life for many years as my father Jake Ohlsen was the manager for 40 years. Although this was many years ago, I have
many fond memories. My mother actually met my father at Tom Bergin's when she came in with some of her girlfriends from work one evening I am guessing somewhere around 1949.
They were married in 1950.

As a child I can remember when my father started to collect cardboard boxes and was cutting out the shamrocks. They were then painted with a spray can of green paint and he would then outline
them with the white paint and put the customers name in the middle. They would sit outside to dry on our picnic table in the back yard to dry.

I also remember going into work with him during the day when he had to do the bookwork. At this time they were only open at night. I would explore everything behind the bar and discovered the
bar trays that would hold the olives, cherries, lemons, and limes in the refrigerators and would help myself to a few of my favorites. Sometimes we would be there when the chef came in to prepare for the
evening and he would always make sure that I had a special treat. I still remember his name (Romo) to this day.

As I got older, my Dad would take me with them when they ran the buses to the Ram's games at the coliseum. That was always a fun time. They would have the kitchen pack box lunches for everyone and they
had a bar on the bus as well.

I remember that my Dad also enter many of the cocktail competitions they had back then and he had won the California Bartenders Guild competition with a drink called the Apollo Glow. This made him eligible to
compete in the International Competition in Majorca Spain. I still have several of his trophies from these events.

We as a family became very close to many of the clients at Bergin's and would often have them to our home during the holidays.

I of course always enjoyed when my mother, brother and myself would be able to go and have dinner with my father at work. My favorite dish was the Tornado's of Beef wrapped in bacon with a bernaise sauce on top. We
always sat where we could have our favorite waiter Rudy. I know Rudy stayed on at Bergin's for many years after my father retired. Their service staff and bartenders became a part of our family. One of the bartender's (I believe his name was Fred) would always did his goatee green for St. Patrick's Day.

I was to young to be able to come in to Bergin's for a drink before my father retired, but we did come in to eat as a family after I turned 21 so that I could actually sit at the bar and enjoy one of the great Irish Coffee's.

My father did stay working there for a short time after Tom Bergin sold to T.K. and Mike. Due to severe back problems my Dad did finally have to fully retire.

I am wishing you all good luck at the hearing tomorrow and hope that this will be of some help to you. I am in the process of getting ready to sell our family home right now and have been extremely busy trying to get this accomplished.

Please feel free to contact me if I can be of any further help.

Thank you,
Claudia Ohlsen

Planning CHC <chc@lacity.org>

Preserve L.A.'s character

2 messages

Alexis Senter <alexisonline2@gmail.com> Tue, Mar 5, 2019 at 2:25 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Dear Ms. Armstrong–

I understand a meeting will take place downtown this Thursday, 7 March 2019, re: the fate of another one of Los Angeles' cultural gems.

Tom Bergin's, like many other establishments in this town which have given the city its character and charm, played a big part in my family's experience of Los Angeles. We are fifth generation Angeleno's and Bergin's was a go-to place for my family to convene.

The Miracle Mile has tremendous history. I would like to see this city become invested in the history of places like Bergin's and the contribution they make to this city. Was Bergin's not a small business when it started? For it to have survived 82 years, holding the **second oldest liquor license in the city**, is astounding.

Los Angeles, it's time to stop cratering to developers with no invested interest in preserving the character of our neighborhoods. Let's start being about preserving and improving upon things that are integral to the psyche of this town. Another four-story apartment complex does not check that box.

Kind regards,

Alexis

_____

Alexis Senter

M | +1 310-854-2180

E | alexisonline2@gmail.com

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:12 AM
To: Alexis Senter <alexisonline2@gmail.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Re: Support of Tom Bergins, comments

2 messages

Mari Beltran <beltranmars@gmail.com> Tue, Mar 5, 2019 at 12:26 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Hello,

I am writing to voice my support for the landmark nomination of Tom Bergins. I am unable to attend Thursday's meeting, but am in strong support of making Bergin's a historical landmark.

My family and I live in the neighborhood adjacent to Tom Bergins. It is a three minute walk from our front door to Bergins, and the tavern has always been a source of neighborhood pride and community for us. Throughout the years we've gathered at Bergins for birthdays, celebrations, gatherings, and sometimes just for a good burger at the end of a long day. We have loved introducing our friends and family to the pub.

We would love to see the tavern remain a landmark in our neighborhood. We have always been patrons of Bergins and will continue to support the business.

Thank you,
Mari Beltran

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:07 AM
To: Mari Beltran <beltranmars@gmail.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Save Tom Bergins!!!

1 message

Cindy Sanders <newse825@aol.com> Wed, Mar 6, 2019 at 12:28 AM
To: chc@lacity.org

I'm a fourth generation Southern California native. I'm distraught by the demise of so many LA "institutions" disappearing. Let's preserve Tom Bergins for its iconic history and charm. So few landmarks left!

Cindy Sanders
Newse825@aol.com

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Save Tom Bergin's!

2 messages

Kathleen Bergstrom <kathleenb@pacbell.net> Tue, Mar 5, 2019 at 12:40 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

This a charming, historic building with a lot of Los Angeles history. It should be protected. Once an old place is gone, it is gone forever. This has happened way too often. Please don't let it happen to this building.

Kathleen Bergstrom
Valley Village

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:09 AM
To: Kathleen Bergstrom <kathleenb@pacbell.net>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Save Tom Bergin's

2 messages

Judith Alban <jeaco@aol.com> Tue, Mar 5, 2019 at 12:39 PM
To: chc@lacity.org

Dear Ms. Armstrong:

As we approach another St. Patrick's Day in LA, I am reminded about the hole in our community, with the closing of Tom Bergin's tavern in West LA. Since 1936, that spot has been a mainstay in our community. I have lived in the area my whole life. The street has changed. The businesses have closed. The buildings have been torn down and large high rises replace them.

When you drive down Fairfax Ave, there is one spot that is still there. Tom Bergin's. I do hope the City of LA will consider the nomination of this spot as a cultural Monument. All you have to do is see it, and you know why it is special. We have torn down so many spots. So many people have deemed local gems as not worthy of designation.

I truly hope you will consider the importance of this building and worthy of consideration.

Sincerely,

Judith Alban
Jeaco@aol.com

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:08 AM
To: Judith Alban <jeaco@aol.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Support for Tom Bergin's landmark designation

2 messages

Yigal Arens <yarens@me.com> Tue, Mar 5, 2019 at 2:22 PM
To: Etta Armstrong Commission Executive Assistant I <chc@lacity.org>
Cc: afine@laconservancy.org

Dear Ms. Armstrong,

I read with interest that Tom Bergin's tavern is being considered for landmark status in you March 7, 2019, meeting.

Tom Bergin's is a unique location with a long history in Los Angeles, a place that I frequented regularly before it was closed last year.

I would have attended the CHC meeting in person, but unfortunately I cannot do so due to it being held in the middle of my workday.

I wish to register my STRONG SUPPORT for Tom Bergin's landmark designation. Please convey my sentiments to members of the Cultural Heritage Commission.

Thanks,
--
Yigal Arens
yarens@me.com
323-683-7122
849 S Broadway Apt 612
Los Angeles, CA 90014

signature.asc
1K

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:12 AM
To: Yigal Arens <yarens@me.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin Building

2 messages

Smith-Christopher, Daniel <Daniel.Smith-Christopher@lmu.edu> Tue, Mar 5, 2019 at 12:32 PM
To: "chc@lacity.org" <chc@lacity.org>

Ms. Armstrong,

I am writing in support of efforts to preserve the site of Tom Bergin's restaurant. I hardly need tell you that Los Angeles has a frankly terrible history of tearing down historic buildings - the kind of buildings that truly establish the character of a city. A terrible history, that is, until the critically important work of the LA Conservancy has done such marvelous work to preserve what is left.

I entirely support this effort to preserve the Tom Bergin site as a historic monument to Los Angeles's storied past.

I do hope you can find a way to make sure that Los Angeles continues to preserve important sites like this, and I quite sympathize with the enormity of such a task in this case - and many others also deserving! Do your best, and you have the support of folks like me - long term residents who love the character of Los Angeles!

Sincerely,

Daniel

Dr. Daniel L. Smith-Christopher
Prof. Theological Studies
(Old Testament, Cross-Cultural Interpretation)

Director of New Zealand Study Programs

Dept. Theology
Loyola Marymount University
1 LMU Dr.
Los Angeles, CA 90045

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:08 AM
To: "Smith-Christopher, Daniel" <Daniel.Smith-Christopher@lmu.edu>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin landmark support

2 messages

MARLA KOOSED <mkoosed@mac.com> Tue, Mar 5, 2019 at 3:51 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Good afternoon Ms. Armstrong,

I am a LA Conservancy member and a former Culver City Cultural Affairs Commissioner and stand in firm support of nominating the former Tom Bergin restaurant building and site as a historical landmark.

Thank you,

Marla Koosed

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:30 AM
To: MARLA KOOSED <mkoosed@mac.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin landmark

1 message

Joy <jab53@aol.com> Tue, Mar 5, 2019 at 12:29 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Good afternoon,

This site is a historical part of our city and needs to be preserved. The architecture is part if an era that will never be duplicated again. It represents the history of this city and the many patrons some of whom were significant to the Hollywood movement as well as being a local establishment for “locals”, bringing people together. If there was ever a time to promote the importance of community, this is it. Please do not erase our city’s rich history which gives us all a sense of connection and beauty.

Many thanks,
Joy Boyajian

Sent from my iPhone

Planning CHC <chc@lacity.org>

TOM BERGIN

2 messages

jedimasterryo89@aol.com <jedimasterryo89@aol.com> Tue, Mar 5, 2019 at 1:51 PM
To: chc@lacity.org

The City of L.A. has had a long, long history of knocking down anything that is 'old' and replacing it with something new. In the process, the city has lost a rich, architectural history. We as a city have become much poorer in the process. A city is judged by how it handles its history. Many East coast cities work really hard to preserve examples of their various eras. Most are much older than the City of L.A. but they take great strides to preserve the uniqueness of their architectural history. Many cities preserve entire neighborhoods for future generations. L.A. has a hard time preserving ONE building, much less a neighborhood! Tom Bergin is one opportunity.

Tom Bergin was built in 1936. L.A. has few examples of buildings built in 1936 or older. The thing I have always liked about Tom Bergin is it's style that was obviously taken from the Craftsman style era. Those kinds of buildings are quickly disappearing from the L.A. and Southern CA landscape. Many elements were a really important period in Los Angeles' architectural evolution and many examples have been destroyed. We at least have Tom Bergin as one example of this style and era. I STRONGLY request that Tom Bergin be granted landmark status for the history of Los Angeles and for future generations of Angelenos to come!

Scott T Watanabe
3649 Stoner Ave
Los Angeles, CA 90066

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:29 AM
To: jedimasterryo89@aol.com

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin’s IS a historical landmark

1 message

Mark R G <markrg@gmail.com> Wed, Mar 6, 2019 at 9:35 AM
To: chc@lacity.org
Cc: afine@laconservancy.org

Hi - I can not attend the meeting regarding Tom Bergin’s this week, But wanted my views to be communicated. This bar absolutely is a historical landmark in Los Angeles.

There are so few iconic buildings in the miracle Mile area. This certainly is one. It has a rich, nearly 100 year history. In some parts of the world that isn’t much, but in Los Angeles, it makes it absolutely historical.

It is likely one of the most iconic bars in Los Angeles county. It’s walls are adorned with thousands of “shamrocks“ with the names of famous actors and members of the community from decades past. Many films have been shot there, and will likely continue to be shot there in the future if this beautiful structure is allowed to remain.

I personally had the pleasure of acting in a feature film in this great bar, and spent countless weekends with friends there.

Progress is important, and I know there is a housing crisis. New building is needed. But it must be done intelligently.

Los Angeles should not throw away its truly iconic and historical buildings in the process.

We must remember our past, and hold on to what makes this great city so special.

Please pass along my comments for this hearing.

Sent from my iPhone

Planning CHC <chc@lacity.org>

Tom Bergin's Landmark Nomination

2 messages

Trina Daily <trinajdaily@yahoo.com> Tue, Mar 5, 2019 at 6:53 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

To Whom it May Concern:

I wanted to send my support as I am unable to attend the meeting scheduled for Thursday March 7th.

I have been a resident of Los Angeles the past 14 years. Of that time I have lived the past four years in South Carthay. I have always loved the neighborhood character of Tom Bergin's. Whether meeting friends for dinner, watching a game, or stopping for a quick drink, I loved the homey feel of the place. After the most recent updates, I had hoped that it would continue to thrive and bring nostalgia to the area. I was heartbroken when I heard the news of its closing and feared it would become another victim to overdevelopment.

I hope the CHC will take into consideration the long, local history of Tom Bergin's, and the potential it has to continue to serve and entertain the city by granting landmark status.

Sincerely,

Trina Daily

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:31 AM
To: Trina Daily <trinajdaily@yahoo.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin's for LANDMARK NOMINATION

2 messages

Leora Glass <leoraglass@me.com> Tue, Mar 5, 2019 at 1:39 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

PLEASE support the landmark designation of Tom Bergin's!

I live in Carthay Circle (an HPOZ neighborhood) and cherish the Irish-themed restaurant/bar. I have been going to Tom Bergin's for quite some time and always enjoy it's unique architecture. It is an L.A. landmark! I SUPPORT TOM BERGIN'S AS A CITY OF L.A. HISTORIC-CULTURAL MONUMENT.

Please do not destroy another historic building in L.A. and keep our city unique.

Thank you for your consideration.

Best regards,

Leora Glass
Carthay Circle resident
L.A. Conservancy supporter

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:10 AM
To: Leora Glass <leoraglass@me.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin's HCM status

2 messages

Ianthe Zevos <Xyzevos@aol.com> Tue, Mar 5, 2019 at 2:02 PM
To: Planning CHC <chc@lacity.org>, councilmember.ryu@lacity.org

Re: Tom Bergin's HCM nomination

dear Councilman Ryu and committee members,

i'm writing in support of the HCM nomination for Tom Bergin's (840 S. Fairfax Avenue). it's been a neighborhood staple beyond my lifetime, and always nurtured a vibrant community of patrons and employees, prior to its recent closure. it's also a repository of LA history that should be preserved, as one of LA's most iconic and longest-lived bars. we've lost the Derby and countless other monuments, this is an opportunity that should not be lost.

i'm urging the committee to support this nomination. all the necessary elements are present for a preservation win-win, maintaining important neighborhood character and local history as a vibrant element of today's community:

*listed in Survey LA as eligible for local designation
*intact structure
*community support for preservation

please support this nomination.

best,
ianthe zevos

ianthe zevos
3015 marathon street
la 90026
310-309-0073
xyzevos@aol.com

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:10 AM
To: Ianthe Zevos <Xyzevos@aol.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Tom Bergin's is a local Treasure

2 messages

Jeff Burt <jefbu@aol.com> Tue, Mar 5, 2019 at 12:21 PM
To: chc@lacity.org, afine@laconservancy.org

I support designation for Landmark status.
There are so few original buildings left in LA to show our charm ... once they're gone, they're gone!

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:07 AM
To: Jeff Burt <jefbu@aol.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin's Landmark Nomination

2 messages

Elaine Paulson <elaine@scfmortgage.com> Tue, Mar 5, 2019 at 5:33 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Attention Etta Armstrong:

I was born in Los Angeles in 1941 and lived and enjoyed the city until 1991 when I moved to the Central Coast. Tom Bergin's was always a very special spot to visit – especially during my college years at USC. It is definitely part of the history of Los Angeles and should be designated a historical landmark – and it is right around the corner from the new Motion Picture museum in the old May Company building.

I strongly urge that the building be preserved -

Thank you,

Elaine Paulson

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:16 AM
To: Elaine Paulson <elaine@scfmortgage.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Connect Create Collaborate

Planning CHC <chc@lacity.org>

TOM BERGIN'S MUST BE PROTECTED

2 messages

Cathy Janacua <septembercathy@yahoo.com> Tue, Mar 5, 2019 at 12:48 PM
Reply-To: Cathy Janacua <septembercathy@yahoo.com>
To: chc@lacity.org
Cc: "afine@conservancy.org" <afine@conservancy.org>

This building is significant from both an architectural and historical perspective. We need to protect Los Angeles history and charm, not tear it down for another soulless modern retail/apartment complex.

Thank you from a proud Los Angeles native.

C. Janacua

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:09 AM
To: Cathy Janacua <septembercathy@yahoo.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin's Tavern

2 messages

Andrew E. Woodward <andrew@thewoodwardteam.com> Tue, Mar 5, 2019 at 4:23 PM
Reply-To: Andrew@thewoodwardteam.com
To: CHC@lacity.org, AFine@laconservancy.org

Dear Ms. Armstrong,

I SUPPORT the Landmark Nomination of Tom Bergin's Tavern.

Tom Bergin's Tavern means a great deal to my family and to me.

I cannot prove this, but my Grandfather used to tell us grandkids, he bought the first drink at the new Tom Bergin's Tavern when it moved to is current location. My family and I have been told, the first location was on Wilshire Boulevard, just west of Fairfax; then, Mr. Bergin bought the Fairfax property and built the current Tom Bergin's. We have had a family Shamrock hanging on the wall at Bergin's for over Fifty (50) Years!

I had my first, legal drink at Tom Bergin's with many frequent patrons in attendance. Not that the following means a hill of beans, but my parents were friends of Tom Bergin, Jr. and my siblings and I are good friends of the current generation of Bergin kids.

I can prove: I met my wife at Tom Bergin's over thirty (30) years ago. We attended a private party one night and we were introduced to each other. Additonally, my wife and I met Kiefer Sutherland and Julia Roberts while they were sitting at the bar at Bergin's.

For the above reasons, and so many more, I SUPPORT the Landmark Nomination of this historic place.

My apologies I cannot be at this hearing my self, but I hope this short note is one of many reasons for Bergin's to remain as it is.

Best,

Andrew E. Woodward
323 697 5808 cell/text

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:16 AM
To: Andrew@thewoodwardteam.com

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergins

2 messages

mary louise monahan <monahanm@att.net> Tue, Mar 5, 2019 at 12:58 PM
To: chc@lacity.org

Dear Madam/Sir: I cannot attend the meeting about designating Tom Bergins as an historical monument but I am totally in favor. Please help L.A. keep some of its history intact by giving this an historical designation. We have lost so many structures to greedy, modern developers. I feel with the right experienced owners of the restaurant it could be a success and/or incorporate it into a new development giving it historic charm - an Irish coffee charmer.

Mary Louise Monahan
monahanm@att.net

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:09 AM
To: mary louise monahan <monahanm@att.net>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Tom Bergin's

3 messages

Lois DeArmond <loisde.armond@gmail.com> Tue, Mar 5, 2019 at 2:41 PM
To: Etta Armstrong <chc@lacity.org>

Good afternoon. I am writing in support for the HCM status being granted to Tom Bergin's.
Thank you.
Lois DeArmond
Mid-City, Los Angeles

Lois DeArmond <loisde.armond@gmail.com> Tue, Mar 5, 2019 at 2:42 PM
To: Etta Armstrong <chc@lacity.org>

Sorry, not HCM. Landmark.
LD
[Quoted text hidden]

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:12 AM
To: Lois DeArmond <loisde.armond@gmail.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Planning CHC <chc@lacity.org>

URGENT - Tom Bergin's Tavern Historical Cultural Monument nomination - SUPPORT

2 messages

Jay Holben <jay@jayholben.com> Wed, Mar 6, 2019 at 12:10 AM
Reply-To: jay@jayholben.com
To: chc@lacity.org, afine@laconservancy.org

To: Etta Armstrong, Commission Executive Assistant I
Re: Tom Bergin's Historical Cultural Monument nomination hearing

Ms. Armstrong -

My name is Jay Holben, I am a director and producer who has lived in Los Angeles for the past 24 years. For many, many of those years I was a frequent patron of the Tom Bergin's Tavern on Fairfax avenue. This place, under the ownership of T.K. Vodrey, was a place we called home. It was not just a weekend "watering hole," but a meeting place, a place for meals, the first place we brought any visitors from out-of-town - it was our local haunt. During the years of patronizing Bergin's my girlfriend became my fiance and then my wife. I've spent countless hours under the roof of Tom Bergin's Tavern. Projects of mine have been conceived and their completions and victorious releases celebrated in Bergin's. Lifelong friends were made inside those heavy doors. When I earned my shamrock and got it placed on the walls of Bergins, it was one of the proudest moments of my life in Los Angeles; a rite of passage and part of the final stroke on my calling LA "home." My wife and my best friend also have shamrocks on those walls. They are a record of our history and the times we spent together inside the hallowed hall of Bergin's.

When T.K. sold the building, we were all frightened for the eventual fate it might encounter. The loyal customers returned proudly on it's reopening - and then, once again, mourned it's closing. When it re-opened again - we returned passionately and frequented it as often as possible. The fact that each new owner pledged to protect the history and culture of Bergin's is a testament to the importance this building holds in the city of Los Angeles. Each new owner understood the significance of the building and its place in the hearts of Angelenos.

This place, its physical structure and the spirit it holds within its walls, is more than just a cultural staple of Los Angeles, it is history personified. Its famous horseshoe bar is rumored to have inspired the production design of the television show "Cheers." Bing Crosby, John Wayne and Cary Grant were regulars. There is a deep-seated and poetic history to Tom Bergin's Tavern that is not often found in the ever-evolving cultural landscape of Los Angeles. A reminder of an era gone by and a true cornerstone to Hollywood and Los Angeles' heritage. As much as Musso and Frank in Hollywood is a traditional staple of Los Angeles, Tom Bergin's deserves a place in protected and honored history of this city.

I firmly believe it is the responsibility of the elected officials of this city to honor and protect the heritage of it's deep-rooted history. We cannot allow the cultural landscape that made Los Angeles what it is now to disappear under a bulldozer or be shellacked over by some careless developer who's shiny new toy will be closed in six months. Tom Bergin's Tavern IS Los Angeles Culture and History and it must be protected at all costs.

Bergin's has, up till now, stood the test of time. Opened in 1935, there is now an 84-year history to this pub. The Los Angeles press has often called Bergin's an "icon" of Los Angeles and the Miracle Mile District. Its fate rests firmly in your hands. Do the right thing and protect this icon of cultural heritage and history.

I implore you to add my support to the Miracle Mile Residential Association's efforts to protect this building.

Sincerely,

--

Jay Holben
Director/Producer
Associate Member, American Society of Cinematographers
Co-Chair, Lens Committee, ASC Motion Imaging Technology Council
Contributing Editor, American Cinematographer Magazine

Adakin Productions
Los Angeles, CA
www.jayholben.com
Instagram @jayholben

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 9:22 AM
To: jay@jayholben.com

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Tom Bergin's

2 messages

Tina Van Curen <btinavc@sbcglobal.net> Tue, Mar 5, 2019 at 7:47 PM
To: chc@lacity.org
Cc: afine@laconservancy.org

Tom Bergin's has been a fixture in LA since the 1930's. Far too many of the famous and familiar restaurants of the 1930's and later are gone, replaced by faceless high rises.

Please don't let this one go away!

The LA Conservancy has applied for historic status, support it and make it happen.

Sincerely,

Tina Van Curen

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:32 AM
To: Tina Van Curen <btinavc@sbcglobal.net>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Case No. CHC-2018-5803-HCM; ENV-2018-2847-CE/840 S. Fairfax Avenue (Tom Bergins)

2 messages

Ibaraki, Kathlyn S. <Ki2@jmbm.com> Tue, Mar 5, 2019 at 3:24 PM
To: "chc@lacity.org" <chc@lacity.org>, "etta.armstrong@lacity.org" <etta.armstrong@lacity.org>
Cc: "Reznik, Benjamin M." <BMR@jmbm.com>, "Freedman, Daniel" <DFF@jmbm.com>

President Barron and Members of the Cultural Heritage Commission

Please find attached correspondence from concerned parties about the above referenced matter. Thank you.

Kathlyn Ibaraki | Secretary to attorneys Benjamin M. Reznik and Daniel F. Freedman
Jeffer Mangels Butler & Mitchell LLP | JMBM
1900 Avenue of the Stars, 7th Floor, Los Angeles, CA 90067
T: (310) 201-3572 **| F:** (310) 203-0567 **| E:** ki2@JMBM.com

JMBM Jeffer Mangels Butler & Mitchell LLP jmbm.com

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1085K

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:15 AM
To: "Ibaraki, Kathlyn S." <Ki2@jmbm.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature:
Print: Barry L. Mungels
Address: 1140 N. Formosa Ave

Signature:
Print: Judson S. Brown
Address: 1111 S. Meadowbrook Av.

Signature:
Print: Juanita Jennings
Address: 2131 6th Ave. Los Angeles CA

Signature:
Print: James Morgan
Address: 427 Westminster Av. CA. 90020

Signature:
Print: Robert S. Ray
Address: 4716 St Elmo Dr #7, Los Angeles, CA 90019.

Signature:
Print: Justin Broughton
Address: 13605 S. Vermont Ave. CA, CA 90247

Signature:
Print: Marcellus Knight
Address: 319 S. Detroit St. 90036

Signature:
Print: Ronald Granady
Address: 6134 Wayne Pl

Signature:
Print: Sandra Janusz
Address: 625 N. Orange Dr #7 Los Angeles CA 90036

Signature:
Print: Humberto Cruz
Address: 1143 S. Cahuran Ave

Signature:
Print: Greg Maxwell
Address: maxwellgms@gmail.com

Signature:
Print: John M. Murphy
Address: 564 N. Larchmont Blvd #302 LA CA 90004

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature:
Print: PATRICIA CASAPOLA
Address: 1146 S. Highland Ave LA. CA 90019

Signature:
Print: MATT CUNNINGHAM
Address: 200 ALEJANDRO AVE HOLLYWOOD CA 90068.

Signature:
Print: Somali Ikolo
Address: 5706 W 60th Street #103 Los Angeles CA 90036

Signature:
Print: Anthony Roy
Address: 123. S. Naymarth #101 CA CA 90048

Signature:
Print: Melissa Kelly
Address: 344 S. Detroit St. LA CA 90036

Signature:
Print: Michael Kelly
Address: 344 S. Detroit St. LA CA, 90036

Signature: Diego Reynosa
Print: Diego Reynosa
Address: 4444 Sunset Dr Los Angeles 90027

Signature:
Print: KODY HARRIS
Address: 503 N GARDNER ST.

Signature:
Print: Jimmy Jorno
Address: 1152 S. Wilton Pl. Ave.

Signature:
Print: MICHAEL BOCHENEK
Address: 123 S. LAUREL AVE.

Signature:
Print: Mara Kraus
Address: 107 S. Croft Ave

Signature:
Print: Susan Carroll
Address: 631 N. Ogden Dr 90031

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature: Cynthia Samuels
Print: Cynthia Samuels
Address: 110 S. Sweetzer Ave #203 LA CA 90048

Signature: Steve Langins
Print: Steve Langins
Address: 5168 Edgewood Pl LA 90019

Signature: Stacey C. Leon
Print: STACEY C. LEON
Address: 410 N. ROSSMORE AVE. #507 LA 90004

Signature: Paul W. Edwards
Print: PAUL W. EDWARDS
Address: 464 N. Orange Grove Ave, LA 90036

Signature: Teresa Kiely Feldman
Print: Teresa Kiely Feldman
Address: 6115 Orange St #5 LA, CA 90048

Signature: Christy Edwards
Print: CHRISTY EDWARDS
Address: 22411 Philipsium St WH. CA 91367

Signature: Cheryl Santos
Print: Cheryl Santos
Address: 838 S. Sierra Bonita LA CA 90036

Signature: Bruce Edwards
Print: Bruce Edwards
Address: 22411 Philipsium St Woodland Hills CA 91367

Signature: Patricia Goldstein
Print: Patricia Goldstein
Address: 2301 So. Beverly Glen L.A., CA 90077

Signature: Lynn Bates
Print: Lynn Bates
Address: R.L.L. Brown, LAT. 423 Santa Cruz Ave Menlo Park CA 94026

Signature: Lucian Cucuiorelu
Print: Lucian Cucuiorelu
Address: 4150 N. Curson 90036

Signature: Rudy Suarez
Print: RUDY SUAREZ
Address: 410 S. HAUSER BLVD.

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature:
Print: Don Meeg
Address: 579 S. Burnside Ave.

Signature:
Print: Shirley Hinnn
Address: 972 S. Jean Dorsh

Signature:
Print: Jarrod Jacobus
Address: 169 N. Almont Dr. Beverly Hills, CA 90211

Signature:
Print: Judylee Unk
Address: 6114 Barrows Dr.

Signature:
Print: MARK LEWIS
Address: 6119 BARROWS

Signature:
Print: AARK AHITOV
Address: 6155 BARROWS DR.

Signature: Duane Dillman
Print: Duane Dillman
Address: 6125 Barrows Dr.

Signature:
Print: LANCE BOGART
Address: 6170 Barrows Dr. LA CA 90048

Signature:
Print: DAVID WEISSMAN
Address: 6175 BARROWS DR LA CA 90048

Signature:
Print: Ashley Greenbaum
Address: 6201 San Vicente Blvd. L.A. CA 90048

Signature:
Print: BARRY VOK
Address: 6290 DEL VALLE DR

Signature:
Print: BOB WILLIAMS
Address: 6166 Del Valle DR

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature:
Print: LAURA cohen
Address: 6157 Barrows Dr

Signature:
Print: JASON HINTZE
Address: 5707 Hollister Rd

Signature:
Print: Max Broude
Address: 6135 Barrows Dr.

Signature:
Print: STACEY C LEON
Address: 410-N. ROSEMORE #307

Signature:
Print: PAUL J. SOBER
Address: 852 HANSER BLVD

Signature:
Print: Azjanai Villegas
Address: 1558 W 2nd St

Signature:
Print: Judith Romero
Address: 116 Witmer st. LA 90026

Signature:
Print: Holly BROWN
Address: Ibholly6@sbcglobal.net

Signature:
Print: ANTHONY AZEVEDO
Address: 153 GLENDALE BLVD. LA, 90026

Signature:
Print: Deloss Pickett
Address: BHEMOME.com

Signature:
Print: JEREMY THOMAS
Address: 4859 W. 12th ST
LA CA 90019.

Signature:
Print: CHRISTOPHER DIAZ
Address: 6151 ORANGE ST.

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature: Phillip J McGrade
Print: PHILLIP McGRADE
Address: 6100 BARROWS DRIVE

Signature:
Print: Bridget Hoffman
Address: 6144 Barrows Drive

Signature:
Print: Jeremy Weinstein
Address: 6108 Barrows Drive

Signature: Martha R Sklar
Print: MARTHA R. SKLAR
Address: 6150 BARROWS DR

Signature: Alex Ahitov
Print: Alex Ahitov
Address: 6155 Barrows Dr.

Signature:
Print: ALAN MARINO
Address: 6130 DEL VALLE

Signature:
Print: Laura Rogers
Address: 6131 Barrows Dr

Signature: RAP
Print: Rebekah Powell
Address: 6151 Barrows Dr.

Signature:
Print: KRADIN CAMP
Address: 6151 BARROWS DR CA, CA 90048

Signature: Lila Ahitov
Print: Lila Ahitov
Address: 6155 Barrows Dr.

Signature: Monica Carlos
Print: Monica Carlos
Address: 6141 Barrows

Signature:
Print:
Address: 619 Barrows Dr

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature:
Print: MARCUS WALKER
Address: 735 N Hampton Ave Los Angeles CA 90022

Signature:
Print: Arlen Thomassian
Address: 8013 Blackburn Ave #7 Los Angeles, CA 90048

Signature:
Print: Sharon Phoenix
Address: 3235 Hillcrest Dr

Signature:
Print: ALEX CREICH
Address: 1216 W. 65. Place 90044

Signature:
Print: JOHN H GRAY
Address: 4260 W 3rd LA 90036

Signature:
Print: Gary Twinn
Address: gary@FMBuis.com

Signature:
Print: LAURA GOULET
Address: 1349 N. CHEROKEE AVE. #211 90028

Signature:
Print: Brad Toomoth
Address: 1349 N cherokee ave #211 90028

Signature:
Print: Vincent Twinn
Address: 420 N Detroit St

Signature:
Print: Gary Phillips
Address: 514 3/4 N. Spaulding Ave 90036

Signature:
Print: CHRIS CAVANAGH
Address: 6500 W. OLYMPIC BLVD #1, LA CA 90048

Signature:
Print: Teresa Charmaine
Address: 1221 S. Citrus Ave LA CA 90019

PETITION TO THE CULTURAL HERITAGE COMMISSION

I OPPOSE THE CITY'S PROPOSAL TO DESIGNATE THE TOM BERGIN'S BAR AS A "HISTORIC CULTURAL MONUMENT."

Signature: _____
Print: Terrence Scannell
Address: 1312 S. Spaulding Ave.

Signature: _____
Print: Paula Placido
Address: 1336 N. Citrus Ave

Signature: _____
Print: Deborah El Sabbagh
Address: 1336 N. Citrus

Signature: _____
Print: Skyler Hillyer
Address: 1210 N. Cherokee Ave

Signature: _____
Print: Willow Mahakian
Address: 838 S. Sierra Bonita Ave Ln CA 90036

Signature: _____
Print: Erik Alberts
Address: 1432 Yale St. #1 S.M. CA 90404

Signature: _____
Print: T.K. Vodray
Address: 1284 Loma Vista Dr. Beverly Hills

Signature: _____
Print: Mike Foster
Address: 1121 N. LaCienega W.H. CA 90069 Apt 113

Signature: _____
Print: _____
Address: _____

Signature: _____
Print: _____
Address: _____

Signature: _____
Print: _____
Address: _____

Signature: _____
Print: _____
Address: _____

Cultural Heritage Commission
City of Los Angeles
200 N. Spring St.
Room 1010, City Hall
Los Angeles, CA 90012

Dear Commissioners;

My name is Joe Bergin, Tom Bergin's youngest grandson. The property at 840 S. Fairfax is one I know intimately. As my grandfather's bar, I essentially grew up going to Bergin's, playing in the office as a kid, getting to know the patrons and staff, etc. Eventually I came to know the long-time owners that purchased Bergin's from my grandfather in 1973, TK Vodrey and Mike Mandecick, and then Derek Schreck who purchased it in 2012.

I am writing to you in ***strong opposition*** to the HCM nomination for the property. Not only is it baseless to call Bergin's at its current location a "cultural monument," the nomination is extremely short sighted. I've had the opportunity to see the financials from the business, and as much as anyone understand the difficulty of that location. It has gone out of business now 3 times in the past several years, and by insisting it remain as-is prohibits any future efforts to make it work. The business has already been moved once before due to a changing neighborhood. Derek Schreck has already pledged to me the intellectual property, interior, and signage, and it is my hope to be able to relocate and reopen Bergin's in a location in the city where it can again thrive. The nomination kills this possibility and ensures that the building remain useless to the community.

As a Bergin, this business means a lot to me, and I cannot allow its ability to be moved and reopened to be quashed based on a factually incorrect nomination that's been spearheaded by a gentleman who I don't believe has patronized Bergin's in at least a decade. By reopening Bergin's in a new location I will assure Bergin's remains a vibrant and important part of the Los Angeles community. I urge you to deny this nomination.

Sincerely,

Joe Bergin

Gmail [redacted]

Bergin's HCM

Joel Grossman <[redacted]> Sun, Mar 3, 2019 at 10:01 AM
To: Derek Schreck <[redacted]>
Cc: Fran Grossman <[redacted]>

Derek,
We are traveling this week and won't be around to sign a petition but please know we agree with you 100%. Just because Cary Grant had dinner there doesn't mean that you shouldn't have the right to sell your own property as you wish. We strongly protest the nostalgia buffs who want to deprive you of this fundamental right. Best of luck at the hearing.
Fran and Joel Grossman

Sent from my iPhone
[Quoted text hidden]

Cultural Heritage Commission
City of Los Angeles
200 N. Spring St.
Room 1010, City Hall
Los Angeles, CA 90012

Dear Commissioners;

My name is T.K. Vodrey. I purchased Bergin's Tavern at 840 S. Fairfax Ave. from Tom Bergin himself in 1973, and owned/operated it with my business partner Mike Mandecick for nearly 40 years. As such, I know Bergin's and the business as well as anybody, and I am writing in ***strong opposition*** to the HCM nomination for this property.

Not only does it not qualify as a "cultural monument," but I know first-hand the difficulties that the location poses through getting to know subsequent owners, Derek Schreck included. The nomination does **NOT** reopen a closed business, and in fact makes it impossible to reopen elsewhere. I understand that the interior and signs have been gifted to the Bergin family to reopen elsewhere. This cannot happen if the nomination succeeds. I urge you to deny it.

Sincerely,

T.K. Vodrey

THE PASSMAN GROUP

March 4, 2019

Cultural Heritage Commission
City of Los Angeles
200 N. Spring St. Room 1010, City Hall
Los Angeles, CA 90012

Cultural Heritage Commission:

My name is David Passman and I am a Real Estate Broker and founder of The Passman Group. I am a native Angeleno have been working in Real Estate in Los Angeles for a dozen years and I have extensive experience working in the sales and leasing of commercial buildings including restaurant spaces. My office is down the street from 840 S. Fairfax Ave, and I have been retained by Derek Schreck to help find a new owner for the property. As such, I am very familiar with the workings of Tom Bergin's as a business.

While reaching out to potential tenants and buyers that were owner-users interested in Tom Bergin's, they had similar concerns. As indicated in their review of financials, the restaurant/bar had not been successful for a very long time, has closed for extended periods three times in the last eight years, and has not succeeded even with repeated ownership changes. Even with the last two renovations and thoughtful and impressive changes that Mr. Schreck put in to the property, the business fundamentally suffered from a lack of support from the community, a lack which buyers and tenants have good reason to believe will persist regardless of ownership. In my opinion, it is very difficult to sustain a business based only on one day a year and with the exception of St. Patrick's Day, it seems that a lot of people forget about Tom Bergin's.

Quite a few buyers and tenants were also concerned that due to the nomination status, they potentially had a building that ultimately could not be changed in an attempt to keep the business alive. Indeed, retaining the signage would greatly limit the ability to attempt to even rename a space which has repeatedly failed. It also may prohibit the business from being moved somewhere where it may thrive. Mr. Schreck has committed to gifting the Intellectual property, interior, and signage to Joe Bergin of the Bergin family who wishes to move the business somewhere in the City where it may again be profitable. I believe you may be aware that Tom Bergin's has already been moved once before and had a second location, Bergin's West, at 11600 San Vicente Blvd.

Ultimately, based on the previous sales, the rent or purchase price a tenant/owner-user is willing to pay is not feasible in this market and may not cover the debt already associated with the parcel.

Best regards,

David Passman

David Passman | Founder
The Passman Group, Inc.
145 S. Fairfax Ave. Suite 200
Los Angeles, CA 90036
310.859.8100 (o)
310.859.8101 (f)
310.717.5694 (c)
dp@thepassmangroup.com
DRE#: 01795153

Email to "chc@lacity.org"
Cultural Heritage Commission
City of Los Angeles
200 N. Spring Street
Room 1010, City Hall
Los Angeles, CA 90012

RE: **Tom Bergin's is NOT a Historic Monument!**
Case No. CHC-2018-5803-HCM

Dear Commissioners,

I am a parent of a 10 year old in the area where *Tom Bergin's* is located. I'm a big believer in preserving history, but I don't think the restaurant bar is enough of a landmark to outweigh the other uses for the land in this important area of the city.

My son walks in front of the location every school day. If the building is left unattended, it can become a safety issue. I would like to see the place used for something that my son can feel safe walking by every day.

If the building is deemed a historical monument, the building uses become limited to being a restaurant and bar. The space is unfit for any other use. My son and the many children who live or attend school within a couple blocks of *Tom Bergin's* do not need to be around the type of crowd that a restaurant/bar attracts.

I think every piece of land in the community should be active and useful. No location should be left to deteriorate or promote bad behavior. I know many parents who are in the same situation and have similar opinions. I hope you take our concerns seriously.

Sincerely,

Signature: Laura Goulet

Print: LAURA GOULET

Address: 1349 N. Cherokee ave. #211

Email to "chc@lacity.org"
Cultural Heritage Commission
City of Los Angeles
200 N. Spring Street
Room 1010, City Hall
Los Angeles, CA 90012

RE: **Tom Bergin's is NOT a Historic Monument!**
Case No. CHC-2018-5803-HCM

Dear Commissioners,

I am a City of Los Angeles resident and have been visiting the area around *Tom's Bergin's* for over 30 years. I believe the restaurant/bar had a purpose years ago. However, the area no longer needs a bar. As a frequent visitor to the area, there are other, newer places in the nearby area I prefer going to. From the looks of its closure, other people agree with me as well.

It is also not iconic enough to become a historical monument, although I do appreciate its history. The region also already has other landmarks like LACMA and The La Brea Tar Pits. As a visitor of the area, I would not appreciate a traffic increase from visitors looking for the bar as a "historic site" only to find it and be unimpressed. Although I don't live in the area, I believe residents would prefer using the land for something that will benefit the local population and not drive in traffic from outside for unnecessary reasons.

Thank You,

Signature: John H Gray
Print: JOHN H GRAY
Address: 6260 W 3rd St
Los Angeles 90036

Email to "chc@lacity.org"
Cultural Heritage Commission
City of Los Angeles
200 N. Spring Street
Room 1010, City Hall
Los Angeles, CA 90012

RE: **Tom Bergin's is NOT a Historic Monument!**
Case No. CHC-2018-5803-HCM

Dear Commissioners,

As someone who lives in the neighborhood around *Tom Bergin's*, I strongly believe the space needs to be actively used. At this point, the property is not being used to its potential and has become a waste of space. It should be sold to someone who will not let the building die down or be vacant. If considered historically relevant, it will be pigeon-holed to remain the same bar that has been proven not to work in the area. If the building itself isn't architecturally significant, then you really are stating that it should just remain a bar.

I have lived in the neighborhood for 9 years and have been to the bar several times. I will admit that I've had some good times there. However, that doesn't make it historic.

Our neighborhood has changed and is continuing to change. While everything else has been updated, the idea that we would keep the *Tom Bergin's* building, even if it wouldn't be the same bar and restaurant, makes little sense. Why not allow someone to use the name and idea for a bar in a location that would be more successful? .

If left alone, the building can become a hazard for the neighborhood. The parking lot can become a place for loitering, and the building itself will continue to age poorly. I would hate to see it turn into something like the Johnny's restaurant on Wilshire. Although that building is architecturally significant (unlike Tom Bergin's), it has been underused for about a decade and is still covered in political campaign materials from 3 years ago. It would be a shame for something like that to happen in our community,

Sincerely,

Signature: [signature]

Print: Teresa Cherman

Address: 1221 S. Citrus Ave
LA CA 90019

Email to "chc@lacity.org"
Cultural Heritage Commission
City of Los Angeles
200 N. Spring Street
Room 1010, City Hall
Los Angeles, CA 90012

RE: Tom Bergin's is NOT a Historic Monument!
Case No. CHC-2018-5803-HCM

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If the building is deemed a historical monument, the building uses become limited to being a restaurant and bar. The space is unfit for any other use. My son and the many children who live or attend school within a couple blocks of *Tom Bergin's* do not need to be around the type of crowd that a restaurant/bar attracts.

I think every piece of land in the community should be active and useful. No location should be left to deteriorate or promote bad behavior. I know many parents who are in the same situation and have similar opinions. I hope you take our concerns seriously.

Sincerely,

Signature: [signature]
Print: Somali Ikolo
Address: 5700 W 6th street #103
Los Angeles CA 90036

Email to "chc@lacity.org"
Cultural Heritage Commission
City of Los Angeles
200 N. Spring Street
Room 1010, City Hall
Los Angeles, CA 90012

RE: **Tom Bergin's is NOT a Historic Monument!**
Case No. CHC-2018-5803-HCM

Deal Commissioners:

I am a City of Los Angeles resident, and I live near the Tom Bergin's bar located at 840 S. Fairfax. I submit this letter to express my strong opposition to the pending proposal before you to designate the bar as a "Historic Cultural Monument." The idea that the City is considering designating a drinking establishment as a cultural symbol of our City is offensive, and I strongly oppose this nomination.

Signature:

Print: RUDY SUAREZ

Address: 410 S. HAUSER BLVD.

Email to "chc@lacity.org"
Cultural Heritage Commission
City of Los Angeles
200 N. Spring Street
Room 1010, City Hall
Los Angeles, CA 90012

RE: **Tom Bergin's is NOT a Historic Monument!**
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Signature: RPowell

Print: Rebekah Powell

Address: 6151 Barrows Drive

Gmail Derek Scheck <scheck.derek@gmail.com>

Tom Bergin's

1 message

Arik Ahitov <[redacted]> Sun, Mar 3, 2019 at 10:56 AM
To: [redacted]

To Whom It May Concern,
I am a neighbor and oppose the bar being designated a cultural monument.
Regards,

Arik Ahitov
6155 Barrows Dr
Los Angeles, CA 90048

Gmail Derek Schreck <schreckderek@gmail.com>

Bergin's HCM

Laura Cohen <[redacted]> Sun, Mar 3, 2019 at 1:02 PM
To: [redacted], Derek Schreck <[redacted]>
Cc: david weissman <[redacted]>, Sarah Stitt <[redacted]>, Maggie Wunsch Scott <[redacted]>, Phillip McGrade <[redacted]>, James Moll <[redacted]>, Allie Weinstein <[redacted]>, Jeremy Weinstein <[redacted]>, [redacted], Yelena Orel <[redacted]>, Jimmy Sassoon <[redacted]>, Judy Wunsch <[redacted]>, Arline Dillman <[redacted]>, Duane Dillman <[redacted]>, Sharon Hall <[redacted]>, Todd Kessler <[redacted]>, Laura Rogers <[redacted]>, Brandon Camp <[redacted]>, Joel Grossman <[redacted]>, Fran Grossman <[redacted]>, Megan Broude <[redacted]>, Max Broude <[redacted]>, Leslie Wallis <[redacted]>, William Wallis <[redacted]>, Monica Carlos <[redacted]>, Daniel Tellalian <[redacted]>, Bridget Hoffman <[redacted]>, Rif Hutton <[redacted]>, Kevin Jones <[redacted]>, Martha Sklar <[redacted]>, Rebekah Powell <[redacted]>, Jonathan Sklar <[redacted]>, Laura Cohen <[redacted]>, Arik Ahitov <[redacted]>, Kristin Londgren <[redacted]>, Alex Worman <[redacted]>, [redacted], Bari Bogart <[redacted]>, Lance Bogart <[redacted]>, Susan Nemetz <[redacted]>, Howard Nemetz <[redacted]>, Janet Rich Weissman <[redacted]>, Cathy Tuch <[redacted]>, [redacted], Miguel 90048 <[redacted]>, Mari <[redacted]>, Vincent Bryson <[redacted]>

Derek,
You have my full support. I would hate to find Tom Bergin's ending up like Johnny's Diner which I consider to be a sad blight in our community: tagging, homelessness, broken lights, strange odors, very little tax revenue -clearly not the best use of a corner property in one of the highest density intersections in our city.

You are a part of this community and I know how seriously you take our neighborhood into consideration. I am sure that your decisions about the future of this property would not harm us or negatively impact our quality of life. I know for a fact that you have thought about this deeply. In fact, I am convinced that if Tom Bergin's would be classified as historic, it would sit there, unloved and unchanged. This would attract homelessness, tagging, and insecurity.

Just because something is old does not mean it is historic. Progress is inevitable especially in such a dense city neighborhood. I don't understand how an abandoned decaying lot will add anything to our community: No tax revenue, no housing, no social contribution.

If a group of people are so sensitive about this issue, they should raise the money, buy the property at a proper value, and put it in good use. Otherwise, it is easy to just sign a petition and say you are against something.

Good luck in the upcoming meeting. I'm rooting for you.
Laura

[Quoted text hidden]

Derek,
You have my full support. I would hate to find Tom Bergin's ending up like Johnny's Diner which I consider to be a sad blight in our community: tagging, homelessness, broken lights, strange odors, very little tax revenue -clearly not the best use of a corner property in one of the highest density intersections in our city.

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Good luck in the upcoming meeting. I'm rooting for you.

Laura Cohen
6155 Barrows Drive
LA 90048

Gmail Derek Schnack <selvers1.derek@gmail.com>

Bergin's HCM

Bridget <[redacted]> Mon, Mar 4, 2019 at 12:06 PM
To: Lance Bogart <[redacted]>
Cc: Laura Cohen <[redacted]>, "[redacted]" <[redacted]>, Derek

[redacted]

I agree whole heartedly with Laura.

And I also think Johnnies Diner is an eyesore... and magnet for an element that is not desirable. I wish something could be done. For those of us who live so close it is painful. For me anyway. Bergin's is a nice place. .. but shouldn't you as the owner be able to sell it. How can that decision be made by people who have nothing invested in it? It doesn't make any sense .... I'm so very sorry this is even an issue for you, costing you so much money too Derek. And aggravation. It's amazing to me that it is allowed to be.

Sent from my iPhone
[Quoted text hidden]

Gmail Derek Schreck <schreck.derek@gmail.com>

Bergin's HCM

Vince Bryson <[redacted]> Sun, Mar 3, 2019 at 7:27 PM
To: Derek Schreck <[redacted]>

To whom it may concern:

I live down the street from Bergin's and am opposed to the site being designated in any special way by the city of Los Angeles.

Vince Bryson
6191 Barrows Drive

Virus-free. www.avast.com

[Quoted text hidden]

Gmail Derek Schreck <schreck.derek@gmail.com>

Bergin's HCM

Martha Sklar <[redacted]> Sun, Mar 3, 2019 at 1:59 PM
Reply-To: [redacted]
To: Derek Schreck <[redacted]>

I oppose the cultural monument status

Martha at 6150 Barrows Dr, Los Angeles, CA 90048
[Quoted text hidden]

Gmail [redacted]

Tom Bergin's

1 message

Jonathan Sklar <[redacted]> Mon, Mar 4, 2019 at 8:32 AM
To: [redacted]

I have lived down the street from Tom Bergins for the last 40 years and I strongly oppose the HCM nomination.

Sincerely,

Jonathan Sklar
6150 Barrows Dr.
LA, CA 90048

Gmail Derek Schreck <schreck.derek@gmail.com>

Bergins HCM

Paul <[redacted]> Sun, Mar 3, 2019 at 12:27 PM
To: Derek Schreck <[redacted]>

I oppose the HCM for Tom Bergin's.

Paul Sobel
852 Hauser Blvd.

Sent from my iPhone
[Quoted text hidden]

Email to "chc@lacity.org"
Cultural Heritage Commission
City of Los Angeles
200 N. Spring Street
Room 1010, City Hall
Los Angeles, CA 90012

RE: **Tom Bergin's is NOT a Historic Monument!**
Case No. CHC-2018-5803-HCM

Deal Commissioners:

I am a City of Los Angeles resident, and I live near the Tom Bergin's bar located at 840 S. Fairfax. I submit this letter to express my strong opposition to the pending proposal before you to designate the bar as a "Historic Cultural Monument." The idea that the City is considering designating a drinking establishment as a cultural symbol of our City is offensive, and I strongly oppose this nomination.

Signature: [signature]

Print: MORGAN WALKER

Address: 735 N Hayworth Ave
LA CA 900 22

Planning CHC <chc@lacity.org>

Re: Support for Tom Bergin's

1 message

Alison Yerxa <alisonyerxa1@mac.com> Thu, Feb 21, 2019 at 9:37 AM
To: Planning CHC <chc@lacity.org>

I have sent in the first email, which was a signed version of an online form.

I was just walking in the neighborhood, and Tom Bergins building was a wonderful sight, after looking at the new Peterson, the new Academy Museum and the newish LACMA. I used to go to Tom Bergin's after LACMA visits, and it always provided cozy fun evenings. And mostly because of the building's atmosphere, and how it sharply recalled one to a different time and era from those buildings surrounding it. The size, interior and exterior design and years of accumulated charm all contribute to one of my favorite escapes in Los Angeles.

Alison Yerxa

On Feb 21, 2019, at 9:07 AM, Planning CHC <chc@lacity.org> wrote:

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant

On Tue, Feb 19, 2019 at 2:50 PM Alison Yerxa via MMRA <no-reply@miraclemilela.com> wrote:

> **February 19, 2019**
>
> **I support the nomination of Tom Bergin's Bar and Restaurant to become a Historic-Cultural Monument. Bergin's is a Los Angeles icon that is worthy of protection as an important historical resource to our city.**
>
> **Widespread community support to save Bergin's from threats of demolition prompted this joint effort by the Los Angeles Conservancy and the Miracle Mile Residential Association, with the financial support of Mid City West Community Council.**
>
> **Please extend your support to save Tom Bergin's.**
>
> **Thank you,**
>
> **Alison Yerxa**
> **1208 Hi Point Street**
> **Los Angeles, California 90035**
> **alisonyerxa1@mac.com**

Planning CHC <chc@lacity.org>

RE: Spectrum News/Tom Bergins

2 messages

Montemarano, Jada E <Jada.Montemarano@charter.com> Wed, Feb 27, 2019 at 3:38 PM
To: "chc@lacity.org" <chc@lacity.org>

Hello!

My name is Jada Montemarano and I am a reporter for Spectrum News. I have been working on stories regarding the status of Tom Bergin's. I wanted to attend the vote next week on March 7th. I have been speaking with Ken Hixon from the Miracle Mile Residential Association who gave me your contact.

I understand it is a public meeting, so the press is welcome, but I wanted to let the board know that I will be coming to the meeting/vote. I am working on a story about the outcome.

Thank you so much! Please let me know if there is any other information I need.

Jada Montemarano

SPECTRUM NETWORKS

Multimedia Journalist, Spectrum News 1

2345 Alaska Avenue| El Segundo, CA 90245

Phone: 424-397-7539

Email: Jada.Montemarano@charter.com

The contents of this e-mail message and any attachments are intended solely for the addressee(s) and may contain confidential and/or legally privileged information. If you are not the intended recipient of this message or if this message has been addressed to you in error, please immediately alert the sender by reply e-mail and then delete this message and any attachments. If you are not the intended recipient, you are notified that any use, dissemination, distribution, copying, or storage of this message or any attachment is strictly prohibited.

Planning CHC <chc@lacity.org> Wed, Feb 27, 2019 at 4:07 PM
To: "Montemarano, Jada E" <Jada.Montemarano@charter.com>

Cc: Melissa Jones <melissa.jones@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>

Hello,

Yes all Commission meetings are open to the public. All documents related to the items on the agenda can be found at http://planning.lacity.org/, under Commission and Hearings. The Commission will be made aware of your presence.

Thank you,

Etta Armstrong
Commission Executive Assistant
213-978-1128
Etta.Armstrong@lacity.org

[Quoted text hidden]

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Re: CHC-2018-5803-HCM ENV-2018-2847-CE 840 S. Fairfax Ave. - Tom Bergin's HCM Nomination

1 message

Ken Hixon <kenhixon@pacbell.net> Tue, Mar 5, 2019 at 9:28 PM
To: chc@lacity.org
Cc: James O'Sullivan <jamesos907@gmail.com>, Adrian Scott Fine <afine@laconservancy.org>, Keith B Nakata <keithnakata@mac.com>, Steven Luftman <sluftman@yahoo.com>, Andrew Goodrich <A.Goodrich@arg-la.com>

Ms. Armstrong,

Please distribute this letter from Lyn MacEwen Cohen, founder of the Miracle Mile Civic Coalition (attached below) to the Commissioners for the March 7, 2019 Cultural Heritage Commission Meeting regarding agenda item #5: Tom Bergin's CHC-2018-6803-HCM ENV-2018-5804-CE 840 S. Fairfax Ave.

Please also add this letter to the case file as well.

Thank you,

Ken

Ken Hixon
Senior Vice President
Miracle Mile Residential Association

kenhixon@pacbell.net
323-935-7227

Bergin's HCM Letter - Lyn Cohen 3-5-2019.pdf
41K

March 5, 2019

Councilmember David Ryu, CD-4
Los Angeles City Hall
200 N. Main Street, #425
Los Angeles, CA 90012

RE: PROTECTING TOM BERGINS – HISTORIC CULTURAL MONUMENT (HCM) STATUS

Dear Councilmember Ryu,

Please support a Historic Cultural Monument status for Tom Bergins.

I am writing personally in strong support of the Miracle Mile Residential Association and the Los Angeles Conservatory in their admirable and much needed efforts to preserve Miracle Mile's Tom Bergins with Historic Cultural Monument status. This iconic building is a much beloved architectural, historical and cultural treasure of the Miracle Mile. Every effort must be made to preserve Tom Bergins, especially since the Miracle Mile Historic District encompasses the building. Local citizens and leadership of Miracle Mile Residential Association are proud to have been working over 30 years to preserve the integrity and **sense of place** that is uniquely Miracle Mile. It is so important for Los Angeles to keep its history intact and safe while at the same time to encourage and support new development.

Miracle Mile is on the verge of extraordinary revitalization unprecedented in its history. Museum Row on the Miracle Mile is thriving with each museum a jewel and with the Petersen Automotive Museum, Craft Contemporary (The Craft and Folk Art Museum), Page Museum of La Brea Discoveries and LACMA all rising to the occasion of renaissance. All the museums are within one mile and adjacent to Bergins as is historic Johnnies Restaurant at Fairfax, Miracle Mile's Gateway.

Finally, in the 1980's we were delighted to partner with the Los Angeles Conservatory to protect and preserve the May Company Building in our joint "Pocket Full of Miracles Tour." Today this fine building is the site of a landmark adaptive re-use for the new phenomenally important Academy Museum of Motion Pictures opening in 2019. Truly the Miracle Mile is a "pocket full of miracles," and I stanchly support the preservation and designation of Bergin's as one of those gems. It is my pleasure always to work in the sprit of cooperation as part of the Miracle Mile Civic Coalition, the First-In Fire Foundation and in harmony with MMRA and Greater Miracle Mile Chamber of Commerce. I also applaud the trusted alliance of Miracle Mile Residential Association (MMRA) with Los Angeles Conservancy to champion this great cause with your leadership.

Sincerely,

Lyn MacEwen Cohen
Founder, Miracle mile Civic Coalition
President, First-In Fire Foundation
Former Mayoral Appointee for Miracle Mile North HPOZ

cc: James O'Sullivan, President, MMRA
Ken Hixon, Vice President, MMRA
Stephen Kramer, President, Greater Miracle Mile Chamber of Commerce
Wally Marks, President, Miracle Mile Civic Coalition

Connect Create Collaborate

Planning CHC <chc@lacity.org>

CHC-2018-5803-HCM ENV-2018-2847-CE 840 S. Farifax-Tom Bergin's

2 messages

KEITH B NAKATA <keithnakata@mac.com> Tue, Mar 5, 2019 at 5:51 PM
To: Richard Barron <chc@lacity.org>

Ms. Armstrong,

Please distribute my comments for the March 7, 2019 Cultural Heritage Commission Meeting
For Item 5-Tom Bergin's CHC-2018-6803-HCM ENV-2018-5804-CE 840 S. Fairfax Ave.

Please also add this to the case file as well.

Let me know if there are any issues accessing the documents.

Thanks,

Keith

KEITH NAKATA
323.791.1770 cell
keithnakata@mac.com

2 attachments

Nakata-CHC-2018-5803-HCM-Bergin's Comments.pdf
50K

Bergins Website 2_25_18 001.pdf
362K

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 8:18 AM
To: KEITH B NAKATA <keithnakata@mac.com>

Thank you for your email. I will forward it to the Commission for their consideration.

[Quoted text hidden]
[Quoted text hidden]

KEITH NAKATA
323.791.1770 cell
keithnakata@mac.com

Keith Nakata
811 N. Croft Ave.
Los Angeles, CA 90069

Cultural Heritage Commission
City of Los Angeles Planning Department
200 N. Spring Street
Los Angeles, CA 90012

March 3, 2019

RE: Tom Bergin's
CHC-2018-5803-HCM
ENV-2018-2847-CE
840 S. Fairfax Ave.
Los Angeles, CA

Dear Cultural Heritage Commissioners,

The following submission from the Tom Bergin's website, directly contradicts comments submitted by representative's of the owner Derick Schreck, I would like to submit for the record, information that was posted on the Tom Bergin's Official Website prior to its removal after the Cultural Heritage Commission took the application for Historic Cultural Monument designation under consideration in November 2018.

In a letter submitted by attorney Mr. Freedman dated February 28, 2019, Mr. Freedman contradicts information prepared on the Tom Bergin's website, which I have attached and quoted in this letter and was prepared with the knowledge of the owner Mr. Schreck as of February 2018. This information also contradicts the Sapphos Environmental Inc. letter dated February 27, 2019 prepared for Mr. Schreck as well.

The Tom Bergin's website stated under "history":

"It 's little wonder that, despite a law degree from Boston University, Tom Bergin found the call of **opening a pub** irresistible. His long established Massachusetts family owned Commercial Brewery of Boston, as well as the very famous Old Horseshoe Tavern in Haymarket Square, established in 1806.

So after serving in World War I as one of the country's first naval aviators-pilot #232– and hanging up his attorney shingle in Los Angeles in 1921, Bergin decided to open a **pub** just like his father's, and Tom Bergin's Old Horseshoe Tavern & Thoroughbred Club was born.

Drawing on ancestral Irish roots -County Kerry-Bergin **sought to create an authentic pub**, defined by warmth, great food and exceptional hospitality. **So great was his success that in the pub's early years**, personal friend and fellow sportsman, **Bing Crosby**, asked him to take control of the fine dining at the newly opened Del Mar Race Track. However the endeavor left Bergin stretched thin, and ultimately relented in favor of focusing on the tavern. Despite the move down the block in 1949 to a larger space we still occupy to this day. Tom Bergin's Public House exists as if it ever has.

Mr. Crosby and Pat O'Brien would make the Old Horseshoe Tavern their regular haunt and the rest of Hollywood followed. Names like **John Wayne, as well as Kiefer Sutherland, and Julia Roberts**, can be found nestled among the thousands of shamrocks affixed to the ceiling, commemorating friends and loyal regulars over the years. **Cary Grant famously had his own booth-his shamrock sits framed above it** to this day-and **former president Ronald Regan** received his shamrock in a ceremony in the Oval Office on St. Patrick's Day 1983. **Regular patrons, the Charles brothers, utilized the Horseshoe Bar as the inspiration for what would become the TV show, Cheers."**

Further the Tom Bergin's website stated:

"On February 11, 1935, a lawyer drove to a tudor building located at the corner of Wilshire Boulevard and Fairfax Avenue in Los Angeles, unlocked the door and tacked a liquor license to the wall.

The lawyer: Tom Bergin the place: Tom Bergin's Old Horseshoe Tavern & Thoroughbred Club. The license: now the second oldest in Los Angeles County."

Additionally, there is a rich history of legacy type restaurants and bars that are currently operating successfully such as The Apple Pan, Musso & Frank Grill, Norm's, Idle Hour in North Hollywood (which was closed for a long time prior to it's renovation and successful reopening) Highland Bowl, Pink's, Cole's, Phillipe the Original, Langer's, Tam O'Shanter and soon The Formosa Café will be reopening after a careful renovation after a misstep of the previous operator. I am not listing these establishments as a reason for designating Bergin's a HCM, because it is not a factor in it's designation, but to point out that having the right operator and constant diligence is critical to the success of even the best known businesses in the city and that change of ownership and updating the facility can lead to a successful outcome.

To reiterate what was written in the nomination, the location of Tom Bergin's in the Miracle Mile area of Los Angeles is significant for it's proximity to Gilmore Stadium (now Farmer's Market and CBS Television City) The practice field for the Rams and close to the team offices on Beverly Blvd., which helped develop the clientele of both sports figures and Hollywood celebrities. Rams players also resided in the area.

Please do not allow the owner or his representatives to rewrite the history of Tom Bergin's to fit the narrative that they are currently pursuing for the sake of financial benefit.

Sincerely,

Keith Nakata

TOM BERGIN'S
Your Local Since 1936

(http://www.tombergins.com)

(http://www.tombergins.com/the-old-horseshoe-lounge/)

(http://www.facebook.com/tombergins)

(https://twitter.com/@tombergins)

(http://instagram.com/tombergins)

(http://www.yelp.com/biz/tom-bergins-tavern-los-angeles?nb=1)

The House of Irish Coffee ☘ Est. 1936

about us

history

the story of irish coffee

On February 11, 1935, a lawyer drove to a tudor building located at the corner of Wilshire Boulevard and Fairfax Avenue in Los Angeles, unlocked the door and tacked a liquor license to the wall.

The lawyer: Tom Bergin. The place: Tom Bergin's Old Horseshoe Tavern & Thoroughbred Club. The license: now the second oldest in Los Angeles County.

Surpassing our 80th year as LA's perdurable local, Tom Bergin's Public House seeks to continue the great tradition set forth by Mr. Bergin, himself, where a welcome spirit is compulsory, and success is measured by the chatter between strangers and old friends.

HOURS OF OPERATION

Thursday-Saturday: 5PM-12AM

LATEST NEWS

- Best Bars to Celebrate St. Patrick's Day in Los Angeles (http://www.tombergins.com/best-bars-to-celebrate-st-patricks-day-in-los-angeles/)
- Most Anticipated St. Patrick's Day Events (http://www.tombergins.com/most-anticipated-st-patricks-day-events/)
- Best Irish Pubs in America - Thrillist Nation

CONTACT

840 S. Fairfax Ave. Los Angeles, CA 90036
323.936.7151

Open in Google Maps (https://www.google.com/maps/preview/place/Tom+Bergin's+Tavern/@34.0582808,-118.3622007,17z/data=!3m1!4b1!4m5!3m4!1s0x80c2bb1f0f8e4d13:0x3e9e3f7f1f7f7f7f!8m2!3d34.0582808!4d-118.3622007)

The House of Irish Coffee ❀ Est. 1936

about us

history

the story of irish coffee

It's little wonder that, despite a law degree from Boston University, Tom Bergin found the call of opening a pub irresistible. His long established Massachusetts family owned Commercial Brewery of Boston, as well as the very famous Old Horseshoe Tavern in Haymarket Square, established 1806.

So after serving in World War I as one of the country's first naval aviators – pilot #232 – and hanging up his attorney shingle in Los Angeles in 1921, Bergin decided to open a pub just like his father's, and Tom Bergin's Old Horseshoe Tavern & Thoroughbred Club was born.

Drawing on ancestral Irish roots – County Kerry – Bergin sought to create an authentic pub, defined by warmth, great food, and exceptional hospitality. So great was his success that in the pub's early years, personal friend and fellow sportsman, Bing Crosby, asked him to take control of the fine dining at the newly opened Del Mar Race Track. However, the endeavor left Bergin stretched thin, and he ultimately relented in favor of focusing on the tavern. Despite a move down the block in 1949 to the larger space we still occupy to this day, Tom Bergin's Public House exists as it ever has.

Mr. Crosby and Pat O'Brien would make the Old Horseshoe Tavern their regular haunt and the rest of Hollywood followed. Names like John Wayne, as well as Kiefer Sutherland, and Julia Roberts, can be found nestled among the thousands of shamrocks affixed to the ceiling, commemorating friends and loyal regulars over the years. Cary Grant famously had his own booth – his shamrock sits framed above it to this day – and former president Ronald Reagan received his shamrock in a ceremony in the Oval Office on St. Patrick's Day, 1983. Regular patrons, the Charles brothers, utilized the Horseshoe Bar as the inspiration for what would become the iconic TV show, Cheers.

Planning CHC <chc@lacity.org>

CHC-2018-5097-HMC CEQA: ENV-2018-5098-CE 5040 W. Pico Blvd.

3 messages

Mary Mallory <marymallory0@gmail.com> Wed, Nov 14, 2018 at 9:08 PM
To: chc@lacity.org, councilmember.wesson@lacity.org, shawn.wallace@lacity.org, jordan.berakhim@lacity.org, Art Deco <artdecola.adsla@gmail.com>

Please support the Historic Cultural Monument Nomination for the Comedy Union Building at Pico Blvd. in Councilmember Herb Wesson Jr's Council District 10.It is an excellent example of Art Deco for a commercial building, erected in 1930 as an office building and in constant use since as either medical/doctors' office or now comedy club. It has elegant vertical Streamline Moderne lines and decoration. The Comedy Union is in fact the first African-American owned comedy club in Los Angeles.

Thank you.

Mary Mallory
Hollywood Heritage Board Member
Studio City Neighborhood Council Cultural Affairs Committee Member

---

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:16 AM
To: chc@lacity.org

[Quoted text hidden]
--
Margot Gerber
President
Art Deco Society of Los Angeles
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Join us in saving The Hollywood Reporter Building. Sign our petition now!

Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 11:06 AM
To: Mary Mallory <marymallory0@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Fwd: Support for 5040 West Pico Blvd. HCM; Council File: 18-1240, The Comedy Union

2 messages

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:14 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Marilouise Morgan** <sierramorg@sbcglobal.net>
Date: Sat, Jan 26, 2019 at 11:10 PM
Subject: Support for 5040 West Pico Blvd. HCM; Council File: 18-1240, The Comedy Union
To: clerk.plumcommittee@lacity.org <clerk.plumcommittee@lacity.org>, councilmember.harris-dawson@lacity.org <councilmember.harris-dawson@lacity.org>, councilmember.price@lacity.org <councilmember.price@lacity.org>, councilmember.blumenfield@lacity.org <councilmember.blumenfield@lacity.org>, councilmember.cedillo@lacity.org <councilmember.cedillo@lacity.org>, councilmember.Smith@lacity.org <councilmember.Smith@lacity.org>
Cc: councilmember.wesson@lacity.org <councilmember.wesson@lacity.org>, Liz Carlin <elizabeth.carlin@lacity.org>, artdeco@adsla.org <artdeco@adsla.org>, jordan.beroukhim@lacity.org <jordan.beroukhim@lacity.org>

Dear PLUM Committee Members,

I wish to voice my support for designating the Comedy Store as a Historic-Cultural Monument. Not only is this building architecturally important for its art deco features, but the building, built in the 1930s, was the first Black owned and operated comedy club in our city. This building is an important part of the history of our area.

Sincerely,

Marilouise Morgan
Carthay Square

--
Margot Gerber
President
Art Deco Society of Los Angeles
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www.adsla.org
Join us in saving The Hollywood Reporter Building. Sign our petition now!

Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 10:45 AM
To: Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Fwd: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union

10 messages

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:11 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: <henderdb@aol.com>
Date: Sun, Jan 27, 2019 at 10:06 PM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, <elizabeth.carlin@lacity.org>

Dear Members of the Planning and Land-Use Management Committee:

The Comedy Union is the first Black owned and operated Comedy Club in Los Angeles and has been in business since 2001.
Constructed in 1930, The Comedy Union embodies the distinguishing characteristics of the Art Deco architectural style, making it inherently valuable for a study of 1930s architecture in Los Angeles.
There is widespread community support for the nomination. This is a rare example of small scale Art Deco architecture, a style most associated with skyscrapers. The Cultural Heritage Commission voted unanimously in support of Historic-Cultural Monument designation for this building.

Sincerely,
Donald Henderson
1660 W 25th St
Los Angeles, CA 90007

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:12 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Ruth Scribner** <scribsiers@ca.rr.com>
Date: Sun, Jan 27, 2019 at 12:50 PM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, Jordan Beroukhim <jordan.beroukhim@lacity.org>, Liz Carlin <Elizabeth.carlin@lacity.org>, Art Deco Society of Los Angeles <artdeco@adsla.org>

Dear PLUM Committee Members,

As a resident of the CD10 for over twenty years, I have always admired and appreciated the Art Deco gem at 5040 Pico Blvd. I was pleased to find out that it was identified by **SurveyLA** , Los Angeles' citywide historic resources survey, as an "excellent example of Art Deco commercial architecture in the area."

I was present when the Cultural Heritage Commission voted unanimously in favor of Historic-Cultural Monument designation for this building. At the CHC hearing, the presentation highlighted that the Comedy Union is a rare example of small scale Art Deco architecture, a style most associated with skyscrapers. It was pointed out too, that no detailing was spared: it is richly ornamented and has maintained its architectural integrity over the years. How fortunate we are to have this notable piece of architecture in the community.

This building has been a symbol of our neighborhood history and identity throughout the economic ups and downs over the years, and presently with the Comedy Union, it continues to contribute to the vibrant cultural life of our community: Art Deco combined with entertainment is quintessential Los Angeles!

It is vital that future generations have the opportunity to experience and enjoy their architectural heritage too. I urge the PLUM Committee to support Historic-Cultural Monument designation of 5040 West Pico Boulevard.

Sincerely,

Ruth Scribner
1222 S. Spaulding Ave
Wilshire Vista
CD10

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:13 AM
To: chc@lacity.org

On Sat, Jan 26, 2019 at 9:19 AM Deborah Chalfie <dmchalfie@yahoo.com> wrote:

> Dear LA Planning and Land Use Management Committee,
>
> I am writing to express my support for the designation of 5040 West Pico Boulevard as a Historic-Cultural Monument. I am not a resident of LA but I am a decophile who maintains memberships in the Art Deco Society of LA, the Chicago Art Deco Society, and the Art Deco Society of Washington (DC), because I think it is vital to preserve wonderful buildings such as the Comedy Union building. Landmark status is an important step toward preservation.
>
> Many preservation efforts focus on large buildings, and these are important. Across the country, however, there are also a multitude of strip malls and small-scale buildings such as the Comedy Union building (and the theater next store). These buildings are also works of art, and bring character and a sense of history that enrich neighborhoods. Please support the ADSLA's nomination of the Comedy Union building as a Historic-Cultural Monument.
>
> Sincerely,
> Deborah Chalfie
> Takoma Park, Maryland

--
Margot Gerber
President
Art Deco Society of Los Angeles
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www.adsla.org
Join us in saving The Hollywood Reporter Building. Sign our petition now!

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:14 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Mearns, Jack** <jmearns@fullerton.edu>
Date: Sun, Jan 27, 2019 at 9:03 AM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: clerk.plumcommittee@lacity.org <clerk.plumcommittee@lacity.org>, councilmember.harris-dawson@lacity.org <councilmember.harris-dawson@lacity.org>, councilmember.price@lacity.org <councilmember.price@lacity.org>, councilmember.blumenfield@lacity.org <councilmember.blumenfield@lacity.org>, councilmember.cedillo@lacity.org <councilmember.cedillo@lacity.org>, councilmember.Smith@lacity.org <councilmember.Smith@lacity.org>
Cc: councilmember.wesson@lacity.org <councilmember.wesson@lacity.org>, jordan.beroukhim@lacity.org <jordan.beroukhim@lacity.org>, elizabeth.carlin@lacity.org <elizabeth.carlin@lacity.org>

Dear PLUM Committee Members:

I have lived in the Wilshire Vista neighborhood of CD-10 for over 26 years. During that time, I have watched with pleasure the revitalization of Pico Blvd. This has involved rehabilitating and preserving many historic structures. One of the loveliest and most architecturally

significant of these is the Comedy Union Building at 5040 W. Pico. It is a gorgeous example of art deco design. In addition to this building's architectural significance, it is the first African-American owned and operated comedy club in Los Angeles, in business for close to 20 years. Thus, it is an important part of Los Angeles's cultural history as the entertainment center of the world, and an excellent representation of the multi-ethnic milieu of Wilshire Vista.

The building's design was noted as significant by SurveyLA, and there is wide community support for monument designation. The Cultural Heritage Commission also gave its unanimous support for HCM designation.

As a resident of this neighborhood, and a constituent of CD-10, I urge you to add your support this worthy building's designation as a Historic-Cultural Monument.

Sincerely,

John D. Mearns

1088 S. Genesee Ave.

Los Angeles, CA 90019

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Join us in saving The Hollywood Reporter Building. Sign our petition now!

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:17 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Celeste Hong** <celestehong@earthlink.net>
Date: Fri, Jan 25, 2019 at 9:48 PM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, <elizabeth.carlin@lacity.org>, Art Deco Society of Los Angeles <artdeco@adsla.org>

Dear Members of the Planning and Land-Use Management Committee:

I strongly support the designation of The Comedy Union Building as a Los Angeles Cultural-Historic Monument. This structure embodies the distinguishing characteristics of the Art Deco architectural style.The Comedy Union Building is in a form of Art Deco more commonly associated with skyscrapers, thus, it is unique for its smaller scale. Wherein most small commercial buildings built during the Art Deco era would be low slung and have a horizontal emphasis with their façades, The Comedy Union's tower would perfectly grace a larger scale structure.

The Comedy Union is also the first African-American/black owned and operated comedy club in Los Angeles, having opened for business in 2001. It contributes to the cultural, social, and entertainment fabric of the community, and has for nearly 20 years.

As a concerned citizen and vice-president of The Art Deco Society of Los Angeles, I urge PLUM to support the designation of 5040 W. Pico Boulevard as a Historic-Cultural Monument.

Thank you for your consideration of this matter.

With Regards,

Celeste Hong

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Join us in saving The Hollywood Reporter Building. Sign our petition now!

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:17 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: <catscmalbums@earthlink.net>
Date: Sat, Jan 26, 2019 at 1:29 AM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, <elizabeth.carlin@lacity.org>

Dear Members of the Planning and Land-Use Management Committee:

Los Angeles has taken steps to preserve some of its heritage architecture instead of foolishly bulldozing it, and we are so happy that our city council listens and cares what we think is important. There is widespread community support for this nomination.

This is a rare example of small scale Art Deco architecture, a style most associated with skyscrapers.
• The Cultural Heritage Commission voted unanimously in support of Historic-Cultural Monument designation for this building.
• Constructed in 1930, The Comedy Union embodies the distinguishing characteristics of the Art Deco architectural style, making it inherently valuable for a study of 1930s architecture in Los Angeles.
• The Comedy Union is the first Black owned and operated Comedy Club in Los Angeles and has been in business since 2001.
• As a constituent of CD10, I urge PLUM to support the designation of 5040 West Pico Boulevard as a Historic-Cultural Monument.

Cathleen Sweeney

catscmalbums@earthlink.net

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:18 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Dana Slawson** <slawson.dn@gmail.com>
Date: Sat, Jan 26, 2019 at 12:30 PM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: Herb Wesson <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, Liz Carlin* <elizabeth.carlin@lacity.org>

Dear Members of the Planning and Land-Use Management Committee:

I am writing today to express my strong support for the designation of The Comedy Union building, located at 5040 Pico Boulevard, as a City of Los Angeles Historic-Cultural Monument.

Writing as a resident of this Pico neighborhood and as a historic preservation professional, I cannot overstate the importance of the Comedy Union to the Pico Boulevard corridor, where it acts as an anchoring historical element along a portion of this “Great Street” which is still host to numerous Period Revival, Art Deco, and Streamline Moderne buildings from the 1920s and 1930s. It also embodies significant cultural importance to the surrounding community as the first Black owned and operated comedy club in Los Angeles, in business since 2001.

Constructed in 1930, the building is an exceptional example of a small scale (one-story) Art Deco style commercial structure. Art Deco is an architectural style most associated with skyscrapers, but small scale Deco buildings were a major component of the Jazz Era historical development of the Pico commercial corridor. Unfortunately, the stock of buildings of this type along Pico Boulevard is rapidly diminishing.

It should be noted that the Cultural Heritage Commission voted unanimously in support of Historic-Cultural Monument designation for this building. Further, the nomination of the building for HCM designation enjoys broad-based popular support within the surrounding community.

I urge you to act in the best interest of our community and this important historical resource by supporting The Comedy Union’s designation as an Historic-Cultural Monument.

Sincerely,

Dana N. Slawson, MArch
1512 S Curson Ave.
Los Angeles, CA 90019
323.939.6045

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:18 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Naomi Himmelfarb** <naomihimmelfarb@yahoo.com>
Date: Sat, Jan 26, 2019 at 12:54 PM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, <elizabeth.carlin@lacity.org>, <artdeco@adsla.org>

Dear Members of the Planning and Land-Use Management Committee:

I live in Council District 10, on South Genesee Ave. I'm writing to urge PLUM to support the designation of 5040 West Pico Boulevard as a Historical-Cultural Monument. The Wilshire Vista neighborhood in which I live is very much in favor of preserving architecturally and historically significant buildings such as this one. Further, the Cultural Heritage Commission just voted unanimously to support Historic-Cultural Monument designation for it.
The Comedy Union embodies the distinguishing characteristics of the Art Deco architectural style, making it valuable for a study of 1930s architecture in Los Angeles. It is also the first black owned and operated Comedy Club in Los Angeles and has been in business since 2001.

As a constituent of CD 10, I ask you to support the designation of 5040 West Pico Boulevard as a Historic-Cultural Monument.

Thank you.

Naomi Himmelfarb
1088 S. Genesee Ave.
Council District 10

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:18 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Barbara Kroll** <krollaway@yahoo.com>
Date: Sat, Jan 26, 2019 at 1:03 PM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: clerk.plumcommittee@lacity.org <clerk.plumcommittee@lacity.org>, councilmember.harris-dawson@lacity.org <councilmember.harris-dawson@lacity.org>, councilmember.price@lacity.org <councilmember.price@lacity.org>, councilmember.blumenfield@lacity.org <councilmember.blumenfield@lacity.org>, councilmember.cedillo@lacity.org <councilmember.cedillo@lacity.org>, councilmember.Smith@lacity.org <councilmember.Smith@lacity.org>
Cc: councilmember.wesson@lacity.org <councilmember.wesson@lacity.org>, Jordan Beroukhim <jordan.beroukhim@lacity.org>, elizabeth.carlin@lacity.org <elizabeth.carlin@lacity.org>

Dear Members of the Planning and Land-Use Management Committee:

I am a homeowner and voter in CD 10. One of the things that makes our neighborhood special is the many buildings of architectural beauty, displaying the history of LA in its many Art Deco structures.

I understand that the Cultural Heritage Commission unanimously voted to support HCM status for the Comedy Union. Not only is it a beautiful structure in and of itself, but its history as the first Black owned and operated Comedy Club in LA makes it very special indeed.

I urge the members of PLUM to support the designation of 5040 West Pico as a Historic Cultural Monument.

Sincerely yours,
Barbara Kroll

Resident of Wilshire Vista

--
Margot Gerber
President
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Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:19 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **David Dahlke** <dadadahlke@gmail.com>

Date: Sat, Jan 26, 2019 at 9:29 PM
Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, Jordan Beroukhim <jordan.beroukhim@lacity.org>, Elizabeth Carlin <elizabeth.carlin@lacity.org>

Dear Members of the Planning and Land-Use Management Committee:

It was nearly twenty years ago that I and a few other community members began to look at improving our stretch of Pico Boulevard from La Brea to La Cienaga. We recognized early that we had an architectural gem and a source of community pride in the Comedy Union building. We were able to obtain funding from the CRA (as part of the Mid-City Recovery Plan from the 92 riots) with support from Council District 10 to improve to spruce up the facade of this building working closely with Ens Mitchell who just took the ownership of the comedy club which he renamed *The Comedy Union*. This was one of many nice buildings in the stretch of Pico to Cochran Avenue that we were able to focus on to help revitalize our commercial corridor.

Nearly 15 years we were happy to find that it was recognized by Survey LA as a historically significant building. The found the building has distinguishing characteristics of the Art Deco architectural style of 1930's single story building.

Shortly afterwards, we had learned of a development adjacent to this site which was looking to develop a very tall building adjacent to this site. Since this building had such an architectural presence we worked with the develop's architect to have the building show respect with a contemporary version of Art Deco and to lower the scale of their building in relationship to the Comedy Union.

In this process, we reached out for support from the Art Deco Society to help us understand this building and we were pleased that this group recognized the architectural purity of this Art Deco building, They ultimately offered to help our community and the City of Los Angeles work to designate this as a Historical Cultural monument. We were then pleased to see an unanimous approval in support of a Historic-Cultural Monument designation for this building. In this process, we worked with the P.I.C.O. Neighborhood Council for their support.

I wanted to give your committee a sense of initial recognition of this building and community pride from some local constituents building to experts like Survey LA, the Art Deco Society and to the Cultural Heritage Commission of an architectural gem. As a constituent of CD 10 and someone active in my community within the heart of Los Angeles, I urge PLUM to support the designation of 5040 West Pico Boulevard as a Historic-Cultural Monument.

Best Regards,

David Dahlke

--
Margot Gerber
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Planning CHC <chc@lacity.org>

Fwd: 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union

2 messages

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:08 AM
To: CHC@lacity.org
Cc: Celeste Hong <artdeco@adsla.org>

Hello -
As our nomination for the Pico Comedy Union has gone back to CHC, I am forwarding some letters that were sent to the PLUM committee to support our PLUM hearing that ended up getting canceled. I will send a few more without a note on them.

Thanks,
Margot Gerber
Art Deco Society of Los Angeles

---------- Forwarded message ---------
From: **Christina wioch** <poledazzle@gmail.com>
Date: Sat, Feb 2, 2019 at 8:25 AM
Subject: 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <councilmember.Smith@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.price@lacity.org>, <councilmember.harris-dawson@lacity.org>, <clerk.plumcommittee@lacity.org>
Cc: <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, <elizabeth.carlin@lacity.org>

Over the years I have been saddened by the loss of irreplaceable architectural gems and monuments to Los Angeles' unique history. I would drive or walk past a beautiful structure one day and the next day it's either built over or demolished, replaced by a parking lot. I would ask myself why did they do that? How could they do that? Once they're gone they're gone. I would ask that you do an about face to this trend and cherish and take pride in preserving something like this for future generations.

Christina Wioch

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 10:23 AM
To: Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

Planning CHC <chc@lacity.org>

Fwd: SUPPORT FOR 5040 WEST PICO BLVD HCM; Council File: 18-1240, The Comedy Union

2 messages

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:10 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Nunez, Danny (NBCUniversal)** <danny.nunez@nbcuni.com>
Date: Mon, Jan 28, 2019 at 9:16 AM
Subject: SUPPORT FOR 5040 WEST PICO BLVD HCM; Council File: 18-1240, The Comedy Union
To: CLERK.PLUMCOMMITTEE@LACITY.ORG <CLERK.PLUMCOMMITTEE@lacity.org>, councilmember.harris-dawson@lacity.org <councilmember.harris-dawson@lacity.org>, councilmember.price@lacity.org <councilmember.price@lacity.org>, councilmember.blumenfield@lacity.org <councilmember.blumenfield@lacity.org>, councilmember.cedillo@lacity.org <councilmember.cedillo@lacity.org>, councilmember.smith@lacity.org <councilmember.smith@lacity.org>
Cc: councilmember.wesson@lacity.org <councilmember.wesson@lacity.org>, jordan.beroukhim@lacity.org <jordan.beroukhim@lacity.org>, elizabeth.carlin@lacity.org <elizabeth.carlin@lacity.org>

January 28, 2019

Planning and Land Use Committee Meeting

RE: Art Deco Society of Los Angeles Nomination for the Pico Comedy Club

Dear Members of the Planning and Land-Use Management Committee,

I wanted to let you know that I whole-heartedly support the nomination of landmark status for the Pico Comedy Club as proposed by ADSLA.

As someone who resides adjacent to the Pico Comedy Club, I take great pride in architectural icons such as this building that not only beautify, but also distinguish our working-class neighborhood as an important historic/cultural partner in the wealth of significant Art Deco buildings in Los Angeles.

Thank you for your thoughtful consideration of this nomination.

Sincerely,

Danny Nunez

1143 S. Westmoreland Ave. #7

Los Angeles, CA 90006

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 10:42 AM
To: Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Fwd: Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union

3 messages

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:09 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Art Deco Society Los Angeles ADSLA** <artdecola.adsla@gmail.com>
Date: Mon, Jan 28, 2019 at 2:11 PM
Subject: Re: Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.harris-dawson@lacity.org>, Liz Carlin <elizabeth.carlin@lacity.org>, <councilmember.Smith@lacity.org>, <councilmember.wesson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.cedillo@lacity.org>
Cc: <jordan.beroukhim@lacity.org>, Andrew Pennington <andrew.pennington@lacity.org>

Dear Members of the PLUM Committee & Others:

The Art Deco Society of Los Angeles respectfully submits this petition stating the support of some of our members, to landmark the 5040 West. Pico Blvd. building. Some of these people live in CD 10. Attached are two pdf's with different signatures.

Thank you for your time and attention to this matter. The neighborhood strongly supports the landmarking of this building.

--
Margot Gerber
President
Art Deco Society of Los Angeles
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--
Margot Gerber
President
Art Deco Society of Los Angeles
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2 attachments

5040 West Pico_Petition to Landmark-page 2.pdf
61K

5040 West Pico_Petition to Landmark-page 1.pdf

52K

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:10 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Doraine Poretz** <dorimay10@gmail.com>
Date: Mon, Jan 28, 2019 at 10:44 AM
Subject: Subject: Support for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, <elizabeth.carlin@lacity.org>

Dear Council Members:

I am writing to urge you to support the preservation of The Comedy Union as a rare example of small scale Art Deco architecture. Besides being an architectural gem, it is historically meaningful as the first Black owned and operated Comedy Club in Los Angeles, still in business since 2001.

As a member of this diverse and beloved neighborhood, I along with many members of the community take great pleasure and pride in living and working in an environs that offers unique examples--whether they be duplexes or commercial buildings--that give character and beauty to the surroundings.

As a constituent of CD10, I urge PLUM to support the designation of 5040 West Pico Boulevard as a Historic-Cultural Monument.

Thank you.
Doraine Poretz

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 10:26 AM
To: Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

PETITION TO LANDMARK 5040 West Pico Boulevard as a Historic-Cultural Monument Based on ADSLA Nomination

Dear Members of the Planning and Land-Use Management Committee:

There is widespread community support for the nomination. It is a rare example of small scale Art Deco architecture, a style mostly associated with skyscrapers. • The Cultural Heritage Commission voted unanimously in support of Historic-Cultural Monument designation for this building. Constructed in 1930, The Comedy Union embodies the distinguishing characteristics of the Art Deco architectural style, making it inherently valuable for a study of 1930s architecture in Los Angeles. The Comedy Union is the first Black owned and operated Comedy Club in Los Angeles and has been in business since 2001. I urge PLUM to support this designation.

First & Last Name	SIGNATURE	STREET ADDRESS	Check if you live in CD10 (Wesson)
Mary Flaugher		1717 Azalea Dr.	Alhambra, CA 91801
Lindsay Packer		603 Reagan Dr	Camarillo, CA 93012
Daniel Pittman		2218 Calle Bellota	Camarillo, CA 93010
Dorothie Pittman		2217 Calle Bellota	Camarillo, CA 93010
Peter Fawley		10603 Culver City	
CAROL SILVER		23122 Poplar Glen Cir	Valencia, CA
Timothy J. Silver		23122 Poplar Glen Cir	Valencia, CA
Carlesta Cox		4758 CROMWELL	LA 90027
Rachel Ogletree		1208 E Wanamaker #D,	Covina 91724
Christopher Kim		6171 Fawley Drive	HB CA 92647

PETITION TO LANDMARK 5040 West Pico Boulevard as a Historic-Cultural Monument Based on ADSLA Nomination

Dear Members of the Planning and Land-Use Management Committee:

There is widespread community support for the nomination. It is a rare example of small scale Art Deco architecture, a style mostly associated with skyscrapers. • The Cultural Heritage Commission voted unanimously in support of Historic-Cultural Monument designation for this building. Constructed in 1930, The Comedy Union embodies the distinguishing characteristics of the Art Deco architectural style, making it inherently valuable for a study of 1930s architecture in Los Angeles. The Comedy Union is the first Black owned and operated Comedy Club in Los Angeles and has been in business since 2001. I urge PLUM to support this designation.

First & Last Name	SIGNATURE	STREET ADDRESS	Check if you live in CD10 (Wesson)
DANNY NUNEZ		11435. WESTMORELAND AVE.	
Janet Hoffmann		PO. Box 540 Hollywood 90028	
Toochis Rose		P.O. BOX 36820 LA 90036	
JEFFREY W. SUMMERS		1725 S AUBURN WAY #524, ANAHEIM, CA 92805	
SUSAN ANNETT		822 S Mullen Ave LA 90023	(no)
JULIANN BUDIMIR		1515 THOMPSON AVE GLENDALE, CA 91201	
LISA HOROWITZ		6069 Alcott St LA 90035	yes
Joe Passmore		526 N. Orlando Ave West Hollywood 90048	No
KEITH BLACK		5402 BRADNADR WINDSOR Hills 90043	
JO GIBERT		1725 Camino Palmero Hollywood 90046	

Planning CHC <chc@lacity.org>

Fwd: SUPPORT for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union

4 messages

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:11 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Olivia Tillman** <oliviatill@att.net>
Date: Sun, Jan 27, 2019 at 6:33 PM
Subject: SUPPORT for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: <clerk.plumcommittee@lacity.org>, <councilmember.harris-dawson@lacity.org>, <councilmember.price@lacity.org>, <councilmember.blumenfield@lacity.org>, <councilmember.cedillo@lacity.org>, <councilmember.Smith@lacity.org>
Cc: <councilmember.wesson@lacity.org>, <jordan.beroukhim@lacity.org>, <elizabeth.carlin@lacity.org>, <artdeco@adsla.org>

Dear Members of the Planning and Land-Use Management Committee:

As a resident of Council District 10, I wish to express my strong support for Historic-Cultural Monument designation of the Comedy Union building.

The Comedy Union is located on a block of Pico Boulevard that still has much of its Art Deco character left. And amongst these structures, 4050 West Pico is the most prominent and striking with its 1930's intricate ornamented facade that has stood the test of time. It is truly remarkable and was identified in SurveyLA, Los Angeles' citywide survey of historic resources. Additionally, the Cultural Heritage Commission voted unanimously in support of Historic-Cultural Monument designation.

This building is much beloved and held in high regard in our community. It serves as an important symbol of our neighborhood history, and plays a valued role in its cultural life. I urge the PLUM Committee to support designation of 5040 West Pico Boulevard as a Cultural-Heritage Monument.

Sincerely,

Olivia Tillman
Wilshire Vista
Council District 10

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:12 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Alissa Solomon** <alissa@alissasolomon.com>
Date: Sun, Jan 27, 2019 at 11:20 AM
Subject: SUPPORT for 5040 West Pico Blvd HCM; Council File: 18-1240, The Comedy Union
To: clerk.plumcommittee@lacity.org <clerk.plumcommittee@lacity.org>, councilmember.harris-dawson@lacity.org <councilmember.harris-dawson@lacity.org>, councilmember.price@lacity.org <councilmember.price@lacity.org>, councilmember.blumenfield@lacity.org <councilmember.blumenfield@lacity.org>, councilmember.cedillo@lacity.org <councilmember.cedillo@lacity.org>, councilmember.Smith@lacity.org <councilmember.Smith@lacity.org>
Cc: councilmember.wesson@lacity.org <councilmember.wesson@lacity.org>, jordan.beroukhim@lacity.org <jordan.beroukhim@lacity.org>, elizabeth.carlin@lacity.org <elizabeth.carlin@lacity.org>, artdeco@adsla.org <artdeco@adsla.org>

Dear Members of the Planning and Land-Use Management Committee:

As a resident of CD10, I urge you to support the designation of 4050 West Pico Blvd, The Comedy Union, as a Historic-Cultural Monument.

This building was identified by SurveyLA as a potential historic resource, and the Cultural Heritage Commission voted unanimously in support of HCM designation. I am not surprised; for it is a highly intact, perfect example of the Art Deco style, only in miniature, which makes it all the more unusual.

There is widespread community support for this nomination. The Comedy Union not only is an architectural landmark of local significance, it plays a valuable role in the cultural life of in this neighborhood: it is the first African-American owned and operated comedy club in Los Angeles and has been in operation since 2001.

Thank you for your consideration in supporting the Historic-Cultural Monument nomination for 5040 West Pico Boulevard. It deserves to be enjoyed and appreciated by future generations as it does for the present.

Sincerely,

Alissa Solomon

Council District 10

Alissa Solomon

323.821.5705 | DRE# 00922569

CORE REAL ESTATE GROUP

250 North Canon Drive | Beverly Hills | 90210

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 10:44 AM
To: Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 10:44 AM
To: Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant

[Quoted text hidden]

Planning CHC <chc@lacity.org>

Fwd: Support for 5040 West Pico Blvd. HCM; Council File: 18-1240, The Comedy Union

2 messages

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:14 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Marilouise Morgan** <sierramorg@sbcglobal.net>
Date: Sat, Jan 26, 2019 at 11:10 PM
Subject: Support for 5040 West Pico Blvd. HCM; Council File: 18-1240, The Comedy Union
To: clerk.plumcommittee@lacity.org <clerk.plumcommittee@lacity.org>, councilmember.harris-dawson@lacity.org <councilmember.harris-dawson@lacity.org>, councilmember.price@lacity.org <councilmember.price@lacity.org>, councilmember.blumenfield@lacity.org <councilmember.blumenfield@lacity.org>, councilmember.cedillo@lacity.org <councilmember.cedillo@lacity.org>, councilmember.Smith@lacity.org <councilmember.Smith@lacity.org>
Cc: councilmember.wesson@lacity.org <councilmember.wesson@lacity.org>, Liz Carlin <elizabeth.carlin@lacity.org>, artdeco@adsla.org <artdeco@adsla.org>, jordan.beroukhim@lacity.org <jordan.beroukhim@lacity.org>

Dear PLUM Committee Members,

I wish to voice my support for designating the Comedy Store as a Historic-Cultural Monument. Not only is this building architecturally important for its art deco features, but the building, built in the 1930s, was the first Black owned and operated comedy club in our city. This building is an important part of the history of our area.

Sincerely,

Marilouise Morgan
Carthay Square

--
Margot Gerber
President
Art Deco Society of Los Angeles
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Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 10:45 AM
To: Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

Planning CHC <chc@lacity.org>

SUPPORT for Historic-Cultural Monument Status for Comedy Union (CHC-2018-HCM/ENV-2018-5098-CE)

2 messages

debgone <debgone@sbcglobal.net> Tue, Nov 13, 2018 at 11:29 AM
To: "chc@lacity.org" <chc@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "kevin.keller@lacity.org" <kevin.keller@lacity.org>, "lisa.webber@lacity.org" <lisa.webber@lacity.org>
Cc: "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "artdecola.adsla@gmail.com" <artdecola.adsla@gmail.com>, "elizabeth.carlin@lacity.org" <elizabeth.carlin@lacity.org>, "Jordan.Beroukhim@lacity.org" <Jordan.Beroukhim@lacity.org>

Dear members of the Cultural Heritage Commission,

In preparation for your meeting this Thursday, November 15 (10am in City Hall, Rm 1010, 200 Spring St), I write to express my strong **SUPPORT for historic-cultural monument status of the Comedy Union, located at 5040 West Pico Boulevard**.

This building is a precious example of the Art Deco architectural style, serves as an important symbol of our neighborhood history, and plays a valuable role in the vibrant cultural life of our community.

I encourage you and your city colleagues to grant historic-cultural monument status for 5040 West Pico Boulevard.

With thanks,

Debbie Gaughan
Picfair Village
CD 10 (mid cities)

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:21 AM
To: chc@lacity.org

[Quoted text hidden]
--
Margot Gerber
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Planning CHC <chc@lacity.org>

Support for Tom Bergin's

4 messages

Paul J Smith via MMRA <no-reply@miraclemilela.com> Thu, Feb 21, 2019 at 10:33 AM
Reply-To: Paul J Smith <mrpauljsmith@gmail.com>
To: chc@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org

February 21, 2019

I support the nomination of Tom Bergin's Bar and Restaurant to become a Historic-Cultural Monument. Bergin's is a Los Angeles icon that is worthy of protection as an important historical resource to our city.

Widespread community support to save Bergin's from threats of demolition prompted this joint effort by the Los Angeles Conservancy and the Miracle Mile Residential Association, with the financial support of Mid City West Community Council.

Please extend your support to save Tom Bergin's.

Thank you,

Paul J Smith
6170B Barrows
Los Angeles, California 90036
mrpauljsmith@gmail.com

John M. Nisley via MMRA <no-reply@miraclemilela.com> Thu, Feb 21, 2019 at 10:33 AM
Reply-To: "John M. Nisley" <nisleygrove@gmail.com>
To: chc@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org

February 21, 2019

I support the nomination of Tom Bergin's Bar and Restaurant to become a Historic-Cultural Monument. Bergin's is a Los Angeles icon that is worthy of protection as an important historical resource to our city.

Widespread community support to save Bergin's from threats of demolition prompted this joint effort by the Los Angeles Conservancy and the Miracle Mile Residential Association, with the financial support of Mid City West Community Council.

Please extend your support to save Tom Bergin's.

Thank you,

John M. Nisley
325 Lomit Street
El Segundo, California 90245
nisleygrove@gmail.com

Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 11:11 AM
To: "John M. Nisley" <nisleygrove@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong

Commission Executive Assistant
[Quoted text hidden]

Planning CHC <chc@lacity.org> Thu, Feb 21, 2019 at 11:11 AM
To: Paul J Smith <mrpauljsmith@gmail.com>

I have received your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant

[Quoted text hidden]

Planning CHC <chc@lacity.org>

SUPPORT for Historic-Cultural Monument Status for Comedy Union, 5040 West Pico Boulevard (Cases CHC-2018-5097-HCM / ENV-2018-5098-CE)

2 messages

Considine, Traci <tconsidine@conet.ucla.edu> Tue, Nov 13, 2018 at 11:19 AM
To: "chc@lacity.org" <chc@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "kevin.keller@lacity.org" <kevin.keller@lacity.org>, "lisa.webber@lacity.org" <lisa.webber@lacity.org>
Cc: "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "elissa.jones@lacity.org" <elissa.jones@lacity.org>, "artdecola.adsla@gmail.com" <artdecola.adsla@gmail.com>, "elizabeth.carlin@lacity.org" <elizabeth.carlin@lacity.org>, "Jordan.Beroukhim@lacity.org" <Jordan.Beroukhim@lacity.org>

----- Forwarded Message -----

From: Traci Considine <traciconsidine@yahoo.com>

To: chc@lacity.org <chc@lacity.org>; vince.bertoni@lacity.org <vince.bertoni@lacity.org>; kevin.keller@lacity.org <kevin.keller@lacity.org>; lisa.webber@lacity.org <lisa.webber@lacity.org>

Cc: ken.bernstein@lacity.org <ken.bernstein@lacity.org>; lambert.giessinger@lacity.org <lambert.giessinger@lacity.org>; melissa.jones@lacity.org <melissa.jones@lacity.org>; artdecola.adsla@gmail.com <artdecola.adsla@gmail.com>; elizabeth.carlin@lacity.org <elizabeth.carlin@lacity.org>; Jordan.Beroukhim@lacity.or <Jordan.Beroukhim@lacity.or>

Sent: Wednesday, September 19, 2018, 10:38:31 AM PDT

Subject: SUPPORT for Historic-Cultural Monument Status for Comedy Union, 5040 West Pico Boulevard (Cases CHC-2018-5097-HCM / ENV-2018-5098-CE)

SUPPORT for Historic-Cultural Monument Status for Comedy Union 5040 West Pico Boulevard (Cases CHC-2018-5097-HCM / ENV-2018-5098-CE)

to: Members of the Cultural Heritage Commission (via Etta Armstrong, chc@lacity.org)

Vincent P. Bertoni – Director, City Planning (vince.bertoni@lacity.org)
Kevin J. Keller – Executive Officer, City Planning (kevin.keller@lacity.org)
Lisa M. Webber – Deputy Director, City Planning (lisa.webber@lacity.org)

cc: Ken Bernstein – Manager, Office of Historic Resources (ken.bernstein@lacity.org)
Lambert M. Giessinger – Preservation Architect, Office of Historic Resources (lambert.giessinger@lacity.org)
Melissa Jones – Planning Assistant, Office of Historic Resources (melissa.jones@lacity.org)
Art Deco Society Los Angeles (artdecola.adsla@gmail.com)
CD10 Deputies Elizabeth Carlin and Jordan Beroukhim (elizabeth.carlin@lacity.org; Jordan.Beroukhim@lacity.org)

Dear members of the Cultural Heritage Commission,

In preparation for your meeting this Thursday, November 15 (10am in City Hall, Rm 1010, 200 Spring St), I write to express my strong **SUPPORT for historic-cultural monument status of the Comedy Union, located at 5040 West Pico Boulevard**.

This building is a precious example of the Art Deco architectural style, serves as an important symbol of our neighborhood history, and plays a valuable role in the vibrant cultural life of our community.

I encourage you and your city colleagues to grant historic-cultural monument status for 5040 West Pico Boulevard.

With thanks,

Traci Considine
Faircrest Heights

CD10 / Mid City

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:21 AM
To: chc@lacity.org

---------- Forwarded message ---------
From: **Considine, Traci** <tconsidine@conet.ucla.edu>
Date: Tue, Nov 13, 2018 at 11:19 AM
Subject: SUPPORT for Historic-Cultural Monument Status for Comedy Union, 5040 West Pico Boulevard (Cases CHC-2018-5097-HCM / ENV-2018-5098-CE)
[Quoted text hidden]
[Quoted text hidden]

--
Margot Gerber
President
Art Deco Society of Los Angeles
Preserve, Protect, Cherish
Facebook
Instagram
Twitter
www.adsla.org
Join us in saving The Hollywood Reporter Building. Sign our petition now!

Planning CHC <chc@lacity.org>

SUPPORT for Historic-Cultural Monument Status for Comedy Union, 5040 West Pico Boulevard (Cases CHC-2018-5097-HCM / ENV-2018-5098-CE)

2 messages

debbie john <debnjohn@sbcglobal.net> Tue, Nov 13, 2018 at 11:32 AM
To: "chc@lacity.org" <chc@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "kevin.keller@lacity.org" <kevin.keller@lacity.org>, "lisa.webber@lacity.org" <lisa.webber@lacity.org>
Cc: "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "artdecola.adsla@gmail.com" <artdecola.adsla@gmail.com>, "elizabeth.carlin@lacity.org" <elizabeth.carlin@lacity.org>, "Jordan.Beroukhim@lacity.org" <Jordan.Beroukhim@lacity.org>

Dear members of the Cultural Heritage Commission,

I want to express my strong **SUPPORT for historic-cultural monument status of the Comedy Union, located at 5040 West Pico Boulevard**.

This building is a precious example of the Art Deco architectural style, serves as an important symbol of our neighborhood history, and plays a valuable role in the vibrant cultural life of our community.

I encourage you and your city colleagues to grant historic-cultural monument status for 5040 West Pico Boulevard.

With thanks,

John Donovan
Picfair Village
CD10 / Mid City

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:20 AM
To: chc@lacity.org

[Quoted text hidden]
--
Margot Gerber
President
Art Deco Society of Los Angeles
Preserve, Protect, Cherish
Facebook

Instagram
Twitter
www.adsla.org
Join us in saving The Hollywood Reporter Building. Sign our petition now!

Planning CHC <chc@lacity.org>

Support Historic-Monument Status for The Comedy Union, 5040 W. Pico Blvd (Cases CHC-2018-5097-HCM/ENV-2018-5098-CE)

2 messages

Sherry Liu <sherry.s.liu@gmail.com> Mon, Nov 12, 2018 at 5:02 PM
To: lisa.webber@lacity.org, kevin.keller@lacity.org, vince.bertoni@lacity.org, chc@lacity.org
Cc: ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, artdecola.adsla@gmail.com, elizabeth.carlin@lacity.org, Jordan.Beroukhim@lacity.org

Hi All,

I am writing to support the nomination of Comedy Union on Pico Blvd as a historic cultural monument .

I have been a resident in CD10 for the past 4 years and recently became a homeowner 2 years ago. I am invested in the community and very active in my neighborhood Wilshire Vista association. I live on the 1200 block of Masselin that has done a fantastic job in preserving and elevating the unique features of homes built in the 1920s. The neighborhood's common interest to showcase the beauty of our community is very rare in LA - many neighborhoods have been transformed by development. It's crucial we preserve the historical buildings that make up the identity of this neighborhood - the major reason why we settled here. Pico is the throughfare connects all of us and we are so hopeful for what this street can become to unite the neighborhood. The Comedy Union is a stunning anchor on Pico - we'd be devastated without it as it's one of the few uniquely beautiful and well maintained buildings left.

CHC-2018-5097-HCM
Council District: 10 – Wesson Jr.
CEQA: ENV-2018-5098-CE
Plan Area: Hollywood
PROPERTY ADDRESS: 5040 West Pico Boulevard

Appreciate the time and ear.

Sherry

--
Sherry S. Liu
Cell: (310) 662-1167

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Feb 20, 2019 at 1:22 AM
To: chc@lacity.org

[Quoted text hidden]
--
Margot Gerber
President
Art Deco Society of Los Angeles
Preserve, Protect, Cherish
Facebook
Instagram
Twitter
www.adsla.org
Join us in saving The Hollywood Reporter Building. Sign our petition now!

Planning CHC <chc@lacity.org>

Save 13924 Camarosa Drive

2 messages

Camey McGilvray <cameymcgilvray@icloud.com> Tue, Feb 26, 2019 at 11:43 PM
To: chc@lacity.org

Please save 14924 Camarosa Drive from demolition.

Thank you ,

Camey McGilvray

Planning CHC <chc@lacity.org> Wed, Feb 27, 2019 at 3:10 PM
To: Camey McGilvray <cameymcgilvray@icloud.com>

Thank you for your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
[Quoted text hidden]

Planning CHC <chc@lacity.org>

6555 Franklin Ave., Hollywood, CA. Schmidt Residence - Case #s CHC-2019-774-HCM & ENV-2019-775-CE

4 messages

Cherilyn Smith <cheriks@ca.rr.com> Mon, Mar 4, 2019 at 11:10 PM
To: CHC@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org
Cc: susanwinsberg@sbcglobal.net

Re: case #'s CHC-2019-774-HCM & ENV-2019-775-CE

Dear Cultural Heritage Committee,

I am writing to support the historic nomination for the Schmidt Residence. As you are aware, this 100-year-old Beaux Arts home located at 6555 Franklin Ave. in Hollywood, is incredibly beautiful and fascinating. It embodies the distinctive characteristics of its architectural style. Itis a rare and beautifully intact example of Beaux Arts domestic architecture. I lived in the Whitely Heights neighborhood for over 10 years and always admired this stunning house then and still do to this day.

The loss of this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of this Hollywood neighborhood and represents an important architectural period in Los Angeles history. Most importantly, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

We have already lost too much of our history thus I strongly believe that this house needs to be protected. Therefore, I strongly urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Please include this letter in the case file.

Thank you,

Cherilyn Smith

Hollywood, CA

Spaulding Square adjacent

CHC 6555 Franklin Ave March 4 2019.docx
14K

Emma Howard <emma.howard@lacity.org> Tue, Mar 5, 2019 at 3:57 PM
To: Cherilyn Smith <cheriks@ca.rr.com>
Cc: Planning CHC <CHC@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>, David Ryu <david.ryu@lacity.org>, Meg Greenfield <meg.greenfield@lacity.org>, Catherine Landers <catherine.landers@lacity.org>, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org, susanwinsberg@sbcglobal.net

Hello Cherilyn,

I wanted to acknowledge your comments, and let you know our position, as the Councilmember is generally neutral on HCM nominations until after the Cultural Heritage Commission has taken a position. He strongly supports community preservation and respects the process led by the experts in the community, Office of Historic Resources and on the Commission.

As a resident of the Spaulding Sq area, you may want to sign up for our Council District 4 weekly planning report to track cases in the district. We include information about hearings and cases.

Take care,
Emma

DAVID RYU
L.A. CITY COUNCILMEMBER

Emma G. Howard
Senior Planner
Office: (213) 473-7004
http://davidryu.lacity.org

[Quoted text hidden]

Cherilyn Smith <cheriks@ca.rr.com> Tue, Mar 5, 2019 at 4:28 PM
To: Emma Howard <emma.howard@lacity.org>
Cc: Planning CHC <CHC@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>, David Ryu <david.ryu@lacity.org>, Meg Greenfield <meg.greenfield@lacity.org>, Catherine Landers <catherine.landers@lacity.org>, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org, susanwinsberg@sbcglobal.net

Thank you acknowledging receipt of my letter.
No need to sign up for the weekly CD4 planning report, as I already receive it.

Cherilyn Smith

Sent from my iPhone
[Quoted text hidden]

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 9:27 AM
To: Cherilyn Smith <cheriks@ca.rr.com>, Emma Howard <emma.howard@lacity.org>

Thank you for your email. I will forward it to the Commission for their consideration.

Etta Armstrong
Commission Executive Assistant
Cultural Heritage Commission
[Quoted text hidden]

March 4, 2019

Re: case #'s CHC-2019-774-HCM & ENV-2019-775-CE

Dear Cultural Heritage Committee,

I am writing to support the historic nomination for the Schmidt Residence. As you are aware, this 100-year-old Beaux Arts home located at 6555 Franklin Ave. in Hollywood, is incredibly beautiful and fascinating. It embodies the distinctive characteristics of its architectural style. Itis a rare and beautifully intact example of Beaux Arts domestic architecture. I lived in the Whitely Heights neighborhood for over 10 years and always admired this stunning house then and still do to this day.

The loss of this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of this Hollywood neighborhood and represents an important architectural period in Los Angeles history. Most importantly, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

We have already lost too much of our history thus I strongly believe that this house needs to be protected. Therefore, I strongly urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Please include this letter in the case file.

Thank you,
Cherilyn Smith
Hollywood, CA
Spaulding Square adjacent

Planning CHC <chc@lacity.org>

6555 Franklin Ave - historic house

1 message

Kristina B <djkristinab@gmail.com> Mon, Mar 4, 2019 at 9:31 AM
To: CHC@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org

CHC-2019-774-HCM
ENV-2019-775-CE

Hello all, and hope you are having a good morning.

I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in Hollywood.

This house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

I sometimes think that L.A. hates itself. I say this because we are destroying our own cultural heritage by tearing down buildings like this one.

Therefore, to lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood neighborhood and represents an important architectural period in Los Angeles history. In fact, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Please include this letter in the case file.

Kristina Benson

--

Planning CHC <chc@lacity.org>

6555 Franklin Avenue

2 messages

Virginia Morris <giniomorris@gmail.com> Mon, Mar 4, 2019 at 4:42 PM
To: CHC@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org

To whom it may concern,
Those policy makers involved
Re: case #
CHC-2019-774-HCM
ENV-2019-775-CE

Hello,
I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in Hollywood. This house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood neighborhood and represents an important architectural period in Los Angeles history. In fact, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

My two cents:

It is really important that we, as a country, and as a state and as a community, not lose our historical memory and our sense of what is beautiful and what inspires us.
With so much around us in peril from climate change and drought, to preserve what we can from the past becomes even more important -in giving us the
courage to persevere.

Please include this letter in the case file.

Thanks,
Virginia Morris
Giniomorris@gmail.com
actor-director- producer
(IMDB and LinkedIn)

Los Angeles resident for 33 years: Topanga Canyon 5 and 1/2 years, Eagle Rock 1 year, then Highland Park for 27 years.
Now located at:
2327 19th Ave.
Oakland, CA 94606

Virginia Morris
giniomorris@gmail.com

Emma Howard <emma.howard@lacity.org> Tue, Mar 5, 2019 at 3:49 PM
To: Virginia Morris <giniomorris@gmail.com>
Cc: Planning CHC <CHC@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>, David Ryu <david.ryu@lacity.org>, Meg Greenfield <meg.greenfield@lacity.org>, Catherine Landers <catherine.landers@lacity.org>, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org

Hello Virginia,

I wanted to acknowledge your comments, and let you know our position, as the Councilmember is generally neutral on HCM nominations until after the Cultural Heritage Commission has taken a position. He strongly supports community preservation and respects the process led by the experts in the community, Office of Historic Resources and on the Commission.

We do pay close attention to all nominations as they work through the process.

Take care,
Emma

DAVID RYU
L.A. CITY COUNCILMEMBER

Emma G. Howard
Senior Planner
Office: (213) 473-7004
http://davidryu.lacity.org

[Quoted text hidden]

Planning CHC <chc@lacity.org>

CHC-2019-774-HCM & ENV-2019-775-CE

1 message

Heather Fox <hfoxen@gmail.com> Mon, Mar 4, 2019 at 1:15 PM
To: CHC@lacity.org, Lambert Giessinger <lambert.giessinger@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, melissa.jones@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, ldishman@laconservancy.org, Adrian Fine <afine@laconservancy.org>, david.ryu@lacity.org

To whom it may concern,

I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in Hollywood. This house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood neighborhood and represents an important architectural period in Los Angeles history. In fact, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Thank you,

Heather Fox

https://www.historicpreservationla.org/

Planning CHC <chc@lacity.org>

CHC-2019-774-HCM ENV-2019-775-CE

2 messages

Lisa Karahalios <lilykat8@aol.com> Mon, Mar 4, 2019 at 8:30 PM
To: CHC@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org
Cc: susanwinsberg@sbcglobal.net

Hello,
I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in Hollywood. This house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood neighborhood and represents an important architectural period in Los Angeles history. In fact, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Please include this letter in the case file.

Thank you,
Lisa Karahalios

Eagle Rock

Emma Howard <emma.howard@lacity.org> Tue, Mar 5, 2019 at 3:54 PM
To: Lisa Karahalios <lilykat8@aol.com>
Cc: Planning CHC <CHC@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>, David Ryu <david.ryu@lacity.org>, Meg Greenfield <meg.greenfield@lacity.org>, Catherine Landers <catherine.landers@lacity.org>, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org, susanwinsberg@sbcglobal.net

Hello Lisa,

I wanted to acknowledge your comments, and let you know our position, as the Councilmember is generally neutral on HCM nominations until after the Cultural Heritage Commission has taken a position. He strongly supports community preservation and respects the process led by the experts in the community, Office of Historic Resources and on the Commission.

Take care,
Emma

DAVID RYU
L.A. CITY COUNCILMEMBER

Emma G. Howard
Senior Planner
Office: (213) 473-7004
http://davidryu.lacity.org

[Quoted text hidden]

Planning CHC <chc@lacity.org>

Fwd: Please save 6555 Franklin Ave., Case # CHC-2019-774-HCM, ENV-2019-775-CE

1 message

Melissa Jones <melissa.jones@lacity.org> Mon, Mar 4, 2019 at 8:17 AM
To: Planning CHC <chc@lacity.org>

Melissa Jones
Planning Assistant

Department of City Planning
Office of Historic Resources
T: (213) 847-3679
E: **melissa.jones@lacity.org**
221 North Figueroa St., Suite 1350
Los Angeles, CA. 90012

---------- Forwarded message ---------
From: **ed hunt** <edvhunt@earthlink.net>
Date: Mon, Mar 4, 2019 at 5:34 AM
Subject: RE: Please save 6555 Franklin Ave., Case # CHC-2019-774-HCM, ENV-2019-775-CE
To: <ken.bernstein@lacity.org>, <lambert.giessinger@lacity.org>, <melissa.jones@lacity.org>, <david.ryu@lacity.org>

TO: CHC@lacity.org Cultural Heritage Commission Assistant

ken.bernstein@lacity.org Ken Bernstein, Office of Historic Resources

lambert.giessinger@lacity.org Lambert Giessinger, Office of Historic Resources

melissa.jones@lacity.org Melissa Jones, Office of Historic Resources

david.ryu@lacity.org Councilman David Ryu, LA Council District 4

emma.howard@lacity.org CD 4 land use deputy

meg.greenfield@lacity.org CD 4 land use deputy

catherine.landers@lacity.org CD 4 senior field deputy

afine@laconservancy.org Adrian Fine, LA Conservancy

ldishman@laconservancy.org Linda Dishman, LA Conservancy

3/4/19

Re: case # CHC-2019-774-HCM, ENV-2019-775-CE, 6555 Franklin Ave.

Dear City Officials,

I and a retired Architect and Landscape Architect and a 40-year resident of Hollywood and know this home well. I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in

Hollywood. As you can see from the photo below, this house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood neighborhood and represents an important architectural period in Los Angeles history. In fact, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Please include my letter in the official case file.

Thank you,

Edward Villareal Hunt, AIA Emeritus, ASLA

President, the Melrose Hill Neighborhood

Planning CHC <chc@lacity.org>

please support the nomination of the Schmidt Residence - CHC-2019-774-HCM

2 messages

Carol Cetrone <perpetua33@gmail.com> Mon, Mar 4, 2019 at 11:58 AM
To: CHC@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org
Cc: ken.bernstein@lacity.org, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>

Re: case # CHC-2019-774-HCM
ENV-2019-775-CE

Dear Commissioners, CD4 and OHR Staff,

The Schmidt Residence at 6555 Franklin Avenue is a lovely and rare example of a domestic application of the Beaux Arts style, it appears to be in pristine condition and would very likely have been included in Survey LA were it not for the 8-foot hedge in front of the property. The Beaux Arts genre is not common in Los Angeles, and even more uncommon is this small residential application (most Beaux Arts examples are large, ornate commercial buildings).

Even more importantly, this home sits at the entrance to the Whitley Heights HPOZ, which should be expanded to include not only the Schmidt Residence but other historic buildings in the immediate area.

I am fully in support of historic landmark status for this building, and I urge you to join me in supporting the HCM nomination for the Schmidt Residence at 6555 Franklin Avenue.

I've attached a photo below,
Please include this letter in the case file.

Thank you for your time,

Carol Cetrone
Silver Lake Heritage Trust
Silver Lake NC Urban Design and Preservation Committee

2 attachments

6555 Franklin.jpeg
55K

cc Schmidt letter.pdf
23K

Emma Howard <emma.howard@lacity.org> Mon, Mar 4, 2019 at 1:05 PM
To: Carol Cetrone <perpetua33@gmail.com>
Cc: Planning CHC <CHC@lacity.org>, David Ryu <david.ryu@lacity.org>, Meg Greenfield <meg.greenfield@lacity.org>, Catherine Landers <catherine.landers@lacity.org>, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>

Thank you Carol,

The Councilmember is generally neutral on HCM nominations until after the Cultural Heritage Commission has taken a position. He strongly supports community preservation and respects the process led by the experts in the community, Office of Historic Resources and on the Commission.

I wish you luck on your application and our office is interested in continuing the discussion about those portions of Whitley Heights which are not included in the HPOZ- we've met with Hollywood Heritage on the issue before. You may want to connect with the Planning staff working on the Hollywood Community Plan Update: https://www.hcpu2.org/

Take care,
Emma

DAVID RYU
L.A. CITY COUNCILMEMBER
4TH DISTRICT

Emma G. Howard
Senior Planner
Office: (213) 473-7004
http://davidryu.lacity.org

[Quoted text hidden]

Planning CHC <chc@lacity.org>

Preserving the city's history: Case #CHC-2019-774-HCM; ENV-2019-775-CE; in re historic home at 6555 Franklin Avenue

1 message

Karl Klein <karl.wm.klein@gmail.com> Tue, Mar 5, 2019 at 2:38 PM
To: "CHC@lacity.org" <CHC@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "david.ryu@lacity.org" <david.ryu@lacity.org>, "emma.howard@lacity.org" <emma.howard@lacity.org>, "meg.greenfield@lacity.org" <meg.greenfield@lacity.org>, "ldishman@laconservancy.org" <ldishman@laconservancy.org>

To whom it may concern,

I have lived in Los Angeles my entire life, and first started travelling along Franklin Avenue in the mid-1960s. The street has been a thoroughfare since the turn of the twentieth century. The blocks between Cahuenga and Highland Avenues were part of the first real estate developments starting in the early twentieth century. During those early trips of mine, the beauty of that stretch was that the area looked virtually unchanged from its original splendor reflecting the early glamour days of Hollywood. This property, at 6555, is memorable for its regal stance- before its trees grew dense it always caught the eye and evoked grand visions of cocktail parties celebrating the release of another silent film masterpiece.

Much of the history that made Hollywood such a storied part of our city has been “modernised” or simply razed and reborn as stark towering glass giants or, more sadly, mini malls that can only be defined as drab. It is vital that some of the gorgeous roots of the town be celebrated and saved; this less-marred stretch of Franklin is ideal place to pay honour to the excitement of that early period, and this house serves as a gorgeous anchor to hold fast these memories. It costs the city dearly to lose for eternity the real sensory celebration of this past.

Please work to keep “progress” away from this valuable and glimmering property, part of the annals of Los Angeles. It is a small part of the city that, in its salvation, can keep the constancy of our city pride warm and bright. Well worth it.

A proud Angeleno,

Karl Wm. Klein
323 646 0113

5017 Colfax Avenue
Los Angeles CA 91601

Planning CHC <chc@lacity.org>

Re: case # CHC-2019-774-HCM ENV-2019-775-CE

2 messages

Arabi Batarse <arab.batarse@gmail.com> Mon, Mar 4, 2019 at 11:47 PM
To: CHC@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org

Hello All,
I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in Hollywood. This house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood neighborhood and represents an important architectural period in Los Angeles history. In fact, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Please include this letter in the case file.

Thank you,
Arab Batarse 323-356-5647 m
Hollywood CA 90038
Villa Elaine Tenants Association

Larry Muradian <hemibassman@att.net> Tue, Mar 5, 2019 at 1:39 PM
To: "CHC@lacity.org" <CHC@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "david.ryu@lacity.org" <david.ryu@lacity.org>, "emma.howard@lacity.org" <emma.howard@lacity.org>, "meg.greenfield@lacity.org" <meg.greenfield@lacity.org>, "catherine.landers@lacity.org" <catherine.landers@lacity.org>, "afine@laconservancy.org" <afine@laconservancy.org>, "ldishman@laconservancy.org" <ldishman@laconservancy.org>
Cc: Susan Winsberg <susanwinsberg@sbcglobal.net>

March, 5, 2019

Hello:
I am writing in support of the historic nomination for the Schmidt Residence at 6555 Franklin Ave., Hollywood. This is an architecturally beautiful building that needs to be saved. And the city of Los Angeles deserves that it be saved. The historic importance of this building can not be replaced and should not be lost.

It needs to be protected. I urge you to support the nomination of this house for historic landmark status.

Please include this letter in the case file.

Thank you,
Larry Muradian
Altadena, CA

Planning CHC <chc@lacity.org>

Schmidt Residence case #s CHC-2019-774-HCM & ENV-2019-775-CE

2 messages

Julie Adler <juladler@gmail.com> Tue, Mar 5, 2019 at 8:55 AM
To: CHC@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org

March 6, 2019

Re: Schmidt Residence, case # CHC-2019-774-HCM ENV-2019-775-CE

To Whom it May Concern:

Every time a classic LA building is in peril, my heart is pained, my chest tightens. I don't know why people think that by tearing down these classic old buildings, with their artisan fixtures and history and replacing them with shipping container –esque boxes with edges and imposition, is a good thing. Every time these classic structures are torn, a piece of LA dies. And so I write here in support of nominating the Schmidt Residence at 6555 Franklin Ave. in Hollywood to historic landmark status.

I've lived in Silver Lake almost 20 years now and every time I get in the car to go to work, I see tractors and earth piled up. Right now on Hyperion Ave, just south of where I live, old classic apartments and homes now lie in cement and soil. I feel like crying. What are we doing to our city in the name of innovation, development? I think what's happening is motivated by greed, not sustainability. And at some point we have to take a good look around and ask our council people and ourselves how long can this go on? When will we take a step back and act with conscience? Not only do classic buildings get torn down but the tenants get displaced. Many can't even live here in LA anymore. Or they become homeless. So take this letter as a plea to look within and ask yourself if you have the courage to say 'enough is enough' and start preserving what we have rather than 'tearing it all down'.

To lose this unique house and in fact so many more, is a tragedy already in the making.

I strongly believe this house and so many more need to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.

Please include this letter in the case file (doc attached).

Thank you,
Julie Adler

Sunset Junction, Silver Lake

Schmidt house letter.docx
85K

Emma Howard <emma.howard@lacity.org> Tue, Mar 5, 2019 at 4:07 PM
To: Julie Adler <juladler@gmail.com>
Cc: Planning CHC <CHC@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>, David Ryu <david.ryu@lacity.org>, Meg Greenfield <meg.greenfield@lacity.org>, Catherine Landers <catherine.landers@lacity.org>, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org

Dear Julie,

I wanted to let you know that the Councilmember is generally neutral on HCM nominations until after the Cultural Heritage Commission has taken a position. He strongly supports community preservation and respects the process led by the

experts in the community, Office of Historic Resources and on the Commission.

I also wanted to mention that the Councilmember shares your concern about displacement of residents from their housing and he strongly supports Historic Preservation Overlay Zones, and protecting existing affordable and rent stabilized units.

Take care,
Emma

DAVID RYU
L.A. CITY COUNCILMEMBER

Emma G. Howard
Senior Planner
Office: (213) 473-7004
http://davidryu.lacity.org

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Planning CHC <chc@lacity.org>

Schmidt Residence

2 messages

Richard Berger <richardberger@sbcglobal.net> Mon, Mar 4, 2019 at 1:21 PM
To: "CHC@lacity.org" <CHC@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "david.ryu@lacity.org" <david.ryu@lacity.org>, "emma.howard@lacity.org" <emma.howard@lacity.org>, "meg.greenfield@lacity.org" <meg.greenfield@lacity.org>, "catherine.landers@lacity.org" <catherine.landers@lacity.org>, "afine@laconservancy.org" <afine@laconservancy.org>, "ldishman@laconservancy.org" <ldishman@laconservancy.org>

Re: case #
CHC-2019-774-HCM
ENV-2019-775-CE

Hello,
I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in Hollywood. This house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood neighborhood and represents an important architectural period in Los Angeles history. In fact, it stands right at the gateway to Whitley Heights, which is an Historic Preservation Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for historic landmark status, which will help protect it for generations to come.
Los Angeles is starting to shed its historic neighborhoods in favor of generic development. I have been a resident for many years, and I find this not only to be very upsetting, but to also make this city a less attractive place to live. Time to take a deep breath and re-assess what we're doing.

Please include this letter in the case file.

Thank you,
Richard Berger

7073 Macapa Dr.
Los Angeles, CA 90068

Emma Howard <emma.howard@lacity.org> Tue, Mar 5, 2019 at 2:04 PM
To: Richard Berger <richardberger@sbcglobal.net>
Cc: "CHC@lacity.org" <CHC@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "david.ryu@lacity.org" <david.ryu@lacity.org>, "meg.greenfield@lacity.org" <meg.greenfield@lacity.org>, "catherine.landers@lacity.org" <catherine.landers@lacity.org>, "afine@laconservancy.org" <afine@laconservancy.org>, "ldishman@laconservancy.org" <ldishman@laconservancy.org>

Thank you for your letter Richard, I wanted to acknowledge our receipt and let you know our position at this time, as the Councilmember is generally neutral on HCM nominations until after the Cultural Heritage Commission has taken a position. He supports community preservation and respects the process led by the experts in the community, Office of Historic Resources and on the Commission.

Take care,
Emma

DAVID RYU
L.A. CITY COUNCILMEMBER

Emma G. Howard
Senior Planner
Office: (213) 473-7004
http://davidryu.lacity.org

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Planning CHC <chc@lacity.org>

Support Preservation of The Schmidt Residence..6555 Franklin Ave..Case # CHC-2019-774-HCM & ENV-2019-775-CE

1 message

poonsy6603@aol.com <poonsy6603@aol.com> Mon, Mar 4, 2019 at 3:48 PM
To: CHC@lacity.org
Cc: ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, alice.roth@lacity.org, renee.weitzer@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org

Dear Cultural Heritage Commissioners, et al...

We would like to express our support of the Historic Nomination for the 100 year old Beaux Arts Schmidt Residence, in Whitley Heights at 6555 Franklin Ave. in Hollywood.

It is an important part of the historic Whitley Heights area, and one of the oldest of Hollywood Heritage's ten designated Whitley Heights 'Historic Contributors'.

The home embodies the distinctive characteristics of it's architectural style and is a rare and beautifully intact example of 'Beaux Arts' domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the fabric of Hollywood's Historic Whitley Heights neighborhood and represents an important architectural period in Los Angeles history.

It stands at the Gateway, the main entryway, to the historic Whitley Heights HPOZ, and is one of the ten (Whitley Heights) Hollywood Heritage designated 'Historic Contributors' and 'HPOZ Adjacents' to the Whitley Heights HPOZ, Historic Preservation Overlay Zone.

We strongly support the preservation of this historic Hollywood gem and we urge you to support it's nomination for Historic Cultural Monument landmark status, and help protect it for generations to come.

Thank you so much for your attention to this,
Ann & Jim Geoghan
31 Year Whitley Heights Residents

Frank Gehry..."In the end, the character of a civilization is encased in it's structures"

Russell Baker..."Usually, terrible things that are done with the excuse that progress requires them are not really progress at all, but just terrible things.

N.Y. Times..(The Destruction of Penn Station)..."We will probably be judged not by the monuments we build but by those we have destroyed."

Planning CHC <chc@lacity.org>

Schmidt Residence

2 messages

Eric Leach <lotho@verizon.net> Mon, Mar 4, 2019 at 5:44 PM
To: CHC@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, afine@laconservancy.org, ldishman@laconservancy.org

Dear City Officials,

I was born in Hollywood in 1946 and my late father was born in Los Angeles in 1914.
I often wish he were still alive to see the wonderful changes that have occured downtown thanks to the careful development overseen by civic leaders like you.
And more recently Hollywood has undergone a wonderful renaissance particularly around Hollywood and Highland and in the beakutiful old neighborhoods along Franklin Avenue. Again this has been thanks to some great Los Angeles City Council members representing the Hollywood area.
An important part of this has been the effort over the years to preserve the architectural treasures that date back to my childhood and my father's childhood.
I understand the old Schmidt home at 6555 Franklin Avenue in Hollywood is in danger of being torn down. This home is one of the historic treasures that give Hollywood its special charm.
So I'm writing to ask you to take the special value of this home into account as you consider what will become of the neighborhood.
Attached below is a PDF copy of this letter.

Thank you,

Eric Leach
1755 Feather Avenue
Thousand Oaks, California 91360

Historic House.pdf
18K

Emma Howard <emma.howard@lacity.org> Tue, Mar 5, 2019 at 3:53 PM
To: Eric Leach <lotho@verizon.net>
Cc: Planning CHC <CHC@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Melissa Jones <melissa.jones@lacity.org>, David Ryu <david.ryu@lacity.org>, Meg Greenfield <meg.greenfield@lacity.org>, Catherine Landers <catherine.landers@lacity.org>, Adrian Fine <afine@laconservancy.org>, ldishman@laconservancy.org

Hello Eric,

I wanted to acknowledge your comments, and let you know our position, as the Councilmember is generally neutral on HCM nominations until after the Cultural Heritage Commission has taken a position. He strongly supports community preservation and respects the process led by the experts in the community, Office of Historic Resources and on the Commission.

I bet your father had many fascinating stories about how Hollywood and Downtown changed over the years. Did he remember Bunker Hill when it had the Victorian houses? Do you?

Take care,

Emma

DAVID RYU
L.A. CITY COUNCILMEMBER

Emma G. Howard
Senior Planner
Office: (213) 473-7004
http://davidryu.lacity.org

[Quoted text hidden]

Planning CHC <chc@lacity.org>

Re: case # CHC-2019-774-HCM, ENV-2019-775-CE

2 messages

Kim Cooper <tours@esotouric.com> Wed, Mar 6, 2019 at 12:08 AM
To: CHC@lacity.org, Ken Bernstein <ken.bernstein@lacity.org>, lambert.giessinger@lacity.org, melissa.jones@lacity.org, david.ryu@lacity.org, emma.howard@lacity.org, meg.greenfield@lacity.org, catherine.landers@lacity.org, "afine@laconservancy.org" <afine@laconservancy.org>, Linda Dishman <ldishman@laconservancy.org>

Dear friends,

I am writing in support of the historic landmark nomination for the Schmidt Residence at 6555 Franklin Ave.

Growing up in Hollywood, I formed a special affection for this stretch of Franklin, which is so rich with architectural variety and so restful compared to the human and built excesses down on Hollywood Boulevard. Despite all the development and demolitions a few blocks south, this residential pocket retains a great deal of historic integrity, and ought to be protected as the gateway to Whitley Heights.

This particular house has charm, grace and style, and a lot of life left in it. Please support the landmarking of the Schmidt Residence and include this letter in the case file.

Sincerely,
Kim Cooper
Esotouric
social and architectural historian

Planning CHC <chc@lacity.org> Wed, Mar 6, 2019 at 9:25 AM
To: Kim Cooper <tours@esotouric.com>

Thank you for your email. I will forward it to the Commission for their consideration.
[Quoted text hidden]

HISTORICAL RESOURCE ASSESSMENT FOR 6555 FRANKLIN AVENUE, CITY AND COUNTY OF LOS ANGELES, CALIFORNIA

February 2019

PREPARED FOR

Michael Naim
Naim Associates
144 N. Wetherly Drive
West Hollywood, CA 90048

PREPARED BY

SWCA Environmental Consultants
51 W. Dayton Street
Pasadena, CA 91105

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Historical Resource Assessment for 6555 Franklin Avenue, City and County of Los Angeles, California

Prepared for

Michael Naim
Naim Associates
144 N. Wetherly Drive
West Hollywood, CA 90048

Prepared by

Nelson White, M.S.H.P.
and
Devin McCutchen, M.A.

SWCA Environmental Consultants
51 W. Dayton Street
Pasadena, CA 91105
(626) 240-0587
www.swca.com

Contact

Nelson White, M.S.H.P.
Project Manager
nwhite@swca.com

SWCA Project No. 52788
SWCA CRRD No. 19-28

February 25, 2019

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EXECUTIVE SUMMARY

Purpose and Scope: Naim Associates retained SWCA Environmental Consultants (SWCA) to prepare an Historical Resources Assessment (HRA) for the property (Assessor Parcel No. [APN] 5575-005-012) located at 6555 Franklin Avenue (subject property) in the City and County of Los Angeles, California (City). Naim Associates proposes to demolish the subject property and to construct a single multi-family dwelling. This HRA includes the following: 1) results of a cultural resource records search and literature review, 2) an intensive-level built environment survey, 3) a site history, and 4) an evaluation to determine if the property is eligible for listing in the National Register of Historic Places (NRHP), listing in the California Register of Historical Resources (CRHR), and/or designation as a Los Angeles Historic-Cultural Monument (HCM), and therefore constitutes an historical resource for the purposes of the California Environmental Quality Act (CEQA). The methodology for this HRA complies with best professional practices as well as the current requirements defined by the City of Los Angeles Office of Historic Resources (OHR).[1]

Dates of Investigation: SWCA conducted a California Historical Resources Information System (CHRIS) records search (within a 100-foot radius) at the South Central Coastal Information Center (SCCIC) at California State University, Fullerton on December 18, 2018. SWCA conducted an intensive-level survey of the subject property on December 2, 2018 and completed archival research in December 2018.

Survey Findings: The CHRIS records search (within the 100-foot radius) identified no previously recorded and evaluated resources and no previous cultural resource studies.

The subject property was constructed in 1919 by Naldo F. Stokes. As part of the current evaluation, this assessment utilized the methodology and framework used by the City of Los Angeles OHR for its citywide historical resources survey, SurveyLA. The Context/Theme is Architecture and Engineering, 1850-1980 Context; Late 19th and Early 20th Century Architecture, 1865-1950 Theme; Neoclassical, 1885-1927 Sub-Theme. (Additionally, two other contexts were considered and determined to not be applicable: 1. the Pre-Consolidation Communities of Los Angeles, 1863-1932 Context, Hollywood, 1887-1910 Theme; and 2. Residential Development and Suburbanization, 1880-1910 Context Early Residential Development, 1880-1930 Theme, and Early Single-Family Residential Development, 1880-1930 Sub-Theme.) The subject property was built after Los Angeles annexed Hollywood. As such, the immediate surroundings and the community were not part of Los Angeles's autonomous early development.

Based on the following investigation and analysis, 6555 Franklin Avenue is not eligible for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM. Research did not reveal it to have an association with significant events or persons. It does not embody distinctive characteristics of Neoclassical architecture, nor is it likely to yield important information in history or prehistory.

Disposition of Data: The final Historical Resources Assessment and any subsequent related reports will be submitted to Naim Associates; copies will be submitted to the SCCIC at California State University, Fullerton, and retained by SWCA's Pasadena, California office. All field notes, photographs, and records related to the current study are also on file at the SWCA Pasadena office.

[1] City of Los Angeles Office of Historic Resources. July 2017. "Requirements for Phase 1 Historical Resource Assessment Reports."

CONTENTS

EXECUTIVE SUMMARY ..... **I**

I. INTRODUCTION **4**

II. CURRENT HISTORIC STATUS **4**

III. REGULATORY SETTING **9**
FEDERAL REGULATIONS 9
STATE REGULATIONS 10
LOCAL REGULATIONS 10

IV. RESEARCH AND FIELD METHODOLOGY **12**
CULTURAL RESOURCE RECORD SEARCH 12
ADDITIONAL RESEARCH 12

V. ARCHITECTURAL DESCRIPTION **13**

VI. HISTORIC AND NEIGHBORHOOD CONTEXT **22**
HOLLYWOOD 22
RESUBDIVISION OF BLOCKS 10 AND 11 HOLLYWOOD OCEAN VIEW TRACT 24

VII. ARCHITECTURAL STYLE **28**
NEOCLASSICAL, 1885-1927 28

VIII. BUILDER **30**
NALDO F. STOKES, 1866-1929 30

IX. SITE HISTORY **31**

X. EVALUATION **37**
SURVEYLA 37

XI. CONCLUSION **39**

REFERENCES CITED **0**

Figures

Figure 1. Project vicinity map, 1:800,000 scale. 6
Figure 2. Project location on the USGS 7.5 minute quadrangle, Hollywood, California. 7
Figure 3. Project location on 2018 aerial photography with local streets, 1:4,000 scale. 8
Figure 4. Overview of subject property at 6555 Franklin Avenue, view north. (SWCA, 2018) 16
Figure 5. Primary (south) façade of 6555 Franklin Avenue, view north. (SWCA, 2018) 17
Figure 6. Detail of primary entry, view north. (SWCA, 2018) 17
Figure 7. East façade, view south. (SWCA, 2018) 18
Figure 8. Overview of rear (north) façade and rear yard, view south. (SWCA, 2018) 19
Figure 9. West façade, view south. (SWCA, 2018) 19
Figure 10. Overview of south and east façades of former garage,view northwest. (SWCA, 2018) 20

Figure 11. Overview of front yard, view north. (SWCA, 2018) 20
Figure 12. Overview of Franklin Avenue with subject property at left, view east from Whitley Avenue. (Google Earth, April 2018) 21
Figure 13. Overview of Franklin Avenue, view west. (Google Earth, April 2018) 21
Figure 14. Resubdivision of Blocks 10 & 11 Hollywood Ocean View Tract, subdivided in November 1902. Subject property shaded in gray. (Los Angeles County Department of Public Works) 25
Figure 15. Historical aerial image of the Resubdivision of Blocks 10 & 11 Hollywood Ocean View Tract, 1928. Tract and subject property demarcated in black. (Environmental Data Resources) 26
Figure 16. Aerial image of the Resubdivision of Blocks 10 & 11 Hollywood Ocean View Tract, 2016. Tract and subject property demarcated in black. (Environmental Data Resources) 27
Figure 17. Subject property, as depicted in the Sanborn *Fire Insurance Maps of Los Angeles*, 1950. Subject property in shaded gray. (Sanborn Fire Insurance Map Company 1950 - volume 10, sheets 1020 and 1021; volume 10a, sheets 1001 and 1001a) 34

Tables

Table 1. Building permits on file with the City of Los Angeles for 6555 Franklin Avenue, Department of Building and Safety 35
Table 2. Directory listing of residents at 6555 Franklin Avenue 36

Appendices

Appendix A. Resumes of Key Staff
Appendix B. California Department of Parks and Recreation 523 Series Forms
Appendix C. Key Building Permits

I. INTRODUCTION

Purpose and Scope: Naim Associates retained SWCA Environmental Consultants (SWCA) to prepare an Historical Resources Assessment (HRA) for the property (Assessor Parcel No. [APN] 5575-005-012) located at 6555 Franklin Avenue (subject property) in the City and County of Los Angeles, California (City). Naim Associates proposes to demolish the subject property and to construct a single multi-family dwelling. This HRA includes the following: 1) results of a cultural resource records search and literature review, 2) an intensive-level built environment survey, 3) a site history, and 4) an evaluation to determine if either property is eligible for listing in the National Register of Historic Places (NRHP), listing in the California Register of Historical Resources (CRHR), and/or designation as a Los Angeles Historic-Cultural Monument (HCM), and therefore constitutes an historical resource for the purposes of the California Environmental Quality Act (CEQA). The methodology for this HRA complies with best professional practices as well as the current requirements defined by the City of Los Angeles Office of Historic Resources.[2]

SWCA Architectural Historian Nelson White conducted the evaluation and authored this assessment. Mr. White has a master's degree in Historic Preservation. SWCA Architectural Historian Victoria Myers, who has a master's degree in History, provided quality assurance/quality control. Both meet and exceed the Secretary of the Interior's Professional Qualifications Standards (PQS) for Architectural History. SWCA Historian Devin McCutchen conducted historical research and authored both the architectural descriptions and the site histories. Resumes of key staff follow this report as Appendix A.

Property Location

The subject property is in the Hollywood section of the City and County of Los Angeles, California (Figures 1 through 3). The property consists of an approximately .107-acre rectangular parcel on the north side of Franklin Avenue between Whitley Avenue and Grace Avenue. The parcel consists of a portion of Lot 7 in the Resubdivision of Blocks 10 and 11 in the Hollywood Ocean View Tract.

II. CURRENT HISTORIC STATUS

The subject property at 6555 Franklin Avenue is not listed individually in the NRHP, CRHR, or designated as a Los Angeles HCM. The property is also not located within a designated Historic Preservation Overlay Zone (HPOZ).

The property is located just outside the geographic area covered by the *Intensive Historic Resources Survey: Hollywood Redevelopment Project Area Survey Report*, prepared by Chattel Architecture, Planning & Preservation, Inc., for the Community Redevelopment Agency (CRA) of the City of Los Angeles in February 2010.[3] The property is located on the north side of Franklin Avenue, which was outside the Hollywood Redevelopment Project Area.

The property is located within the geographic area covered by the *Historic Resources Survey Report of the Hollywood Community Plan Area (CPA)*, which was completed on behalf of the City of Los Angeles, Department of City Planning, Office of Historic Resources (OHR) for SurveyLA.[4] The Survey Report was

[2] City of Los Angeles Office of Historic Resources. July 2017. "Requirements for Phase 1 Historical Resource Assessment Reports."
[3] Chattel Architecture, Planning & Preservation, Inc., *Historic Resources Survey – Hollywood Redevelopment Project Area Survey Report* (Prepared for the Community Redevelopment Agency of the City of Los Angeles, February 2010).
[4] Historic Resources Group, *Historic Resources Survey Report: Hollywood Community Plan Area* (Prepared for SurveyLA, City of Los Angeles, Department of City Planning, Office of Historic Resources, November 2015).

prepared by Historic Resources Group (HRG) and conducted between June 2010 and August 2011. The report was revised in November 2015 with additional new findings reflecting "subsequent refinements in survey methodology as well as the development of additional historic contexts and themes relevant to Hollywood."[5] Although the subject property was age-eligible for review in the survey, it was not recorded. This may be because of the high hedge that obstructs the view of the primary façade from the public right-of-way.

The California Historical Resources Information System (CHRIS) records search indicated the property had not been previously recorded and evaluated.

[5] *Ibid*, 1.

Figure 1. Project vicinity map, 1:800,000 scale.

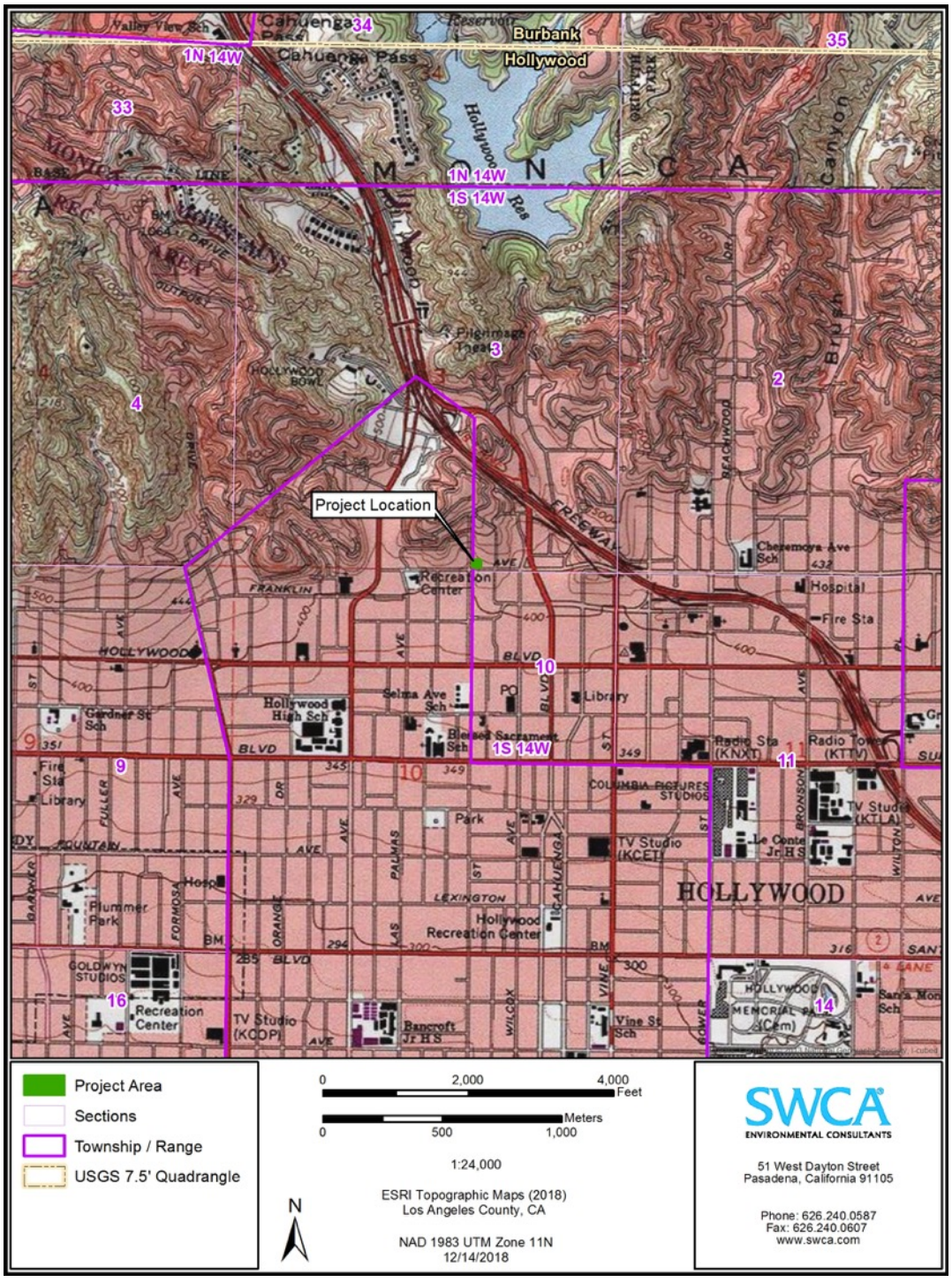

Figure 2. Project location on the USGS 7.5 minute quadrangle, Hollywood, California.

Figure 3. Project location on 2018 aerial photography with local streets, 1:4,000 scale.

III. REGULATORY SETTING

This section discusses the applicable federal, state, and local laws, ordinances, regulations, and standards informing the identification of eligible historical resources.

Federal Regulations

National Register of Historic Places (NRHP)

The NRHP was established by the National Historic Preservation Act of 1966 as "an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment" (36 Code of Federal Regulations [CFR] 60.2). The NRHP recognizes properties that are significant at the national, state, and local levels. In general, a resource must be 50 years of age to be considered for the NRHP, unless it satisfies a standard of exceptional importance. To be eligible for listing in the NRHP, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Districts, sites, buildings, structures, and objects of potential significance must also possess integrity of location, design, setting, materials, workmanship, feeling, and association. A property is eligible for the NRHP if it is significant under one or more of the following criteria:

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

In addition to meeting these criteria, a property must retain historic integrity, which is defined in National Register Bulletin 15 as the "ability of a property to convey its significance."[6] In order to assess integrity, the National Park Service recognizes seven aspects or qualities that, considered together, define historic integrity. To retain integrity, a property must possess several, if not all, of these seven qualities:

1. Location – the place where the historic property was constructed or the place where the historic event occurred;
2. Design – the combination of elements that create the form, plan, space, structure, and style of a property;
3. Setting – the physical environment of a historic property;
4. Materials – the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property;
5. Workmanship – the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory;

[6] National Park Service. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, 2002).

6. Feeling – a property's expression of the aesthetic or historic sense of a particular period of time; and

7. Association – the direct link between an important historic event or person and a historic property.

State Regulations

California Register of Historical Resources (CRHR)

Created in 1992 and implemented in 1998, the CRHR is "an authoritative guide in California to be used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change."[7] Certain properties, including those listed in or formally determined eligible for listing in the NRHP and California Historical Landmarks numbered 770 and higher, are automatically included in the CRHR. Other properties recognized under the California Points of Historical Interest program, identified as significant in historical resources surveys, or designated by local landmarks programs may be nominated for inclusion in the CRHR. A resource, either an individual property or a contributor to a historic district, may be listed in the CRHR if the State Historical Resources Commission determines that it meets one or more of the following criteria, which are modeled on NRHP criteria:

- Criterion 1: It is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;

- Criterion 2: It is associated with the lives of persons important in our past;

- Criterion 3: It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; and/or

- Criterion 4: It has yielded, or may be likely to yield, information important in history or prehistory.[8]

Resources nominated to the CRHR must retain enough of their historic character or appearance to convey the reasons for their significance. Resources whose historic integrity does not meet NRHP criteria may still be eligible for listing in the CRHR.

Local Regulations

Los Angeles Historic-Cultural Monuments (HCM)

Local landmarks in the City of Los Angeles are known as HCMs and are under the aegis of OHR. An HCM, monument, or local landmark is defined in the Cultural Heritage Ordinance as follows:

> *[A] Historic-Cultural Monument (Monument) is any site (including significant trees or other plant life located on the site), building or structure of particular historic or cultural significance to the City of Los Angeles, including historic structures or sites in which the broad cultural, economic or social history of the nation, State or community is reflected or exemplified; or which is identified with historic personages or with important events in the main currents of national, State or local history; or which embodies the distinguishing characteristics of an architectural type specimen,*

[7] Public Resources Code, Sections 21083.2 and 21084.1.
[8] Public Resources Code, Section 15024.1(c).

> *inherently valuable for a study of a period, style or method of construction; or a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.*[9]

Historic Preservation Overlay Zones (HPOZ)

As described by the City of Los Angeles OHR, "to identify and protect neighborhoods with distinct architectural and cultural resources, the City…developed an expansive program of Historic Preservation Overlay Zones.... HPOZs, commonly known as historic districts, provide for review of proposed exterior alterations and additions to historic properties within designated districts." The HPOZ Ordinance was adopted in 1979 and amended in 2004. With regard to HPOZ eligibility, City of Los Angeles Ordinance No. 175891 states that features designated as contributing shall meet one or more of the following criteria:

- adds to the Historic architectural qualities or Historic associations for which a property is significant because it was present during the period of significance, and possesses Historic integrity reflecting its character at that time; or

- owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or

- retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of an Historic place or area of Historic interest in the City.[10]

Regarding effects on federal and locally significant properties, Los Angeles Municipal Code declares the following:

> *The department shall not issue a permit to demolish, alter or remove a building or structure of historical, archaeological or architectural consequence if such building or structure has been officially designated, or has been determined by state or federal action to be eligible for designation, on the National Register of Historic Places, or has been included on the City of Los Angeles list of historic cultural monuments, without the department having first determined whether the demolition, alteration or removal may result in the loss of or serious damage to a significant historical or cultural asset. If the department determines that such loss or damage may occur, the applicant shall file an application and pay all fees for the California Environmental Quality Act Initial Study and Check List, as specified in Section 19.05 of the Los Angeles Municipal Code. If the Initial Study and Check List identifies the historical or cultural asset as significant, the permit shall not be issued without the department first finding that specific economic, social or other considerations make infeasible the preservation of the building or structure.*[11]

SurveyLA, City of Los Angeles, Office of Historic Resources (OHR)

SurveyLA is a citywide survey of Los Angeles overseen by the OHR. Conducted between 2010 and 2017, field surveys were completed in three phases by Community Plan Area, incorporating over 880,000 legal parcels and nearly 500 square miles. SurveyLA staff, volunteers, and consultant teams developed multiple-property documentation-driven historic context statements for themes and property types throughout Los Angeles. These themes include architecture, city planning, social history, ethnic heritage, politics, industry, transportation, commerce, and entertainment, among others. These contexts define associated themes,

[9] Los Angeles Municipal Code, Section 22.171.7 (Added by Ordinance No. 178,402. Effective 4/2/07).
[10] Los Angeles Municipal Code, Section 12.20.3.
[11] Los Angeles Municipal Code, Section 91.106.4.5 (Permits for Historical and Cultural Monuments).

property types, eligibility standards, character-defining features, and integrity considerations to be used when evaluating properties.

IV. RESEARCH AND FIELD METHODOLOGY

This evaluation was conducted and completed in accordance with the practices described in the Secretary of the Interior's *Standards and Guidelines for Historic Preservation*, including standards for planning, identifying, evaluating, and documenting resources. In addition, this report was prepared according to the requirements of the City of Los Angeles OHR for historical resource evaluations. Applicable national, state, and local level criteria were considered, as well as the context-driven methods and framework used by SurveyLA documentation efforts.

Cultural Resource Record Search

SWCA conducted a CHRIS records search (within a 100-foot radius of the subject property) at the South Central Coastal Information Center (SCCIC) at California State University, Fullerton on October 23, 2017. In addition to official maps and records, the following sources of information were consulted as part of the records search:

- National Register of Historic Places (NRHP)
- California Register of Historical Resources (CRHR)
- California State Historical Landmarks
- California Points of Historical Interest
- California Historic Resources Inventory (HRI)
- City of Los Angeles Historic-Cultural Monuments (HCMs)

Previously Conducted Cultural Resource Studies

The CHRIS records search (within the 100-foot radius) identified no previous cultural resource studies.

Previously Recorded Resources

The CHRIS records search (within the 100-foot radius) identified no previously recorded and evaluated resources.

Additional Research

Further property and neighborhood-specific research was performed to confirm and/or inform building construction dates of the subject property and characterize the historical development of the surrounding area. In addition to reviewing building permits on file with the City of Los Angeles Department of Building and Safety, the following digital archives and organizations were consulted in an effort to identify relevant historic photographs, newspaper articles, city directories, and maps:

- Ancestry.com

- Calisphere
- Huntington Digital Library
- Los Angeles Public Library
- Online Archive of California
- ProQuest
- Sanborn fire insurance maps
- University of California Los Angeles Library, Digital Collections
- University of Southern California Digital Library

As part of the Historical Resources Assessment, Mr. McCutchen conducted a built environment survey of the subject property on December 2, 2018. The purpose of the survey was to identify and photograph the subject property and to inform its historical significance evaluation. The field survey consisted of a visual inspection of the existing building and any associated features. The building was recorded on California Department of Parks and Recreation (DPR) 523 series forms, which are included in Appendix B of this report. Mr. McCutchen also performed a reconnaissance survey of the surrounding area, in consideration of any potential historic districts and to identify other similar property types. All field notes, photographs, and records related to the current study are on file at the SWCA Pasadena office.

V. ARCHITECTURAL DESCRIPTION

The subject property consists of a rectangular-shaped parcel, 52 feet wide by 90 feet deep, on the north side of Franklin Ave. Situated on the property is a two-story, Neoclassical-inspired residence, constructed in 1919. The residence is set back from the street, rectangular in plan, and clad in stucco to the ground level, obscuring the foundation construction. Fenestration consists of original wood casement and fixed windows with simple narrow wood surrounds slightly recessed from the façade and simple narrow sills. The dwelling is topped by a side gabled roof without eaves and with composite shingles (Figures 4-11). The architectural description begins with the primary (south) façade and continues to the east, rear (north), and west façades.

The primary (south) façade is symmetrical with regular fenestration and features a small concrete entry porch (Figures 5-6). The concrete porch is accessed from the south by three steps. The entrance is centered on the primary façade and consists of a wood door topped by a wood fixed transom window trimmed together with simple narrow wood surrounds. The entry is flanked by pilasters, each consisting of a plain shaft with a single vertical channel and a fluted capital. A stucco entablature features rosettes above each capital and a festoon above the transom window. Large wall sconces hang from each pilaster. The entry is capped by a curved broken pediment with a recessed central section on its base. On either side of the entry are large, square, sixteen-lite fixed windows topped with recessed panels featuring a central festoon. Centered above these windows on the second story are two pairs of tall eight-lite casement windows, each pair topped with a short recessed fluted panel. Metal balconettes complete these windows. Large cartouches flank both sides of the windows. Centered above the entryway on the second story are a pair of small six-lite fixed windows with wide stucco sills. These windows are framed by two pilasters, identical to those of

the first story but set slightly wider apart. These second-story pilasters extend from the entry pediment to the cornice that spans the width of the façade.

The east façade is symmetrical with irregular fenestration (Figure 7). The first-story fenestration consists of two windows with metal security bars to the left. To the right of these windows is a small brick utility patio covered by a shed roof with simple wood brackets and composite shingles. The second-story fenestration consists of two six-lite hung windows trimmed together to the left, a small fixed window at center with a wide stucco sill, and a window of unknown type at right. There is a small attic-level vent at center. The gable end features a wide simple bargeboard.

The rear (north) façade is asymmetrical with irregular fenestration (Figure 8). There is a one-story bump-out across the left third of the façade. This bump-out has a flat roof with a simple narrow cornice and crenulations on each corner. The left (east) and center (north) facets of the bump-out both feature three evenly spaced ten-lite casement windows, while the right (west) facet features a twelve-lite wood door at center flanked by two ten-lite casement windows. The bump-out door is approached by a single concrete step. Fenestration across the remainder of the façade consists, from left to right, of a second-story two-and-two horizontal lite double hung above the bump-out; a tall second-story fixed stained glass over a smaller mid-story fixed stained glass; a tall mid-level fixed stained glass over a basement-level double hung; and, at far right, a ten-lite wood door. This door is approached by two concrete steps flanked by small raised concrete sections. The door is flanked by sconces and topped by a fabric awning supported by two projecting iron bars. The area above the door shows signs of altered stucco texture, possibly in place of a former window opening. The façade is capped by a simple cornice.

The west façade is asymmetrical with irregular fenestration (Figure 9). The façade features a broad stucco chimney extending from the ground to above the roof line to the right of center. Fenestration on the first floor consists of two windows of unknown type with metal security bars on either side of the chimney. Fenestration on the second floor consists of two pairs of four-lite casement trimmed together to the left, and two taller pairs of eight-lite casements on either side of the chimney fronted by shallow metal balconettes. There is a small attic-level vent at center. The gable end features a wide simple bargeboard.

There is a detached converted garage in the northwest corner of the property (Figure 10). The garage features a gabled roof with narrow eaves and composite shingles. The primary (south) façade features double-bifold, frosted-glass-paneled wood doors at center with a wide simple wood surround. There is a metal light fixture to the right and the attachment point for an additional light at left (the light is currently missing). The cornices on the side façades partially wrap around onto the south façade forming the end points of the bargeboards. The west façade has a single sliding window slightly left of center recessed into the façade and with wide simple surrounds. The rear (north) façade is along the property line and not visible. The west façade is blind.

The parcel is enclosed on all sides by metal and wood fencing, tall hedges, and concrete retaining walls. The south boundary features a decorative metal fence with a metal entry gate and a sliding metal entry gate to the driveway, and a similar fence separates the driveway from the rear patio. Landscaping consists of mature trees and shrubs, and gravel. A single-lane concrete ribbon driveway is aligned with the property's west boundary. The front yard is steeply pitched and features nine concrete steps leading to the entryway and a short concrete path connecting the top of these steps to the driveway (Figure 11). The rear patio connects the dwelling's rear (north) façade and the converted garage's front (south) façade (Figure 8). The patio consists of rectangular concrete slabs laid in an alternating pattern and surrounded by decomposed granite. To the north of the patio and west of the converted garage is a raised wooden deck with metal railing.

The subject property is located on an urban residential block of Franklin between Whitley Avenue on the west and Grace Avenue on the east. The block features three single-family dwellings and multi-family buildings ranging from two to twelve stories (Figures 12-13).

Figure 4. Overview of subject property at 6555 Franklin Avenue, view north. (SWCA, 2018)

Figure 5. Primary (south) façade of 6555 Franklin Avenue, view north. (SWCA, 2018)

Figure 6. Detail of primary entry, view north. (SWCA, 2018)

Figure 7. East façade, view south. (SWCA, 2018)

Figure 8. Overview of rear (north) façade and rear yard, view south. (SWCA, 2018)

Figure 9. West façade, view south. (SWCA, 2018)

Figure 10. Overview of south and east façades of former garage, view northwest. (SWCA, 2018)

Figure 11. Overview of front yard, view north. (SWCA, 2018)

Figure 12. Overview of Franklin Avenue with subject property at left, view east from Whitley Avenue. (Google Earth, April 2018)

Figure 13. Overview of Franklin Avenue, view west. (Google Earth, April 2018)

VI. HISTORIC AND NEIGHBORHOOD CONTEXT

Hollywood

The following presents an historical overview of the area surrounding the subject property; this material is excerpted from the *Historic Resources Survey Report: Hollywood Community Plan Area*, completed by Historic Resources Group on behalf of OHR for SurveyLA in 2015.

> The area that would become Hollywood was originally part of two former Spanish land grants – Rancho La Brea and Rancho Los Feliz. Hollywood began as a small agricultural community in the nineteenth century. Farmers, many of whom were European immigrants, experimented in cultivating a wide variety of exotic fruits, vegetables, and flowers. The agricultural character of the community changed in the early twentieth century as large real estate tracts were developed, transforming the community into a bustling suburb of Los Angeles.
>
> In 1900, the first electric streetcar track was completed along Hollywood Boulevard (then Prospect Avenue). Other streetcar lines soon followed, including along Melrose Avenue, La Brea Avenue, Santa Monica Boulevard, Highland Avenue, Vine Street, Western Avenue, Vermont Avenue, Virgil/Hillhurst Avenues, Kenmore Avenue, Fountain Avenue, Talmadge Street, Hyperion Avenue, Los Feliz Boulevard, and Beachwood Drive.
>
> In 1903 the City of Hollywood was officially incorporated, and in 1910 it was consolidated to the City of Los Angeles. The pre-consolidated area boundary is generally defined by the southernmost portion of the Hollywood Hills to the north, Fountain Avenue to the south, Crescent Heights Boulevard to the west, and Mariposa Street to the east.
>
> There are extant examples of pre-consolidation era residential development in the Hollywood Survey Area, although these are relatively rare. These range from sprawling estates encompassing tens of acres, to large residences with substantial gardens, to more modest suburban residences. The population of Hollywood during this early period was quite diverse, from cultural immigrants, such as French painter Paul de Longpre, to American transplants, such as Midwestern banker Gordon Wattles. Due to the large number of estates in the area, there was also a substantial local working class that was employed as caretakers and service workers; in Hollywood many of these were of Japanese and Scottish origin.
>
> The most significant factor in the development of Hollywood in the twentieth century was the entertainment industry. Film production began in Hollywood in 1911, and quickly grew into a significant economic force. As the popularity of motion pictures grew, more physical facilities related to motion picture production were constructed in Hollywood. In 1919 the City established a series of industrial zones specifically designated for motion picture use. The largest and most significant of these is located in the heart of the Hollywood Survey Area. Industrial resources include intact motion picture studio plants and a wide variety of support services dating to the 1920s. Due to its key role in the motion picture industry, Hollywood later became a center for radio, television, and record production. The burgeoning entertainment industry brought about the development of thriving business districts along Hollywood Boulevard, Vine Street, and Sunset Boulevard.

From the 1910s through the boom of the 1920 s and into the 1930s, Hollywood experienced tremendous population growth. The rapidly expanding film business attracted migrants from around the United States and around the globe, resulting in a true "melting pot." For a period of time preceding World War II, the entertainment industry also became a refuge for émigrés from Eastern Europe. To accommodate the growing population of newcomers, there was a sharp increase in residential development. Concentrations of residential properties from this period are located adjacent to the major motion picture studios and include modest single-family residences along with a wide variety of multi-family housing types. The integrity of many of these properties is poor and intact neighborhoods of early twentieth-century studio-adjacent residences are now rare.

The bungalow court has particular significance in Hollywood, as large colonies of courts were built just blocks away from the studios. These were developed primarily in the 1920s, and reflect the prevalent architectural styles of the period. While many of these properties have been lost, Hollywood still contains a substantial population of bungalow courts. During the 1920s, there was also significant residential development in the Hollywood Hills, in particular in Los Feliz, Laurel Canyon, and Beachwood Canyon. Several residential developments from this period were specifically marketed to people working in the entertainment industry, with advertisements touting their proximity to the Hollywood studios.

Density in Hollywood increased substantially following World War II. In the hillsides, residences were built on previously undeveloped lots. In the flatlands, inexpensive stucco-clad apartment buildings were erected as infill in previously established residential neighborhoods. Along the major commercial corridors, earlier buildings were updated or replaced with new construction. By the 1950s, entertainment industry-related properties began to spread out throughout the greater Los Angeles area, and the major industry in Hollywood shifted to tourism. During the late 1950s the infamous Capitol Records Building was constructed on Vine Street and the Hollywood Walk of Fame was created on Hollywood Boulevard as a tribute to actors, directors, and other contributors to the entertainment industry.

Also, during this period, some of the nation's most important Modernist architects were working in Los Angeles, building sleek commercial buildings in the flatlands and highly innovative residential projects in the hillsides. The Hollywood Survey Area contains residential and commercial properties designed by a number of important Modernists, including Richard Neutra, Rudolph Schindler, Lloyd Wright, John Lautner, Craig Ellwood, Raphael Soriano, Gregory Ain, and Pierre Koenig.

In the 1960s-1970s Hollywood's population became more ethnically diverse, as new immigrant groups began settling in the area. In addition to a significant Latino population, Armenian and Thai immigrants began living and working in the East Hollywood area and opened shops and other businesses.[12] Community and residential densities continued to increase, as original single-family houses, bungalow courts, and smaller apartment buildings were replaced with larger multi-family residential complexes.

[12] Little Armenia and Thai Town neighborhoods were designated by the Los Angeles City Council in 2000 and 1999 respectively.

By the 1980s the Hollywood community was in a state of economic decline; the Community Redevelopment Agency of Los Angeles established the Hollywood Redevelopment Project Area in 1986 to encourage development in the area. Among the goals of the agency were to revitalize the historic core and preserve historically significant buildings.

By the start of the new millennium, Hollywood began to experience a resurgence that continues today. The establishment of the city's Adaptive Reuse ordinance greatly facilitated the reuse of under-utilized historic buildings into new housing.[13] New, large-scale mixed-use projects - Hollywood & Highland (including the Kodak Theater), the Renaissance Hotel, the W Hotel at Hollywood and Vine - along with the Red Line subway stations, have helped to revitalize Hollywood's streets and its economy, bringing with it an influx of new residents and tourists, higher rents, and new development pressures.

Today, the Hollywood Survey Area contains a wide range of resource types, including single- and multi-family residences, along with commercial, institutional, and industrial properties. Extant properties remain from every significant period of development in Hollywood, and together they represent an impressive range of historical themes and property types.

Resubdivision of Blocks 10 and 11 Hollywood Ocean View Tract

The subject property is legally defined as a portion of Lot 7, Block 1 in Resubdivision of Blocks 10 and 11 Hollywood Ocean View tract, a subdivision created by Los Angeles Pacific Boulevard & Development Co. in November 1902 (Figure 14).[14] The tract was bordered on the south by Franklin Avenue, on the north by Grand View Avenue, on the west by Whitley Avenue, and on the east by Cahuenga Avenue. The tract consisted of two blocks with 27 lots total. The lots were generally rectangular, most measuring 100 feet wide by 160 feet deep. Roughly a third had varying measurements. A 1928 aerial (Figure 15) illustrates the relative small-scale residential development of the tract in its early years. As illustrated in the 2016 aerial (Figure 16), today the tract is largely comprised of larger, multi-story, multi-family dwellings with only a few single-family residences remaining.

[13] The ordinance was adopted in 1999 for downtown and was expanded for use in other areas in 2003.
[14] Bravender Tract map. County of Los Angeles, Department of Public Works.

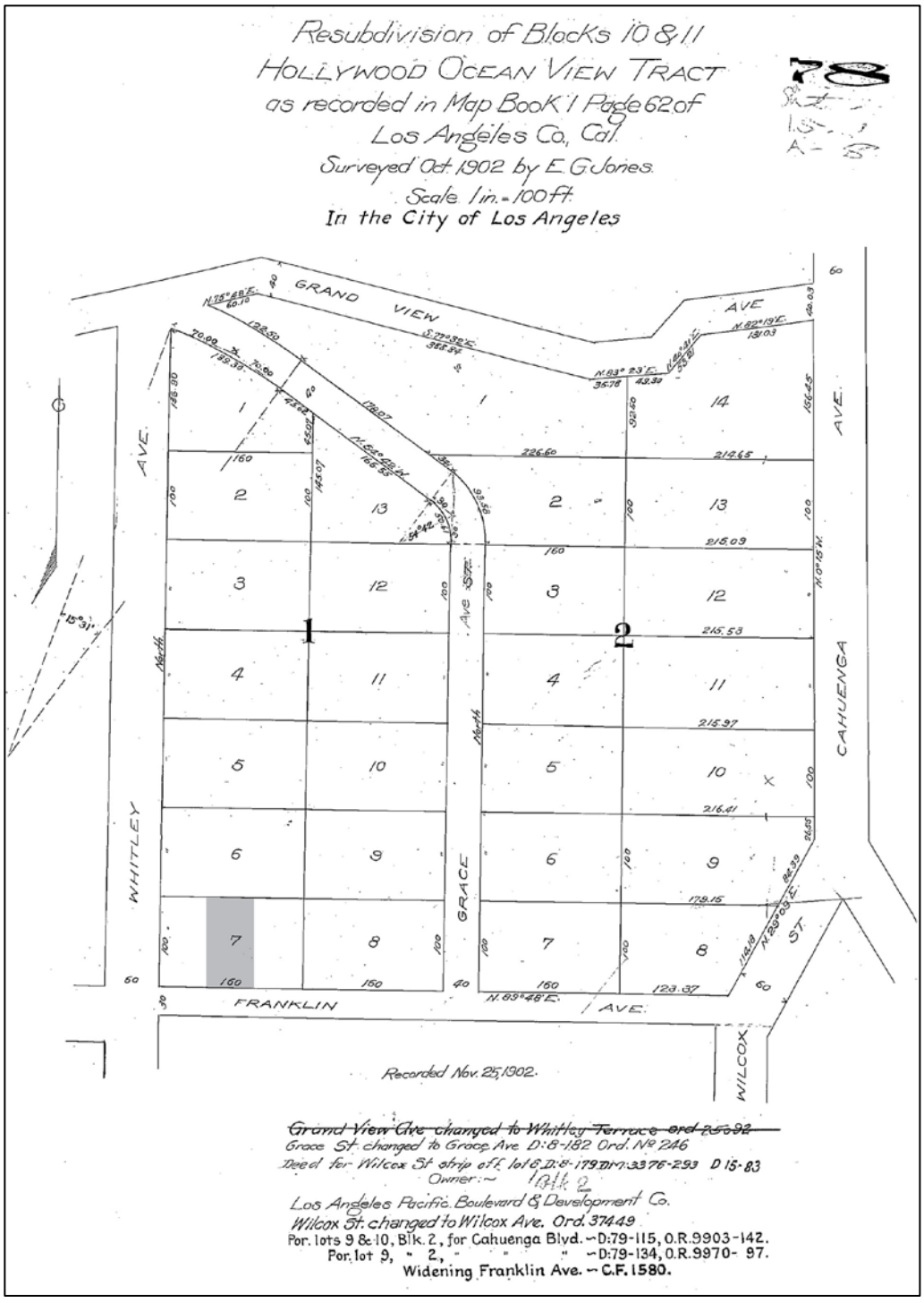

Figure 14. Resubdivision of Blocks 10 & 11 Hollywood Ocean View Tract, subdivided in November 1902. Subject property shaded in gray. (Los Angeles County Department of Public Works)

Figure 15. Historical aerial image of the Resubdivision of Blocks 10 & 11 Hollywood Ocean View Tract, 1928. Tract and subject property demarcated in black. (Environmental Data Resources)

Figure 16. Aerial image of the Resubdivision of Blocks 10 & 11 Hollywood Ocean View Tract, 2016. Tract and subject property demarcated in black. (Environmental Data Resources)

VII. ARCHITECTURAL STYLE

Neoclassical, 1885-1927

The following presents an historical overview of Neoclassical style architecture in America; this material is excerpted from *A Field Guide to American Houses* written by Virginia Savage McAlester and published in 2013.

Identifying Features

Façade dominated by full-height porch with roof supported by classical columns; columns typically have Ionic or Corinthian capitals; façade shows symmetrically balanced windows and center door.

Principal Subtypes

Five principal subtypes can be distinguished:

Full-Height Entry Porch – This common subtype has a dominant central entry porch extending the full height, but less than the full width, of the façade. It closely resembles certain Early Classical Revival and Greek Revival subtypes. As in both of these earlier styles, the entry porch may have a classical pediment and gable roof above or, as in the Greek Revival only, the porch roof may be flat. Some Neoclassical examples have curved, semi-circular entry porches with flat roofs, a variation unusual on earlier prototypes.

Full-Height Entry Porch With Lower Full-Width Porch – In this relatively uncommon subtype, a full-width, one-story porch is added to the full-height entry porch just described. This dual-level entry porch is without precedent in the earlier classical styles. Most examples were built from 1895 to 1915; few, after World War I.

Front-Gabled Roof – In this uncommon subtype, the full-façade, colonnaded porch beneath the front-facing gable gives the house the appearance of a miniature Greek temple. This form was very common in Greek Revival houses, but makes up only a small percentage of Neoclassical examples.

Full-Façade Porch – In this subtype, as in the one just described, a colonnaded porch occupies the full with and height of the façade. Here, however, the porch is not covered by a traditional pedimented gable but instead either by the principal (side-gabled or hipped) roof or by a flat shed extension from such a roof. This subtype became particularly popular in the period from about 1925 to 1950. These later examples normally have slender columns without elaborate capitals of fluted surfaces.

One-Story – One-story Neoclassical cottages, a common subtype, usually have hipped roofs with prominent central dormers. The colonnaded porch may be either full- or partial-width and may be included under the main roof or have a separate flat or shed roof.

Variants and Details

The principal areas of elaboration in Neoclassical houses are porch-support columns, cornices, doorways, and windows.

Porch-Support Columns – In Neoclassical houses before about 1920, the columns are generally more ornate than those of Early Classical Revival or Greek Revival prototypes. Corinthian or Ionic capitals, or mixtures of the two, are found in about 75 percent of Neoclassical houses but in less than 20 percent of Greek Revival examples. This change was made possible by the introduction of mass-produced capitals prefabricated of molded plaster or composition materials. Fluted column shafts are common in early houses. After about 1925, very slender, unfluted (often square) columns began to be used, primarily on houses with full-façade porches. Those usually lack capitals, and their proportions readily distinguish them from earlier Neoclassical and Greek Revival examples.

Doorways – Doors commonly have elaborate, decorative surrounds based on Greek Revival, Federal, or even Georgian precedents. Those with Georgian or Federal doorways are easily distinguished, because original examples very rarely had full-height, two-story columns (although some have had such porches added later). Greek Revival-type doorways may be more easily confused with original examples.

Cornices – Neoclassical usually have a boxed eave with a moderate overhang, frequently with dentils or medallions beneath; a wide frieze band is occasionally found beneath the cornice. These are loosely based on Federal or Greek Revival precedents.

Windows – Windows are rectangular with double-hung sashes. Examples following early precedent have six or nine panes to each sash; others have a multi-pane or single-pane upper sash and a single-pane lower sash. The presence of bay windows, paired windows, triple windows (except the Palladian type), transomed windows, or arched windows differentiate Neoclassical from Greek Revival or early Classical Revival examples.

Other Details – Many elaborations found on Early Classical Revival and Greek Revival houses also occur in Neoclassical examples. Roof-line balustrades, in particular, are much more common in Neoclassical houses than in the earlier styles. These are commonly found on top of full-height entry porches with flat roofs (without a pediment above), above full-façade porches, along the cornice line of the roof, or around the roof deck. Another type of railing, inspired by the detail found on Chinese Chippendale furniture, is also typical. A Chinese Chippendale railing consists of a repetitive geometric line pattern, generally contained in a series of rectangular frames. It is more commonly found in later examples built after ca. 1920.

Occurrence

Neoclassical was a dominant style for domestic buildings throughout the country during the first half of the 20th century. Never quite as abundant as its closely related Colonial Revival contemporary, it had two principal waves of popularity. The first, from about 1900 to 1920, emphasized hipped roofs and elaborate, correct columns. The latter phase, from about 1925 to the 1950s, emphasized side-gabled roofs and simple, slender columns. During the 1920s, the style was overshadowed by other Eclectic fashions.

Comments

This revival of interest in classical models dates from the World's Columbian Exposition, held in Chicago in 1893. The exposition's planners mandated a classical theme, and many of the best-known architects of the day designed dramatic colonnaded buildings arranged around a central court. The exposition was widely photographed, reported, and attended; soon these Neoclassical models became the latest fashion throughout the country.

> The central buildings of the exposition were of monumental scale and inspired countless public and commercial buildings in the following decades. The designs of smaller pavilions representing each state of the Union were more nearly domestic in scale and in them can be seen the precedents for most Neoclassical houses. Those of Ohio, Utah, and South Dakota, for example, all had semi-circular, full-height entry porches. Nebraska and Kentucky were represented by more traditional full-height porches with triangular pediments. The Connecticut pavilion had a full-height entry porch with a lower full width porch. All of these drew heavily on the country's previous interest in the Early Classical Revival and Greek Revival styles. The Virginia pavilion was a copy of Mount Vernon, whose full-façade porch, among the first in the country, had been added in 1777 to an earlier Georgian house. The presence of this replica at the fair, and the original's wide familiarity as the nation's premier museum house, contributed to the incorrect impression that such porches were colonial or perhaps "Southern Colonial." Thus did Georgian, Federal, Early Classical Revival, and Greek Revival traditions, which originally spanned a century and a half of the nation's history, became fused into the eclectic Neoclassical style.

VIII. BUILDER

Naldo F. Stokes, 1866-1929

Naldo F. Stokes (c. 1866-1929) was born in Pennsylvania.[15] He lived in Los Angeles from 1904 until his death in 1929.[16] He was married to Minnie Stokes (c. 1875-1954) of Ireland who moved from Chicago to California in 1897, and with whom he had one son, Francis W. Stokes (b. 1914).[17] The 1910 and 1920 U.S. Federal Censuses recorded him as a contractor.[18] Contemporary newspaper reports suggested that as early as the 1900s the Stokes were frequently engaged in real estate transactions throughout Los Angeles, often with Mrs. Stokes as the owner.[19] Other news articles reported that Mr. Stokes built several residences in Los Angeles throughout the 1900s and 1910s.[20] Some of his residences were collaborations with the noted architect, Frank M. Tyler.[21]

While Mr. Stokes is known to have developed many residences, as of this report, only thirteen of Mr. Stokes' residences have been recorded in the Los Angeles Historic Resources Inventory, "Historic Places LA."[22] Six of these residences were recorded as District Contributors to the Adams-Normandie HPOZ (adopted 2000), which features groupings of Shingle and Craftsman-style residences and represents the transition from Victorian-era styles of the late 1800s to the Arts and Crafts aesthetics of the early 1900s.[23] Six additional residences were recorded as District Contributors to the Windsor Square HPOZ (adopted

[15] Ancestry.com
[16] Ancestry.com
[17] "Obituary: Mrs. Minnie Stokes," *Los Angeles Times* (Los Angeles, CA) October 22, 1954: 30; Ancestry.com.
[18] 1910 and 1920 U.S. Federal Census, Ancestry.com
[19] "Real Estate Transactions," *Los Angeles Herald* (Los Angeles, CA) July 15, 1905: 10; "Hill Street Property is Sold for $57,000," *Los Angeles Herald* (Los Angeles, CA) March 22, 1908: 26.
[20] "Building the City Beautiful," *Los Angeles Times* (Los Angeles, CA) February 18, 1906: V24; "Fine Dwellings Change Hands," *Los Angeles Times* (Los Angeles, CA) February 27, 1916: V1.
[21] Los Angeles Cultural Heritage Commission, "Stokes' Angelus Vista Tract Residence Findings" (July 5, 2018).
[22] "Historic Places LA: Los Angles Historic Resources Inventory" City of Los Angeles, Department of City Planning, Office of Historic Resources, SurveyLA, accessed January 8, 2019, http://historicplacesla.org/. See following entries: 106 N. Arden Blvd., 106 N. Lucerne Blvd., 108 S. Beachwood Dr., 176 S. Beachwood Dr., 212 N. Beachwood Dr., 315 S. Lucerne Blvd., 1650 S. Oxford Ave., 2642 S. Normandie Ave., 2646 S. Normandie Ave., 2652 S. Normandie Ave., 2744 S. Raymond Ave., 2750 S. Raymond Ave., 2756 S. Raymond Ave.
[23] "Adams-Normandie," City of Los Angeles, Department of City Planning, Office of Historic Resources, accessed January 8, 2019, https://preservation.lacity.org/hpoz/la/adams-normandie.

2004), which was planned by the Windsor Square Investment Company to be the most exclusive neighborhood in Southern California and the largest upper-class subdivision ever marketed in Los Angeles and which features a variety of architectural styles across various periods of development.[24] The remaining residence was recorded as an Altered Contributor to the Harvard Heights HPOZ (adopted 2000), which features many two-story Craftsman-style residences built in 1900s, including the works of Greene and Greene, the Heineman brothers, and Frank Tyler.[25]

Two other residences by Stokes warrant individual discussion. The high style Neoclassical residence at 1905 Grace Avenue (on the same block as the subject property) was designated HCM no. 1095 in September 2015 for embodying the distinguishing characteristics of an architectural type and as a notable work of a master. In 2018 Stokes' Craftsman style residence located at 1848 S. Gramercy Place was recommended by the Los Angeles Cultural Heritage Commission to be ineligible for HCM designation. Among the reasons adopted in the July 5, 2018 findings of the Commission's was that "[Mr. Stokes] is not recognized as a master builder or architect. The majority of Stokes' body of work consists of speculative ventures for himself and his wife."[26]

Research has revealed that some documents refer to Mr. Stokes with the first name, "Waldo"; however, this report simplifies this inconsistency by preferring his apparently more widely used name, "Naldo."

IX. SITE HISTORY

As recorded by the Los Angeles County Assessor, William Forde acquired the middle third of Lot 7 in the Resubdivision of Blocks 10 and 11 Hollywood Ocean View Tract in 1915.

Research to date has revealed no biographical information on Mr. Forde. Multiple newspaper articles from the 1910s and 1930s referred to a Rev. William Forde who served Catholic churches in Los Angeles, including in Hollywood; however, research has not confirmed that this person was connected to the subject property.[27]

On September 17, 1919, the City of Los Angeles issued permits no. 7900 and 7901 to Minnie Stokes.[28] The first permit was issued to construct a two-story, six-room dwelling. The dwelling was to measure 34 feet by 30 feet, with a maximum height of 30 feet. It was to have a concrete foundation, brick chimney, and a shingle roof. Total cost was estimated to be $1,800. The second permit was issued to construct a one-story garage to measure 12 feet by 18 feet, with a maximum height of 14 feet. It too was to have a concrete foundation and shingle roof. The cost was to be $150. While neither permit listed an architect, both listed N. F. Stokes as the builder.

The 1920 U.S. Federal Census did not record any occupants at 6555 Franklin Avenue.

[24] "Windsor Square," City of Los Angeles, Department of City Planning, Office of Historic Resources, accessed January 8, 2019, https://preservation.lacity.org/hpoz/la/windsor-square.
[25] "Harvard Heights," City of Los Angeles, Department of City Planning, Office of Historic Resources, accessed January 8, 2019, https://preservation.lacity.org/hpoz/la/harvard-heights.
[26] "Stokes' Angelus Vista Tract Residence Findings." City of Los Angeles, Cultural Heritage Commission, access January 8, 2019, http://clkrep.lacity.org/onlinedocs/2018/18-0330_misc_09-17-2018.pdf.
[27] "St. Vincent De Paul," *Los Angeles Times* (Los Angeles, CA) February 26, 1912: 12; "Wedding Announcement," *Los Angeles Times* (Los Angeles, CA) August 1, 1913: 24; "Kavanagh-Koening Wedding," *Los Angeles Times* (Los Angeles, CA) December 12, 1917: 15; "Irish Groups to Celebrate," *Los Angeles Times* (Los Angeles, CA) March 28, 1932: 21.
[28] LABDS, Building Permit Nos. 7900 and 7901, September 17, 1919.

In 1921 Mr. Forde sold the property to Fred C. Schmidt.

Fred C. Schmidt (1865-1943) was born in Monroe, Michigan in 1865.[29] In 1893 he married Augusta H. Schmidt (née Bierner, 1867-1953). Mrs. Schmidt immigrated to the United States from Germany in 1871.[30] The 1900 and 1910 U.S. Federal Censuses recorded the couple in Lucas, Ohio.[31] The 1920 U.S. Federal Census recorded Mr. Schmidt in Los Angeles, but not Mrs. Schmidt.[32] The 1930 and 1940 U.S. Federal Censuses recorded both in Los Angeles.[33] Mr. Schmidt worked in the interior decorating trades and was recorded in the 1900 U.S. Federal Census as a picture frame merchant, and in the 1910 and 1920 U.S. Federal Censuses as a wallpaper store merchant.[34] The Schmidts do not appear to have had any children. Contemporary directory listings suggest that Mr. and Mrs. Schmidt did reside at 6555 Franklin Avenue.

In 1943 Mrs. Schmidt became co-owner of the property, the same year as Mr. Schmidt's death.[35] The following year, Mrs. Schmidt became the property's sole owner.

Ms. Schmidt died in 1953 and ownership of the property transferred to Joseph A. Chesnutt.

Contemporary newspapers referred to a Joseph A. Chesnutt who served as pastor of the First Southern Baptist Church of Hollywood; however, research to date has not confirmed that this is the Mr. Chesnutt associated with the subject property.[36]

In 1954 Mr. Chesnutt sold the property to Chester Kennard.

Research to date has revealed no biographical information about Mr. Kennard. A 1975 *Los Angeles Times* theater review mentioned that a Chester Kennard performed in a traveling production of "The Fantasticks" in several Los Angeles parks, libraries, and recreation centers; however, research has not confirmed that this person was connected to the subject property.[37]

An obituary from 1958 indicated that John W. Wolters (c. 1872-1958), a retired investment broker, resided at 6555 Franklin.

In 1964 Hal W. Moss became co-owner of the property along with Mr. Kennard.

Research to date has revealed no biographical information about Mr. Moss.

In 1989 Christian Lombard became co-owner of the property along with Mr. Kennard, with no mention of Mr. Moss.

In 1989 Mr. Lombard became the property's sole owner.

In 1997 Mr. Lombard sold the property to Elizabeth Mellor.

[29] Ancestry.com
[30] Ancestry.com
[31] 1900 and 1910 U.S. Federal Census, Ancestry.com
[32] 1920 U.S. Federal Census, Ancestry.com
[33] 1930 and 1940 U.S. Federal Census, Ancestry.com; Ancestry.com
[34] 1900, 1910, and 1920 U.S. Federal Census, Ancestry.com
[35] "Obituary: Schmidt," *Los Angeles Times* (Los Angeles, CA) September 8, 1943, 35.
[36] "First Southern Baptist Church of Hollywood," *Los Angeles Times* (Los Angeles, CA) December 27, 1947: 14; "Southern Baptist," *Los Angeles Times* (Los Angeles, CA) April 26, 1952: 14.
[37] "Stage Beat: 'Con for John' at Theater Rapport," *Los Angeles Times* (Los Angeles, CA) September 12, 1975: 80.

In 2005 Ms. Mellor sold the property to Frank Medrano.

On July 25, 2006, Frank X. Medrano received permit no. 06016-90000-14432 for seismic upgrading.[38] The work was to include adding sill plate anchor bolts, adding cripple wall plywood, and replacing the foundation per L.A. City Standard Plan No. 1. Total cost was to be $12,000. While no architect was listed, Julian Construction was listed as the contractor.

The subject property remains largely unaltered since its construction 1919. The only known alterations to the dwelling are the possible addition/enclosure to the rear façade (date unknown) and the stucco infill or repair on the rear façade (date unknown). These alterations do not impact the largely original appearance of the primary (south) façade, which retains original cladding, architectural details, doors, and windows. The 1950 Sanborn *Fire Insurance Map of Los Angeles* (the earliest available to record the property) provides a visual record of the property (Figure 17). The subsequent eight Sanborns (1955, 1960, 1961, 1962, 1966, 1968, 1969, and 1970) recorded no changes to the property. Details on construction and alterations are provided in Table 1, which lists all available building permits. Directory results are provided in Table 2. Significant building permits are provided in Appendix C.

[38] LADBS, Building Permit No. 06016-90000-14432, July 25, 2006.

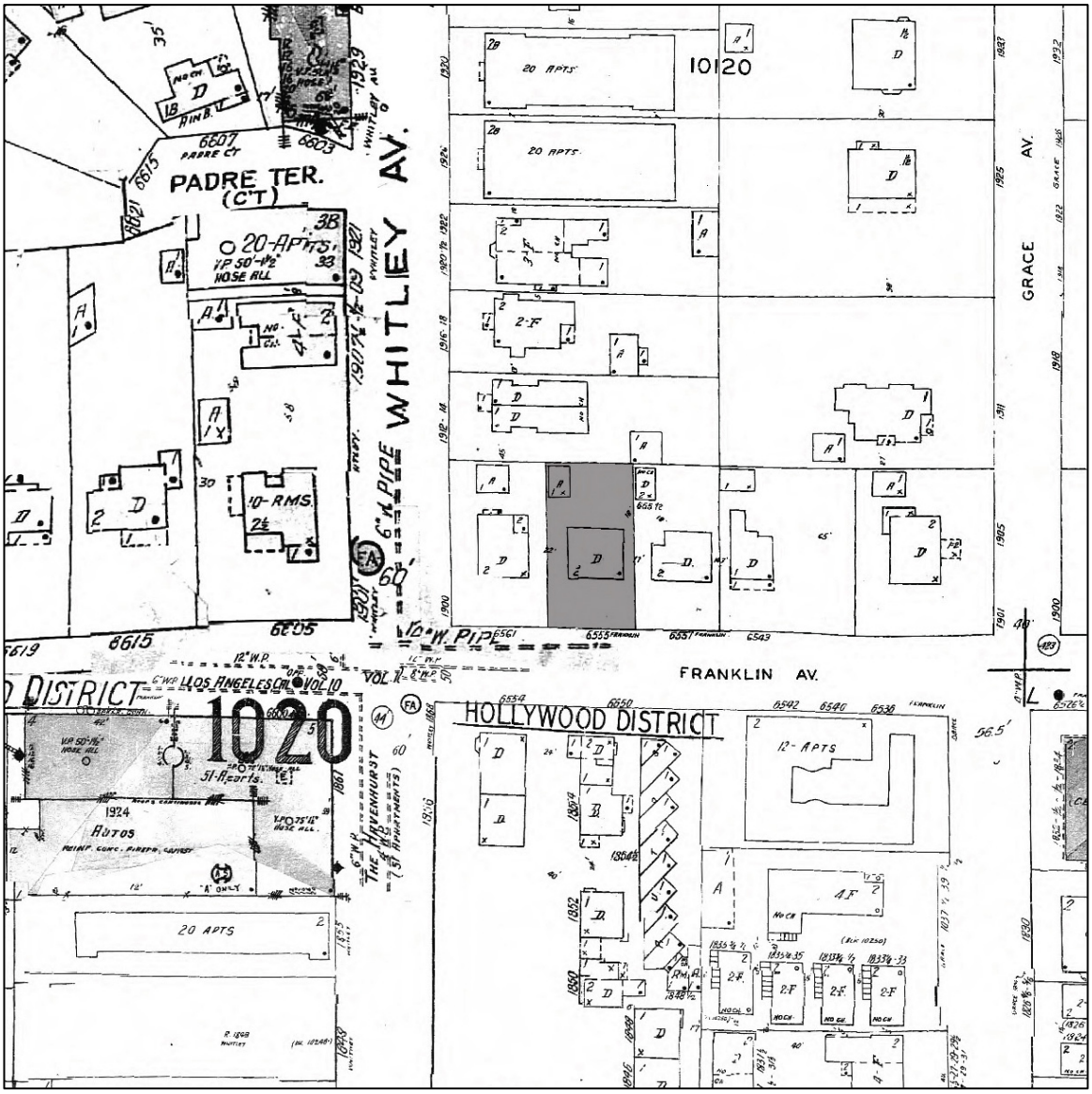

Figure 17. Subject property, as depicted in the Sanborn *Fire Insurance Maps of Los Angeles*, 1950. Subject property in shaded gray. (Sanborn Fire Insurance Map Company 1950 - volume 10, sheets 1020 and 1021; volume 10a, sheets 1001 and 1001a)

Table 1. Building permits on file with the City of Los Angeles for 6555 Franklin Avenue, Department of Building and Safety

Date	Permit Number	Owner	Architect	Contractor	Cost	Description
September 17, 1919	7900	Minnie Stokes	N/A	N. F. Stokes	$1,800	**Construction:** Two-story, six-room dwelling. 34 x 30 ft., max height of 30 ft. Concrete foundation. Brick chimney. Shingle roof.
September 17, 1919	7901	Minnie Stokes	N/A	N. F. Stokes	$150	**Construction:** One-story garage. 12 x 18 ft., max height of 14 ft. Concrete foundation. Shingle roof.
July 25, 2006	06016-90000-14432	Frank X. Medrano	N/A	Julian De La Torre / Julian Construction	$12,000	**Alteration:** Add sill plate anchor bolts, add cripple wall plywood, and replace foundation per L.A. City Standard Plan #1.

Table 2. Directory listing of residents at 6555 Franklin Avenue

Year	Resident(s)	Occupation	Source
1924	Schmidt, Fred C.		Los Angeles Directory Co.
1929	Schmidt, Fred C. & Augusta		Los Angeles Directory Co.
1933	Schmidt, Fred C. & Augusta		Los Angeles Directory Co.
1937	Schmidt, Fred C. & Augusta		Los Angeles Directory Co.
1942	Schmidt, Fred C. & Augusta H.		Los Angeles Directory Co.
1942	Sawdy, Louis E.	Housekeeper	Los Angeles Directory Co.
1951	Schmidt, Fred C.		Pacific Telephone & Telegraph Co.
1981	Moss, Harold W.		Pacific Telephone
1986	Lombard, Alex Christian		Pacific Bell
1986	Moss, Harold W.		Pacific Bell
1986	Skenazi, Jose		Pacific Bell
1986	Renata, Jolanda		Pacific Bell
1990	Kennard Chester		Haines & Company
2000	McChesney, Joseph M.		Haines & Company
2000	Mellor, Elizabeth		Haines & Company
2000	Shortess, Edwin S.		Haines & Company
2006	Medrano, Frank		Haines Company, Inc.
2014	Frank Associates Intl., LLC		EDR Digital Archive

X. EVALUATION

SurveyLA

This evaluation utilized the methodology and framework employed by the City of Los Angeles OHR for its citywide historical resources survey, SurveyLA. In addition to a consideration of all applicable criteria, two relevant Context/Theme/Property Type framework and their associated eligibility standards and integrity thresholds were identified and applied to this evaluation.

Context: Architecture and Engineering, 1850-1980; Sub-Context: N/A; Theme: Late 19th and Early 20th Century Architecture, 1865-1950; Sub-Theme: Neoclassical, 1885-1927; Property Type: Residential; Property Sub-Type: Single-Family Residential.

Under this context a property meeting the eligibility standards and retaining integrity is eligible under Criteria A/1/1 and C/3/3 in the areas of significance of Settlement and Architecture.

Period of Significance: 1885-1927

Period of Significance Justification: Unavailable

Eligibility Standards: Exemplifies the tenets of late Victorian era and the Neoclassical style. Exhibits quality of design through distinctive features. Was constructed during the period of significance.

Character-Defining/Associative Features: Formal arrangement of architectural elements. May range from two to fourteen stories in height. Monumental in scale, often with pedimented porticos. Parapets incorporating balustrades. Represents an early example of the style in the community in which it is located. Retains essential character-defining features from the period of significance. Smooth stone or masonry exteriors; stucco and clapboard in residential buildings. Windows and doors typically linteled.

Integrity Considerations: Association is not a required aspect of integrity for determining historical or architectural significance as the use may have changed. Buildings may have been moved for preservation purposes; however, they will not qualify under Criteria A/1/1 in the area of settlement. Location is not a required aspect of integrity in determining significance under Criteria C/3/3 in the area of architecture. Should retain integrity of Design, Workmanship, Feeling, Setting, and Materials. Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted. While the broader setting has most likely changed, the immediate setting of the property should remain intact.

Evaluation:

The subject property (6555 Franklin Avenue) is not eligible for listing in the NRHP, CRHR, or for designation as a Los Angeles HCM under Criteria C/3/3. The subject property was constructed in 1919, within the 1885-1927 period of significance for Neoclassical dwellings. The residence reflects the popularity of the Neoclassical architectural style. In this regard, the subject property retains/exhibits some character-defining features of the Neoclassical style, including formal arrangement of architectural elements and stucco; although the dwelling features a pedimented entryway, it lacks the typical portico. Although the dwelling does reflect characteristics of a type, period, region, and method of construction, it does not rise to the level of exhibiting distinguishing characteristics above the many other intact Neoclassical houses within Los Angeles. Therefore, the subject property is not eligible under Criteria C/3/3 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

NRHP, CRHR, and HCM Eligibility

Criteria A/1/1: The property does not have a strong association with events or patterns that have made a significant contribution to the broad patterns of national, state, or local history. The subject property was built after Los Angeles annexed Hollywood. Thus, it was built after the early development of Hollywood. As such, the property, the immediate surroundings, and the community were not part of Los Angeles's autonomous early development. While many similar properties were constructed during the 1920s, the subject property is not individually able to convey this period or pattern. Research has not uncovered any historically significant discrete events that have taken place at the property. Therefore, the subject property is not individually eligible under Criteria A/1/1 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria B/2/2: Research to date did not reveal the property to have an association with the lives of significant persons in our past. The owners associated with the property during the historic period (prior to 1968) do not appear to have made any significant contribution to national, state, or local history. Therefore, the subject property is not individually eligible under Criteria B/2/2 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria C/3/3: As previously discussed, the subject property is a modest example of the Neoclassical style and property type. The subject property was constructed in 1919 and reflects the popularity of Neoclassical architecture. Although the property retains character-defining features of this style and type, it does not rise to the level of exhibiting distinguishing characteristics above the many other intact Neoclassical houses within Hollywood. The property was not identified by SurveyLA as eligible for designation under national, state, or local criteria. The property does not embody the distinctive characteristics of a style, type, period, or method of construction; or represent a notable work of a master designer, builder, or architect whose individual work influenced the broader patterns of development. Naldo F. Stokes' 13 residences recorded on HistoricPlacesLA are all contributors to designated HPOZs. While one residence of his was designated an HCM in 2015 (1905 Grace Avenue), it is higher style example of Neoclassical architecture. More recently Stokes has been thought to have not been a master builder and that his residences did not influence the broader patterns of development. Therefore, the subject property is not individually eligible under Criteria C/3/3 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria D/4: The property has not yielded, nor does it appear to possess potential to yield, information important in history or prehistory. Therefore, the subject property is not individually eligible under Criteria D/4 for listing in the NRHP or the CRHR.

Additionally, the subject property does not appear to be a contributor to a potential historic district. In 2015 the residence at 1905 Grace Avenue was designated an HCM. However, previously SurveyLA recorded neither individual properties nor identified an historic district on the 6500 block of Franklin Avenue. Before SurveyLA, the *Historic Resources Survey: Hollywood Redevelopment Project Area* surveyed the southern half of the block. This survey identified only one property on the block, 6536 Franklin Avenue, and assigned it a status code of 3CD, meaning it appeared eligible for listing in the CRHR as a contributor to a CRHR eligible district through a survey evaluation. Furthermore, much of the original single-family residences within Block 1 in the Resubdivision of Blocks 10 and 11 of the Hollywood Ocean View tract have been replaced by larger multi-family apartment buildings, parking lots, and a commercial high-rise building, with only seven other extant pre-1920 dwellings located between lots 4 and 5. Because the subject property is not individually eligible, previous findings determined only one property on the block to be eligible, and there are so few extant pre-1920 dwellings in the tract as a whole, the 6500 block of Franklin Avenue is unlikely to be a district.

XI. CONCLUSION

Based on the preceding investigation and analysis, 6555 Franklin Avenue is not eligible for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM. Research did not reveal it to have an association with significant events or persons. It does not embody distinctive characteristics of Neoclassical architecture, nor is it likely to yield important information in history or prehistory.

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"Wedding Announcement." August 1, 1913.
"Fine Dwellings Change Hands." February 27, 1916.
"Kavanagh-Koening Wedding." December 12, 1917.
"Irish Groups to Celebrate." March 28, 1932.
"Obituary: Schmidt." September 8, 1943.
"First Southern Baptist Church of Hollywood." December 27, 1947.
"Southern Baptist." April 26, 1952.
"Obituary: Mrs. Minnie Stokes." October 22, 1954.

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US Federal Census 1870-1940
U.S., Find A Grave Index, 1600s-Current
Los Angeles County Register of Voters, various years

Appendix A.

Resumes of Key Staff

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NELSON WHITE, M.S.H.P., PROJECT MANAGER | ARCHITECTURAL HISTORIAN

Mr. White is a federally qualified professional (36 CFR 61) in the fields of architectural history and historic preservation, with eight years of experience. He is knowledgeable in the history and development of American cities and suburbs. His experience includes dozens of Historical Resource Assessments, impacts assessments, property histories, Historic Resource Surveys, Cultural Resource Studies, and Caltrans compliance reports throughout California. These projects have utilized local, state, and federal designation criteria to evaluate properties for eligibility as a historic resource for local consideration, for the purposes of CEQA, and as a historic property under Section 106 of the National Historic Preservation Act.

YEARS OF EXPERIENCE

9

EXPERTISE

Architectural History

Historic Preservation

History

EDUCATION

M.S., Historic Preservation; School of the Art Institute Chicago, Illinois; 2006

B.A., Architectural History and Urban Design; Depaul University, Chicago, Illinois; 1999

Postgraduate Certificate Program: Public Interest Design; Archeworks; Chicago, Illinois; 2000

REGISTRATIONS / CERTIFICATIONS

Meets and exceeds requirements in the Secretary of the Interior's Professional Qualifications Standards in History, Architectural History, and Historic Preservation

AWARDS / HONORS

Honorable Mention, Charles E. Peterson Prize, HABS (2005)

MEMBERSHIPS

Steering Committee 2011 and 2017, California Preservation Conference

SELECTED PROJECT EXPERIENCE (* DENOTES PROJECT EXPERIENCE PRIOR TO SWCA)

Historical Resource and Archeological Assessment for the former Fire Station 53; Los Angeles, California; LADPW BOE. In anticipation of selling the property, SWCA was retained to conduct a Historical Resource and Archeological Assessment in order to determine whether significant cultural resources occur in the subject property, and to make recommendations for avoiding adverse effects to those resources. ***Role:*** *Architectural Historian. Conducted intensive-level field survey, archival research, authored the architectural description, site history, and the evaluation. Supervised the authorship of historical context and preparation of California Department of Parks and Recreation 523 series resource form (DPR).*

Main Street Lighting Improvement Unit 1; Los Angeles, California; LADPW BOE. SWCA is providing cultural resources services to City of Los Angeles Department of Public Works, Bureau of Engineering, for a streetlight improvement project receiving Caltrans local assistance funds. Services include preparation of cultural resource documents in compliance with Caltrans guidelines, including Archaeological Survey Report, Historical Resources Evaluation Report, and Historic Property Survey Report. ***Role:*** *Architectural Historian.*

Recordation of San Pedro Boat Works Historic District; Los Angeles, California; Port of Los Angeles. SWCA updated the existing 2008 DPR form, which recorded the site as a building. To better reflect the entire site, SWCA recorded the property as a historic district composed of six primary contributors, six secondary contributors, and three non-contributors. SWCA found the property to be eligible for the California Register of Historical Resources under Criterion 1. ***Role:*** *Architectural Historian. Conducted intensive-level field survey, archival research, and evaluation. Prepared California Department of Parks and Recreation 523 series resource form (DPR).*

638 New High Street and 675 North Spring Street Historical Resources Assessments (HRA) and Project Impact Analyses; Los Angeles, California; Redcar CT4 Owner LLC. Redcar CT4 commissioned SWCA to prepare two separate Historical Resource Surveys, with Impacts Analysis, to identify and evaluate any historic resources and to analyze effects of project implementation including demolition and construction of the proposed project. ***Role:*** *Project Manager/Architectural Historian. Conducted intensive-level field survey, and archival research. Authored the HRA. Prepared California Department of Parks and Recreation 523 series resource form (DPR).*

643 and 649 North Spring Street Project Impacts Analyses; Los Angeles, California; Redcar CT4 Owner LLC. As addenda to HRAs previously prepared by SWCA, Redcar CT4 hired SWCA to prepare analyses of the effects of project implementation including demolition and construction of the proposed project. ***Role:*** *Project Manager/Architectural Historian. Authored the Impacts Analyses addenda to existing HRAs*

Historical Resource and Archeological Assessment for the Algin Sutton Pool Replacement and Bathhouse Renovation Project; Los Angeles, California; Lehrer Architects LA. Lehrer Architects LA commissioned SWCA to prepare a Historical Resources and Archeological Assessment, to identify and evaluate any historic resources and to analyze effects of project implementation including demolition and construction of the proposed project. ***Role:*** *Architectural Historian. Conducted intensive-level field survey and archival research. Authored the architectural description, site history, and the evaluation. Supervised the authorship of historical context and preparation of California Department of Parks and Recreation 523 series resource form (DPR).*

Historical Resource and Archeological Assessment for the Van Ness Recreation Center and Bathhouse Project; Los Angeles, California; Lehrer Architects LA. Lehrer Architects LA commissioned SWCA to prepare a Historical Resources and Archeological Assessment, to identify and evaluate any historic resources and to analyze effects of project implementation including demolition and construction of the proposed project. ***Role:*** *Architectural Historian. Conducted intensive-level field survey and archival research. Authored the architectural description, site history, and the evaluation. Supervised the authorship of historical context and preparation of California Department of Parks and Recreation 523 series resource form (DPR).*

Cultural Resources Study for Konocti County Water District Raw Water Intake and Pump Station Replacement Project; Konocti County, California; McGinnis and Associates. McGinnis and Associates LLC retained SWCA to provide environmental support services, including cultural resources studies in support of the Konocti County Water District Water Treatment Plant Project located in the city of Clearlake in Lake County, California. This consisted of a cultural resources records search and literature review, Native American coordination, a cultural resources survey, and preparation of a cultural resources technical report. ***Role:*** *Architectural Historian. Researched and assessed significance of water treatment plant group resource. Prepared California Department of Parks and Recreation 523 series resource form (DPR).*

Monterey Airport Historic Resources Survey Report, 2016 Update; Monterey, California; Coffman Associates, Inc. In support of CEQA environmental review, SWCA prepared an update to its previous historic resources survey and evaluation for the Monterey Regional Airport. Mr. White surveyed and evaluated five additional buildings to reach the 45-year threshold since the original survey. Efforts included archival research, site investigations, survey, and preparation of a historical resources technical report summarizing the results. ***Role:*** *Architectural Historian. Conducted intensive-level field survey and archival research. Authored the 2016 Update. Prepared California Department of Parks and Recreation 523 series resource form (DPR).*

Cultural Resources Constraints Analyses for the Marina Airport Master Plan Update; Marina, California; Coffman Associates. SWCA was retained by Coffman Associates, to provide environmental consulting services consisting of a cultural resources constraints study in support of the Marina Airport Master Plan Update. The study was prepared for a programmatic-level view of future activities at the Marina Airport under the updated Master Plan. It included study includes a cultural resources records search, initial Native American coordination, and the preparation of this report documenting the results of the research and providing management recommendations. ***Role:*** *Architectural Historian. Authored discussion of the built environment by identifying nine potential historical resources, within the area of potential affect, which may require further evaluation and recordation.*

Preliminary Historical Resources Assessment (HRA) of 475 20th Street; Santa Monica, California; D'Lynda Kaplan. For the purposes of evaluating the impact of a planned statutory demolition, SWCA documented the significance of a 1926 Spanish Colonial Revival-style residence under local and state criteria. ***Role:*** *Project Manager/Architectural Historian. Conducted intensive-level field survey, archival research, and evaluation. Authored HRA.*

Preliminary Historical Resources Assessment (HRA) of 541 Norwich Drive; West Hollywood, California; Brandon Sassounian. For the purposes of evaluating the impact of a planned demolition, SWCA documented the significance of a 1923 Spanish Colonial Revival-style residence under local, state, and federal criteria. ***Role:*** *Project Manager/Architectural Historian. Conducted intensive-level field survey, archival research, and evaluation. Authored HRA. Prepared California Department of Parks and Recreation 523 series resource form (DPR).*

Historical Resources Assessment (HRA) of 817 Orange Grove Place; South Pasadena, California; Patty Chan.** For the purposes of evaluating the impact of a planned demolition, Mr. White documented the significance of a property containing a 1922 bungalow and two later buildings, to determine if any were potential historic resources under local criteria. ***Role: *Project Manager/Architectural Historian. Conducted intensive-level field survey, archival research and evaluation. Authored HRA*

Appendix B.

State of California Department of Parks and Recreation 523 Series Forms

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State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 6Z

Other Listings
Review Code | Reviewer | Date

Page 1 **of** 7 *__Resource Name or #:__ 6555 Franklin Avenue

P1. Other Identifier: N/A

***P2. Location:** ☐ **Not for Publication** ■ **Unrestricted** ***a. County:** Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** Hollywood, CA **Date:** 1966 (PR 1981) **T** 1S ; **R** 14W **Sec** Unsectioned

c. Address: 6555 Franklin Avenue City: Los Angeles Zip: 90029

d. UTM: Zone: 11S; 377046 mE/ 3774646 mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
APN: 5575-005-012

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

See continuation sheet.

***P3b. Resource Attributes:** (List attributes and codes) HP2. Single-family property.

***P4. Resources Present:** ■ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

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

P5b. Description of Photo: (View, date, accession #)
Primary (south) façade, view north, December 2, 2018, #2482.

***P6. Date Constructed/Age and Sources:** ■ Historic ☐ Prehistoric ☐ Both
1919. Source: City of Los Angeles, Department of Building and Safety. Building Permit No. 7900 and 7901.

***P7. Owner and Address:**
Frank X. Medrano
Unknown

***P8. Recorded by:** (Name, affiliation, and address)
Nelson White
SWCA Environmental Consultants
150 S. Arroyo Parkway, Second Floor
Pasadena, CA 91105

***P9. Date Recorded:** January 5, 2019

***P10. Survey Type:** (Describe) Intensive

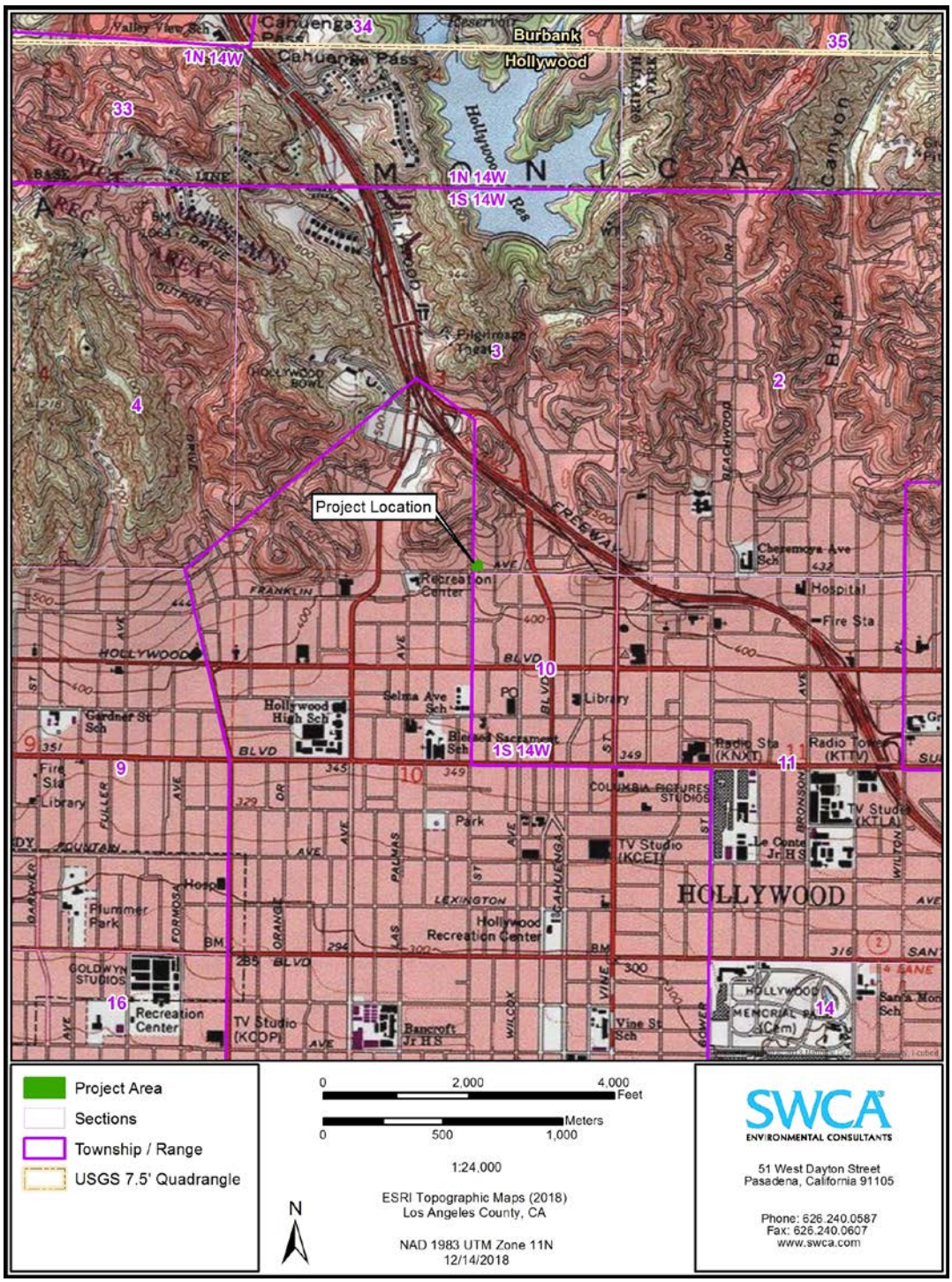
***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") *Historical Resources Assessment for 6555 and 6561 Franklin Avenue, City and County of Los Angeles, California,* (SWCA Environmental Consultants 2019).

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

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION	Primary # HRI#
LOCATION MAP	Trinomial

Page 2 **of** 7 ***Resource Name or #:** 6555 Franklin Avenue

***Map Name:** Hollywood, CA ***Scale:** 1:24,000 ***Date of Map:** 1966 (PR 1981)



BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 6Z

***Resource Name or #** (Assigned by recorder) 6555 Franklin Avenue

B1. Historic Name: None

B2. Common Name: 6561 Franklin Avenue

B3. Original Use: Single-family Dwelling B4. Present Use: Single-family Dwelling

***B5. Architectural Style:** Neoclassical

***B6. Construction History:** (Construction date, alterations, and date of alterations) Built in 1919. The only known alterations to the dwelling are the possible addition/enclosure to the rear façade (date unknown) and the stucco infill or repair on the rear façade (date unknown).

***B7. Moved?** ■ **No** ☐ **Yes** ☐ **Unknown** **Date:** **Original Location:**

***B8. Related Features:** N/A

B9a. Architect: Unknown b. Builder: Naldo F. Stokes

***B10. Significance: Theme:** N/A **Area:** N/A

Period of Significance: N/A **Property Type:** N/A **Applicable Criteria:** N/A

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

See continuationation sheet.

B11. Additional Resource Attributes: (List attributes and codes) None

***B12. References:**

City of Los Angeles, Department of Building and Safety. Various dates. Building Permits.

Historic Resources Group. *Historic Resources Survey Report: Hollywood Community Plan Area*. Prepared for City of Los Angeles, Department of City Planning, Office of Historic Resources, August 2011, revised November 2015.

McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. 2nd ed. New York: Alfred A. Knopf, 2013.

SWCA Environmental Consultants. *Historical Resources Assessment 6555 and 6561 Franklin Avenue, City and County of Los Angeles, California.* May 2019.

B13. Remarks:

***B14. Evaluators:** Nelson White, SWCA Environmental Consultants

***Date of Evaluation:** January 5, 2019

(This space reserved for official comments.)

(Sketch Map with north arrow required.)

*Required information

***P3a.Description**

The subject property consists of a rectangular-shaped parcel, 52 feet wide by 90 feet deep, on the north side of Franklin Ave. Situated on the property is a two-story, Neoclassical-inspired residence, constructed in 1919. The residence is set back from the street, rectangular in plan, and clad in stucco to the ground level, obscuring the foundation construction. Fenestration consists of original wood casement and fixed windows with simple narrow wood surrounds slightly recessed from the façade and simple narrow sills. The dwelling is topped by a side gabled roof without eaves and with composite shingles. The architectural description begins with the primary (south) façade and continues to the east, rear (north), and west façades.

The primary (south) façade is symmetrical with regular fenestration and features a small concrete entry porch. The concrete porch is accessed from the south by three steps. The entrance is centered on the primary façade and consists of a wood door topped by a wood fixed transom window trimmed together with simple narrow wood surrounds. The entry is flanked by pilasters, each consisting of a plain shaft with a single vertical channel and a fluted capital. A stucco entablature features rosettes above each capital and a festoon above the transom window. Large wall sconces hang from each pilaster. The entry is capped by a curved broken pediment with a recessed central section on its base. On either side of the entry are large, square, sixteen-lite fixed windows topped with recessed panels featuring a central festoon. Centered above these windows on the second story are two pairs of tall eight-lite casement windows, each pair topped with a short recessed fluted panel. Metal balconettes complete these windows. Large cartouches flank both sides of the windows. Centered above the entryway on the second story are a pair of small six-lite fixed windows with wide stucco sills. These windows are framed by two pilasters, identical to those of the first story but set slightly wider apart. These second-story pilasters extend from the entry pediment to the cornice that spans the width of the façade.

The east façade is symmetrical with irregular fenestration. The first-story fenestration consists of two windows with metal security bars to the left. To the right of these windows is a small brick utility patio covered by a shed roof with simple wood brackets and composite shingles. The second-story fenestration consists of two six-lite hung windows trimmed together to the left, a small fixed window at center with a wide stucco sill, and a window of unknown type at right. There is a small attic-level vent at center. The gable end features a wide simple bargeboard.

The rear (north) façade is asymmetrical with irregular fenestration. There is a one-story bump-out across the left third of the façade. This bump-out has a flat roof with a simple narrow cornice and crenulations on each corner. The left (east) and center (north) facets of the bump-out both feature three evenly spaced ten-lite casement windows, while the right (west) facet features a twelve-lite wood door at center flanked by two ten-lite casement windows. The bump-out door is approached by a single concrete step. Fenestration across the remainder of the façade consists, from left to right, of a second-story two-and-two horizontal lite double hung above the bump-out; a tall second-story fixed stained glass over a smaller mid-story fixed stained glass; a tall mid-level fixed stained glass over a basement-level double hung; and, at far right, a ten-lite wood door. This door is approached by two concrete steps flanked by small raised concrete sections. The door is flanked by sconces and topped by a fabric awning supported by two projecting iron bars. The area above the door shows signs of altered stucco texture, possibly in place of a former window opening. The façade is capped by a simple cornice.

The west façade is asymmetrical with irregular fenestration. The façade features a broad stucco chimney extending from the ground to above the roof line to the right of center. Fenestration on the first floor consists of two windows of unknown type with metal security bars on either side of the chimney. Fenestration on the second floor consists of two pairs of four-lite casement trimmed together to the left, and two taller pairs of eight-lite casements on either side of the chimney fronted by shallow metal balconettes. There is a small attic-level vent at center. The gable end features a wide simple bargeboard.

***Required information**

***P3a.Description**

Continued

There is a detached converted garage in the northwest corner of the property. The garage features a gabled roof with narrow eaves and composite shingles. The primary (south) façade features double-bifold, frosted-glass-paneled wood doors at center with a wide simple wood surround. There is a metal light fixture to the right and the attachment point for an additional light at left (the light is currently missing). The cornices on the side façades partially wrap around onto the south façade forming the end points of the bargeboards. The west façade has a single sliding window slightly left of center recessed into the façade and with wide simple surrounds. The rear (north) façade is along the property line and not visible. The west façade is blind.

The parcel is enclosed on all sides by metal and wood fencing, tall hedges, and concrete retaining walls. The south boundary features a decorative metal fence with a metal entry gate and a sliding metal entry gate to the driveway, and a similar fence separates the driveway from the rear patio. Landscaping consists of mature trees and shrubs, and gravel. A single-lane concrete ribbon driveway is aligned with the property's west boundary. The front yard is steeply pitched and features nine concrete steps leading to the entryway and a short concrete path connecting the top of these steps to the driveway. The rear patio connects the dwelling's rear (north) façade and the converted garage's front (south) façade. The patio consists of rectangular concrete slabs laid in an alternating pattern and surrounded by decomposed granite. To the north of the patio and west of the converted garage is a raised wooden deck with metal railing.

The subject property is located on an urban residential block of Franklin between Whitley Avenue on the west and Grace Avenue on the east. The block features three single family dwellings and multi-family buildings ranging from two to twelve stories.

***B10. Significance:**

SurveyLA

Neoclassical, 1885-1927 (C/3/3)

The subject property (6555 Franklin Avenue) is not eligible for listing in the NRHP, CRHR, or for designation as a Los Angeles HCM under Criteria C/3/3. The subject property was constructed in 1919, within the 1885-1927 period of significance for Neoclassical dwellings. The residence reflects the popularity of the Neoclassical architectural style. In this regard, the subject property retains/exhibits some character-defining features of the Neoclassical style, including formal arrangement of architectural elements and stucco; although the dwelling features a pedimented entryway, it lacks the typical portico. Although the dwelling does reflect characteristics of a type, period, region, and method of construction, it does not rise to the level of exhibiting distinguishing characteristics above the many other intact Neoclassical houses within Los Angeles. Therefore, the subject property is not eligible under Criteria C/3/3 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

NRHP, CRHR, and HCM Eligibility

Criteria A/1/1: The property does not have a strong association with events or patterns that have made a significant contribution to the broad patterns of national, state, or local history. The subject property was built after Los Angeles annexed Hollywood. Thus, it was built after the early development of Hollywood. As such, the property, the immediate surroundings, and the community were not part of Los Angeles's autonomous early development. While many similar properties were constructed during the 1920s, the subject property is not individually able to convey this period or pattern. Research has not uncovered any historically significant discrete events that have taken place at the property. Therefore, the subject property is not individually eligible under Criteria A/1/1 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria B/2/2: Research to date did not reveal the property to have an association with the lives of significant persons in our past. The owners associated with the property during the historic period (prior to 1968) do not appear to have made any significant contribution to national, state, or local history. Therefore, the subject property is not individually eligible under Criteria B/2/2 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria C/3/3: As previously discussed, the subject property is a modest example of the Neoclassical style and property type. The subject property was constructed in 1919 and reflect the popularity of Neoclassical architecture. Although the property retains character-defining features of the style and type, it does not rise to the level of exhibiting distinguishing characteristics above the many other intact Neoclassical houses within Hollywood and Los Angeles. The property was not identified by SurveyLA as eligible for designation under national, state, or local criteria. The property does not embody 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 work influenced the broader patterns of development. Naldo F. Stokes' 13 residences recorded on HistoricPlacesLA are all contributors to designated HPOZs. While one residence of his was designated an HCM in 2015 (1905 Grace Avenue) it is a more-high style example of Neoclassical architecture. More recently Stokes has been thought to have not been a master builder and that his residences did not influence the broader patterns of development. Therefore, the subject property is not individually eligible under Criteria C/3/3 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria D/4: The property has not yielded, nor does it appear to possess potential to yield, information important in history or prehistory. Therefore, the subject property is not individually eligible under Criteria D/4 for listing in the NRHP or the CRHR.

***B10. Significance:**

Continued - NRHP, CRHR, and HCM Eligibility

Additionally, the subject property does not appear to be a contributor to a potential historic district. In 2015 the residence at 1905 Grace Avenue was designated an HCM. However, previously SurveyLA recorded neither individual properties nor identified an historic district on the 6500 block of Franklin Avenue. Before SurveyLA, the *Historic Resources Survey: Hollywood Redevelopment Project Area* surveyed the southern half of the block. This survey identified only one property on the block, 6536 Franklin Avenue, and assigned it a status code of 3CD, meaning it appeared eligible for listing in the CRHR as a contributor to a CRHR eligible district through a survey evaluation. Furthermore, much of the original single-family residences within Block 1 in the Resubdivision of Blocks 10 and 11 of the Hollywood Ocean View tract have been replaced by larger multi-family apartment buildings, parking lots, and a commercial high-rise building, with only seven other extant pre-1920 dwellings located between lots 4 and 5. Because the subject property is not individually eligible, previous findings determined only one property on the block to be eligible, and there are so few extant pre-1920 dwellings in the tract as a whole, the 6500 block of Franklin Avenue is unlikely to be a district.

Appendix C.

Key Building Permits

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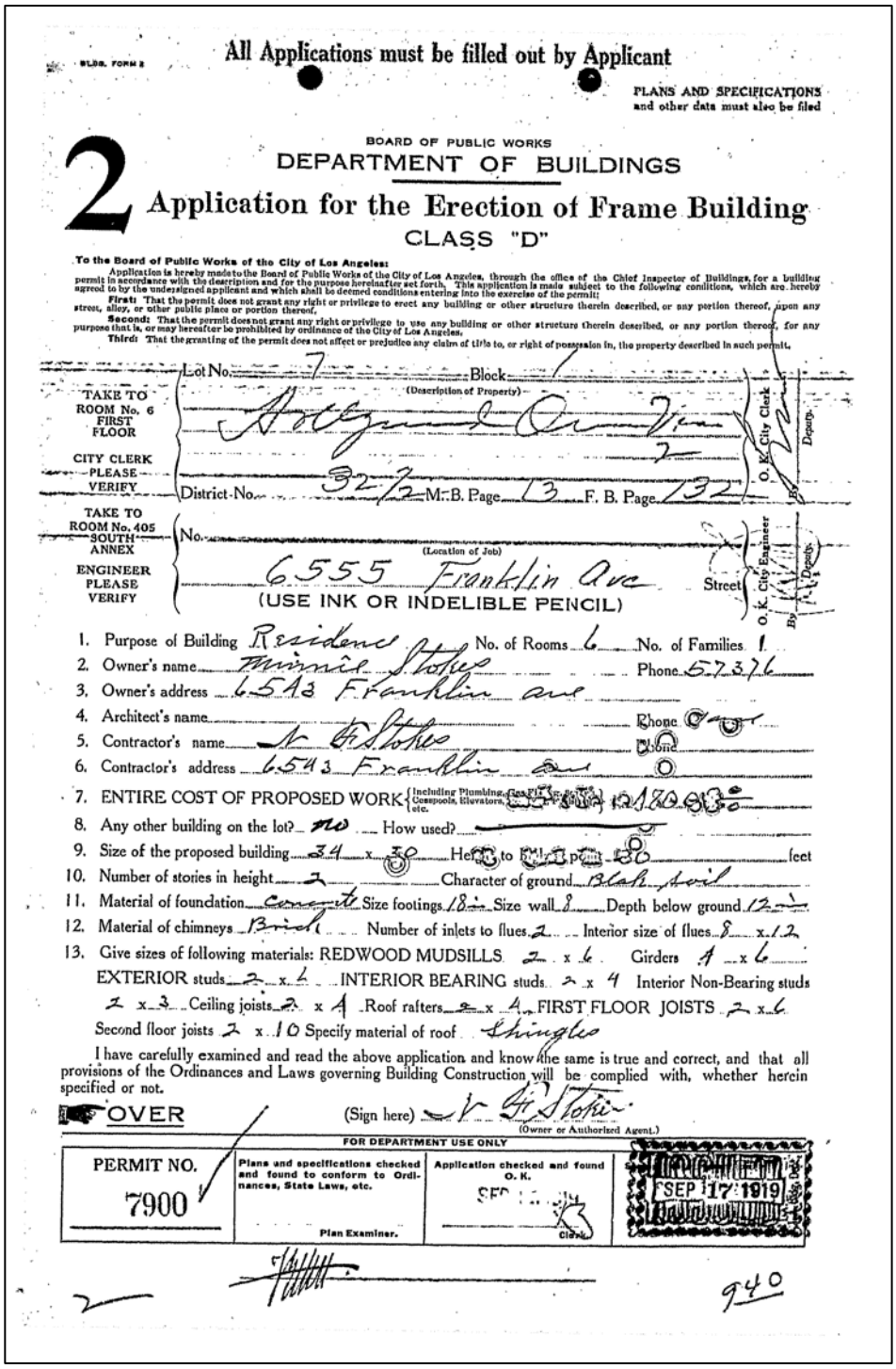


All Applications must be filled out by Applicant

BLDG. FORM 2

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

2

Application for the Erection of Frame Building

CLASS "D"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO ROOM No. 6 FIRST FLOOR

CITY CLERK PLEASE VERIFY

Lot No. 7 Block

(Description of Property)

District No. 32 M. B. Page 13 F. B. Page 132

O. K. City Clerk By Deputy

TAKE TO ROOM No. 405 SOUTH ANNEX

ENGINEER PLEASE VERIFY

No.

(Location of Job)

6555 Franklin Ave Street

(USE INK OR INDELIBLE PENCIL)

O. K. City Engineer By Deputy

1. Purpose of Building Residence No. of Rooms 6 No. of Families 1
2. Owner's name Minnie Stokes Phone 57376
3. Owner's address 6543 Franklin ave
4. Architect's name Phone
5. Contractor's name N. G. Stokes Phone
6. Contractor's address 6543 Franklin ave
7. ENTIRE COST OF PROPOSED WORK (Including Plumbing, Gas Fitting, Heating, Cesspools, Elevators, etc.) $1800.00
8. Any other building on the lot? no How used?
9. Size of the proposed building 34 x 30 Height to Ridge Point 20 feet
10. Number of stories in height 2 Character of ground Black soil
11. Material of foundation Concrete Size footings 18 in. Size wall 8 Depth below ground 12 in.
12. Material of chimneys Brick Number of inlets to flues 2 Interior size of flues 8 x 12
13. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 4 x 6
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing studs 2 x 3 Ceiling joists 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 6
Second floor joists 2 x 10 Specify material of roof Shingles

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) N. G. Stokes

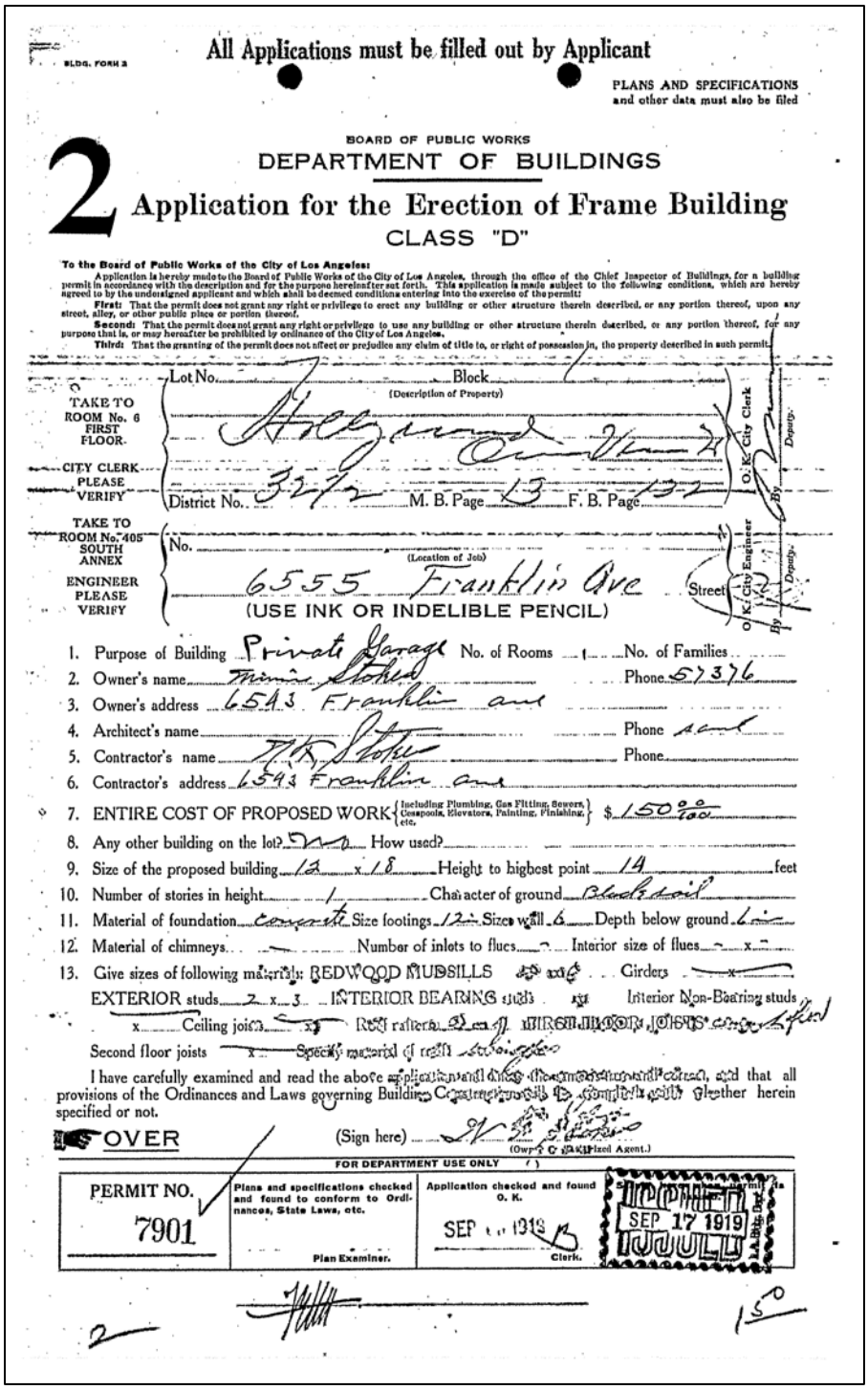
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	
7900	Plan Examiner.	Clerk	SEP 17 1919

940

Original building permit for the residence at 6555 Franklin Avenue, 1919. (LADBS, Building permit no. 7900, September 17, 1919)



All Applications must be filled out by Applicant

BLDG. FORM 2

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

2 Application for the Erection of Frame Building

CLASS "D"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO ROOM No. 6 FIRST FLOOR. CITY CLERK PLEASE VERIFY

Lot No. ... Block ... (Description of Property)

District No. 327 M. B. Page 43 F. B. Page 132

O. K. City Clerk By Deputy

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

No. ... (Location of Job) 6555 Franklin Ave Street

(USE INK OR INDELIBLE PENCIL)

O. K. City Engineer By Deputy

1. Purpose of Building Private Garage No. of Rooms 1 No. of Families
2. Owner's name Minnie Stoker Phone 67376
3. Owner's address 6543 Franklin ave
4. Architect's name ... Phone
5. Contractor's name W. R. Stoker Phone
6. Contractor's address 6543 Franklin ave
7. ENTIRE COST OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc.} $ 150.00
8. Any other building on the lot? No How used?
9. Size of the proposed building 12 x 18 Height to highest point 14 feet
10. Number of stories in height 1 Character of ground Black soil
11. Material of foundation Concrete Size footings 12 x Size wall 6 Depth below ground 6 in
12. Material of chimneys ... Number of inlets to flues ... Interior size of flues ... x ...
13. Give sizes of following materials: REDWOOD MUDSILLS 2x6 Girders ... x ...

EXTERIOR studs 2 x 3 INTERIOR BEARING studs ... Interior Non-Bearing studs ... x ... Ceiling joists ... x ... Roof rafters 2 in 12 WROUGHT JOISTS 2x6

Second floor joists ... x ... Specify material if reinforced concrete

I have carefully examined and read the above application and know the same to be correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with whether herein specified or not.

OVER

(Sign here) W. R. Stoker (Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.
7901	Plan Examiner.	SEP 17 1919 Clerk.

RECEIVED SEP 17 1919 LADBS

2 150

Original building permit for the garage at 6555 Franklin Avenue, 1919. (LADBS, Building permit no. 7901, September 17, 1919)

DEPARTMENT OF
CITY PLANNING
200 N. SPRING STREET, ROOM 272
LOS ANGELES, CA 90012-4801

CULTURAL HERITAGE COMMISSION
RICHARD BARRON
PRESIDENT
GAIL KENNARD
VICE PRESIDENT
PILAR BUELNA
DIANE KANNER
BARRY MILOFSKY

ROCKY WILES
COMMISSION OFFICE MANAGER
(213) 978-1300

CITY OF LOS ANGELES
CALIFORNIA

ERIC GARCETTI
MAYOR

EXECUTIVE OFFICES
VINCENT P. BERTONI, AICP
DIRECTOR
(213) 978-1271
KEVIN J. KELLER, AICP
EXECUTIVE OFFICER
(213) 978-1272
LISA M. WEBBER, AICP
DEPUTY DIRECTOR
(213) 978-1274

http://planning.lacity.org

CERTIFIED MAILING - RETURN RECEIPT REQUESTED

Mailing Date: FEB 08 2019

Frank X. Medrano
6555 Franklin Avenue
Los Angeles, CA 90028

Elizabeth Mellor
6555 Franklin Avenue
Los Angeles, CA 90028

Frank X. Modrano
1480 North Vine Street, #601
Los Angeles, CA 90028

SCHMIDT RESIDENCE; 6555 WEST FRANKLIN AVENUE; CHC-2019-774-HCM; ENV-2019-775-CE

Pursuant to Section 22.171.10(d)(2) of the Los Angeles Administrative Code (LAAC), on **February 6, 2019**, the Director of Planning determined that an application for the proposed designation of the above-referenced property as an Historic-Cultural Monument is complete.

You are hereby advised that pursuant to LAAC Section 22.171.12, no permit for demolition, substantial alteration or removal shall be issued; and the site, building or structure regardless of whether a permit exists, shall not be demolished, substantially altered or removed, pending final determination by the Cultural Heritage Commission and City Council on whether the proposed site, building, object or structure shall be designated as an Historic-Cultural Monument (Monument). The Commission will notify the Department of Building and Safety to not issue permits for the demolition, alteration or removal of the building or structure.

Pursuant to LAAC Section 22.171.10(e), the Commission will hold a public meeting on **March 7, 2019 at 10:00 a.m.** to determine whether to take the proposed designation under consideration. The hearing will take place in City Hall, Room 1010, 200 North Spring Street, Los Angeles, CA 90012. If the Commission determines that the proposed designation merits further review, a subcommittee of the Commission along with Department staff will inspect the site, building, or structure, including touring or reviewing photographic or videographic records. The Director or his designee will thereafter prepare a report and recommendation on the proposed designation. The Commission will then hold a second public hearing to determine whether the property conforms with the definition of a Monument as defined in LAAC Section 22.171.7. You will be notified of the date, time and place of all public hearings.

If you have questions, please contact Melissa Jones, Office of Historic Resources at (213) 847-3679 or via email at melissa.jones@lacity.org or Lambert Giessinger, Architect, Office of Historic Resources at (213) 847-3648 or via email at lambert.giessinger@lacity.org.

Etta Armstrong, Commission Executive Assistant I
Cultural Heritage Commission

Enclosures: Application, Ordinance

c: Emma Howard, Senior Planning Deputy, Fourth Council District
Ken Bernstein, Principal City Planner, Office of Historic Resources
Lambert Giessinger, Architect, Office of Historic Resources
Pei-San Tsai, GIS Supervisor II, Department of City Planning
Pascal Challita, Chief, Department of Building and Safety, Inspection Bureau
Betty Dong, GIS Chief, Department of City Planning
Susan Winsberg, applicant
Charles J. Fisher, preparer

Connect Create Collaborate

Planning CHC <chc@lacity.org>

6555 Franklin Ave

1 message

Lois DeArmond <loisde.armond@gmail.com> Mon, Mar 4, 2019 at 1:57 PM
To: CHC@lacity.org

Please find attached my letter regarding the Landmark status of 6555 Franklin Ave, Hollywood CA.
Thank you.
Lois DeArmond

Esteemed members of the Cultural Heritage Commission, re 6555 Franklin.pdf
96K

Esteemed members of the Cultural Heritage Commission, CD 4 representatives, and Los Angeles Conservancy members;

I am writing in support for the historic nomination of the Schmidt Residence, the 100 year old Beaux Arts home at 6555 Franklin Avenue, in Hollywood.

This house embodies the distinctive characteristics of its architectural style, and is a rare, beautiful, and intact representative example of Beaux Arts domestic architecture.

We have already lost so much of our beautiful and unique built heritage in Los Angeles in general, and Hollywood in particular; to lose this house too would be tragic and irreversible to the fabric of our Hollywood neighborhood, standing as it does at the gateway to the Whitley Heights HPOZ.

I urge you, in the strongest possible terms, to support the nomination of this house for Historic Landmark status, so that it may be protected for future generations.

Please include this letter in the Case File.

Thank you,
Lois DeArmond
3706 Country Club Dr
Los Angeles, CA 90019

Historic preservation activist,
Lifetime resident of Los Angeles and daily visitor
to Hollywood and environs

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Schmidt Residence..6555 Franklin Ave.. Case # CHC-2019-774-HCM & ENV-2019-775-CE

1 message

D. Stewart Farquhar <dstewartfarquhar@hotmail.com> Tue, Mar 5, 2019 at 8:50 AM
To: "CHC@lacity.org" <CHC@lacity.org>
Cc: "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacicty.org" <melissa.jones@lacicty.org>, "david.ryu@lacity.org" <david.ryu@lacity.org>, "Emma.Howard@lacity.org" <Emma.Howard@lacity.org>, "meg.greenfield@lacity.org" <meg.greenfield@lacity.org>, "catherine.landers@lacity.org" <catherine.landers@lacity.org>, "afine@laconservancy.org" <afine@laconservancy.org>, "idishman@laconservancy.org" <idishman@laconservancy.org>

Dear Commision Assistant:

Please present the attached pdf in support of the historic nomination of the Schmidt Residence to the CHC commissioners for the above referenced cases. Also please include it in the case file.

Thank You,

Cheers.

D. Stewart Farquhar

Virus-free. www.avast.com

Schmidt Residence.pdf
355K

D. Stewart Farquhar

Date: March 5, 2019

Re: Schmidt Residence
Case #: CHC-2019-774-HCM ENV-2019-775-CE

Dear Commissioners,

I am writing in support of the historic nomination for the Schmidt Residence, a 100-year-old Beaux Arts home at 6555 Franklin Ave. in Hollywood. This house is strikingly beautiful and interesting. It embodies the distinctive characteristics of its architectural style as a rare and beautifully intact example of Beaux Arts domestic architecture.

To lose this unique house would be a tragic and irreversible loss, as it is significant in its relationship to the historic fabric of our Hollywood Whitley Heights neighborhood and represents an important architectural period in Los Angeles history.

In fact, it stands right at the gateway, and is one of the ten Hollywood Heritage designated 'Historic Contributors' and 'HPOZ Adjacent' to the Whitley Heights HPOZ, Historic Preservation Overlay Zone.

I strongly believe it needs to be protected; I urge you to support the nomination of this house for Historic Cultural Monument landmark status, which will help protect it for generations to come.

Please help save what is part of the fabric of Hollywood

Sincerely,

D. Stewart Farquhar

cc:

CHC@lacity.org,
ken.bernstein@lacity.org,
lambert.giessinger@lacity.org,
melissa.jones@lacity.org
david.ryu@lacity.org
emma.howard@lacity.org
meg.greenfield@lacity.org
catherine.landers@lacity.org
afine@laconservancy.org
ldishman@laconservancy.org

6650 Franklin Ave, #409 Hollywood Ca., 90028

DAY OF HEARING

SUBMISSIONS

The following submissions by the public are in compliance with the Commission Rules and Operating Procedures (ROPs), Rule 4.3c. Please note that "compliance" means that the submission complies with deadline, delivery method (hard copy and/or electronic) AND the number of copies. The Commission's ROPs can be accessed at **http://planning.lacity.org**, by selecting "Commissions & Hearings" and selecting the specific Commission.

All submissions distributed to the Commission during the Commission Meeting are included in this file.

Material which does not comply with the submission rules is not distributed to the Commission.

ENABLE BOOKMARKS ONLINE:

**If you are using Explorer, you need will need to enable the Acrobat toolbar to see the bookmarks on the left side of the screen.

If you are using Chrome, the bookmarks are on the upper right-side of the screen. If you do not want to use the bookmarks, simply scroll through the file.

If you have any questions, please contact the Commission Office at (213) 978-1300.