City of Las Vegas

HISTORIC PRESERVATION COMMISSION
CITY HALL, 400 STEWART AVENUE
CITY CLERK'S FIRST FLOOR CONFERENCE ROOM
CITY OF LAS VEGAS INTERNET ADDRESS: www.lasvegasnevada.gov

AGENDA

OCTOBER 26, 2011
12:15 PM

ALL ITEMS ON THIS AGENDA ARE SCHEDULED FOR ACTION UNLESS SPECIFICALLY NOTED OTHERWISE. UNLESS OTHERWISE STATED, ITEMS MAY BE TAKEN OUT OF THE ORDER PRESENTED AT THE DISCRETION OF THE CHAIRPERSON. TWO OR MORE AGENDA ITEMS FOR CONSIDERATION MAY BE COMBINED; AND ANY ITEM ON THE AGENDA MAY BE REMOVED OR RELATED DISCUSSION MAY BE DELAYED AT ANY TIME.

DUPLICATE AUDIO CDS MAY BE AVAILABLE AT A COST OF $5.00 EACH THROUGH THE CITY CLERK'S OFFICE.

1. CALL TO ORDER

2. ANNOUNCEMENT RE: COMPLIANCE WITH OPEN MEETING LAW

3. PUBLIC COMMENT DURING THIS PORTION OF THE AGENDA MUST BE LIMITED TO MATTERS ON THE AGENDA FOR ACTION. IF YOU WISH TO BE HEARD, GIVE YOUR NAME FOR THE RECORD. THE AMOUNT OF DISCUSSION, AS WELL AS THE AMOUNT OF TIME ANY SINGLE SPEAKER IS ALLOWED, MAY BE LIMITED

4. For possible action to approve the Final Minutes by reference of the Historic Preservation Commission regular meeting of September 28, 2011

5. HPC-42808 – For possible action regarding a plan for digitizing the historic Las Vegas Age newspaper and installation of interpretive elements at the site of the former Pop Squires house, located at 400 South Seventh Street (APN 139-34-701-009), C-1 (Limited Commercial) Zone, Ward 3 (Coffin)

6. HPC-43520 – For possible action regarding National Register of Historic Places nomination for the Morelli House, located at 861 Bridger Avenue (APN 139-34-701-002), C-V (Civic) Zone, Ward 5 (Barlow)

7. HPC-43525 – For possible action regarding the survey area for the 2012 Historic Preservation Fund grant to include a portion of the Beverly Green Neighborhood, generally bounded by East St. Louis Avenue, Santa Rosa Drive, East Sahara Avenue and South Sixth Street on the north, west, south and east respectively (Multiple APNs), P-R (Professional Office and Parking), C-1(Limited Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential) and R-4 (High Density Residential) Zones, Ward 3 (Coffin)

8. HPC-43526 – For possible action regarding vacating the November Historic Preservation Commission meeting date, and holding the December Historic Preservation Commission meeting on December 14, 2011, All Wards

9. HPC-43527 – For possible action regarding the 2012 Historic Preservation Commission meeting schedule, All Wards

10. Report by Department of Planning regarding update on Westside School restoration project, located at 330 West Washington Avenue (APNs 139-27-211-053 & 139-27-211-058), C-V (Civic) Zone, Ward 5 (Barlow)

11. Report by Department of Planning regarding final report for 2010 Historic Preservation Fund grant, Phase II: Beverly Green Neighborhood Historic Resource Survey and Inventory, generally bounded by East St. Louis Avenue and Sahara Avenue on the north and south respectively, and Las Vegas Boulevard and South Sixth Street on the west and east respectively (Multiple APNs), P-R (Professional Office and Parking), C-1(Limited Commercial), C-2 (General

Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential), R-4 (High Density Residential), and R-5 (Apartment) Zones, Ward 3 (Coffin)

12. Report by Department of Planning regarding letter from citizen regarding status of Woodlawn Cemetery, located at 1500 Las Vegas Boulevard North (APN 139-26-101-003), C-V (Civic) Zone, Ward 5 (Barlow)

13. Report by Department of Planning regarding public outreach items

14. Report by Department of Planning regarding Project Update list

15. Report by Department of Planning regarding Downtown Project list

16. Report by Department of Planning regarding Historic Preservation Commission Centennial Legacy budget

17. CITIZENS PARTICIPATION: PUBLIC COMMENT DURING THIS PORTION OF THE AGENDA MUST BE LIMITED TO MATTERS WITHIN THE JURISDICTION OF THE COMMISSION. NO SUBJECT MAY BE ACTED UPON BY THE COMMISSION UNLESS THAT SUBJECT IS ON THE AGENDA AND IS SCHEDULED FOR ACTION. IF YOU WISH TO BE HEARD, GIVE YOUR NAME FOR THE RECORD. THE AMOUNT OF DISCUSSION ON ANY SINGLE SUBJECT, AS WELL AS THE AMOUNT OF TIME ANY SINGLE SPEAKER IS ALLOWED, MAY BE LIMITED

18. ADJOURNMENT

Facilities are provided throughout City Hall for the convenience of disabled persons. Reasonable efforts will be made to assist and accommodate physically handicapped persons. If you need an accommodation to attend and participate in this meeting, please call the City Clerk's office at 229-6311 and advise of your need at least 48 hours in advance of the meeting.

THIS MEETING HAS BEEN PROPERLY NOTICED AND POSTED AT THE FOLLOWING LOCATIONS:
City Hall Plaza, 400 Stewart Avenue, Vending Area
City Clerk's Bulletin Board, 400 Stewart Avenue, 2nd Floor Skybridge
Las Vegas Library, 833 Las Vegas Boulevard North
Clark County Government Center, 500 S. Grand Central Parkway
Grant Sawyer Building, 555 E. Washington Avenue

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: For possible action regarding a plan for digitizing the historic Las Vegas Age newspaper and installation of interpretive elements at the site of the former Pop Squires house, located at 400 S. Seventh Street (APN 139-34-701-009), C-1 (Limited Commercial) Zone, Ward 3 (Coffin).

BACKGROUND

12/01/10 The City Council approved the request for a Site Development Plan Review (SDR-39121) for a proposed five-story, 120-foot tall, 55,132 square-foot Office building with Waivers of the perimeter landscape buffer width requirements to allow zero-foot buffers where 15 feet is required on the north and east perimeters and eight feet is required on the south and west perimeters and a related Variance (VAR-39122) to allow zero-foot setbacks where a 10-foot side yard, 15-foot corner side yard, and 20-foot front and rear yard setbacks are required, and to allow 86% lot coverage where 50% lot coverage is the maximum allowed on 0.65 acres at 400 South 7th Street. The Planning Commission recommended approval on 10/21/10 with staff recommending denial.

07/20/11 The City Council approved a request for a Major Amendment to a Site Development Plan Review (SDR-41047) to eliminate one level of required parking consisting of 24 spaces from an underground garage, a related Variance (VAR-41051) to allow an eight-foot corner side yard setback where 15 feet is required, a six-foot side yard setback where 10 feet is required, a one-foot rear yard setback where 20 feet is required and to allow 87% lot coverage where 50% is the maximum allowed, and an additional related Variance (VAR-41054) to allow 160 parking spaces where 184 spaces are required on .65 acres at 400 South 7th Street. The Planning Commission recommended approval on 06/14/11 with staff recommending denial.

ANALYSIS

The Pop Squires House is located at 408 S. Seventh Street in the Las Vegas High School Historic District. The house was constructed in 1931 for engineer R.B. Griffith, former Las Vegas postmaster who helped establish Las Vegas' first airstrip as well as what is now Nellis Air Force Base and McCarran Airport.

The house was later the residence of Pop Squires, who was the publisher of *The Las Vegas Age* for forty years. Mr. Squires was also known for his work in establishing the First State Bank in Las Vegas in 1905, getting electricity to Las Vegas, and helping establish the legal foundation for the construction of the Boulder Dam.

On December 1, 2010, the Las Vegas City Council approved (SDR-39121) an application to construct a five-story building at 408 S. Seventh Street, the site of the former Pop Squires home. The above-referenced SDR-39121 included the following conditions of approval:

> The owner shall fund the digitizing of the historic Las Vegas Age newspaper for online accessibility. The Historic Preservation Commission shall provide assistance and/or guidance to facilitate the completion of this task. The owner shall fund an interpretive bronze plaque and other interpretive elements to be placed at the exterior and within the interior of the new building. The Historic Preservation Commission will approve the language and images for

interpretive elements. The owner and the Historic Preservation Commission will approve the language and images for interpretive elements. The owner and the Historic Preservation Commission shall work with interested parties to salvage significant architectural elements from both buildings to be demolished, 408 and 400 South 7th. The Historic Preservation Commission will approve a salvage plan. The total cost of all actions is not to exceed $25,000.

The HPC has been asked to approve the final plan for implementing the conditions of approval, and provide assistance with elements within the plan. Since the approval of SDR-39121, certain conditions have changed based on new information.

Four revisions have been made to the original agreement:

Salvage plan
Scott Brown, HPC Commissioner David Millman and Ward 3 Councilman Bob Coffin toured the building in July 2011. Per Commissioner David Millman, no historic artifacts were found worthy of salvage. Due to this discovery, the salvage plan has been eliminated from the agreement.

Exterior interpretive plaque
The property owner would like to replace the original state historical marker that is now missing from the site #190. The property owner, contractor and HPO are working with the State Historic Preservation on drafting the final text for the marker. A draft is attached to this staff report for commissioner review and comment. A not-to-exceed amount of $3,000.00 for this portion of the agreement was added.

Interior interpretive elements
A not-to-exceed amount of $2,000.00 for this portion of the agreement was added.

Digitizing of the *Las Vegas Age*
Per Jeffrey Kintop, State Archivist for the Nevada State Library and Archives, has provided the following information about the current project to digitize the *Las Vegas Age*:

> Currently, the Clark County Library District (CCLD) has digital images of the *Las Vegas Age* – 1905-1915, 1917-1922 and 1924. It is missing the issues listed in the attached document. There are 33 rolls of microfilm in the State Library, dating from 1905 to 1947. Each roll has about 1,000 individual pages on it, which means there are about 33,000 pages of the *Las Vegas Age*. The CCLD has the equivalent of almost 5 rolls of film scanned, which leaves about 28,000 to be scanned. The scanning rate for newspapers is $2.29 per page (image). There are also charges for set-up, indexing and transferring data to UNLV.

Due to this information, the agreement has been revised to request the remaining funds (after the bronze plaque and the interior interpretive elements) to be spent on picking up where the current project has left off.

The final agreement will read as follows:

1. The owner shall fund an interpretive bronze plaque and other interpretive elements to be placed at the exterior and within the interior of the new building. The exterior bronze plaque will replace the missing State Historical Marker #190. The cost of the exterior bronze plaque will not exceed $3,000.00. The State Historic Preservation Office will approve the language for the exterior bronze plaque. Interior interpretive elements will consist of historical images to be placed in the lobby or conference room of the new building. The total cost of interior

interpretive elements will not exceed $2,000.00. The Historic Preservation Commission shall provide assistance and/or guidance to facilitate the completion of these tasks.

2. The owner shall fund the digitizing of the historic *Las Vegas Age* newspaper for online accessibility, beginning where the current digitizing project of the Clark County Library District for the *Las Vegas Age* newspaper has left off.
3. The total cost of all actions will be equal to and will not exceed $25,000.00.

STAFF RECOMMENDATION

APPROVAL with the condition that the applicant continue to coordinate with the HPC, HPO and SHPO as necessary on the language and images for the interpretive elements, as well as guidance on the digitizing of the *Las Vegas Age*.

BACKUP DOCUMENTS

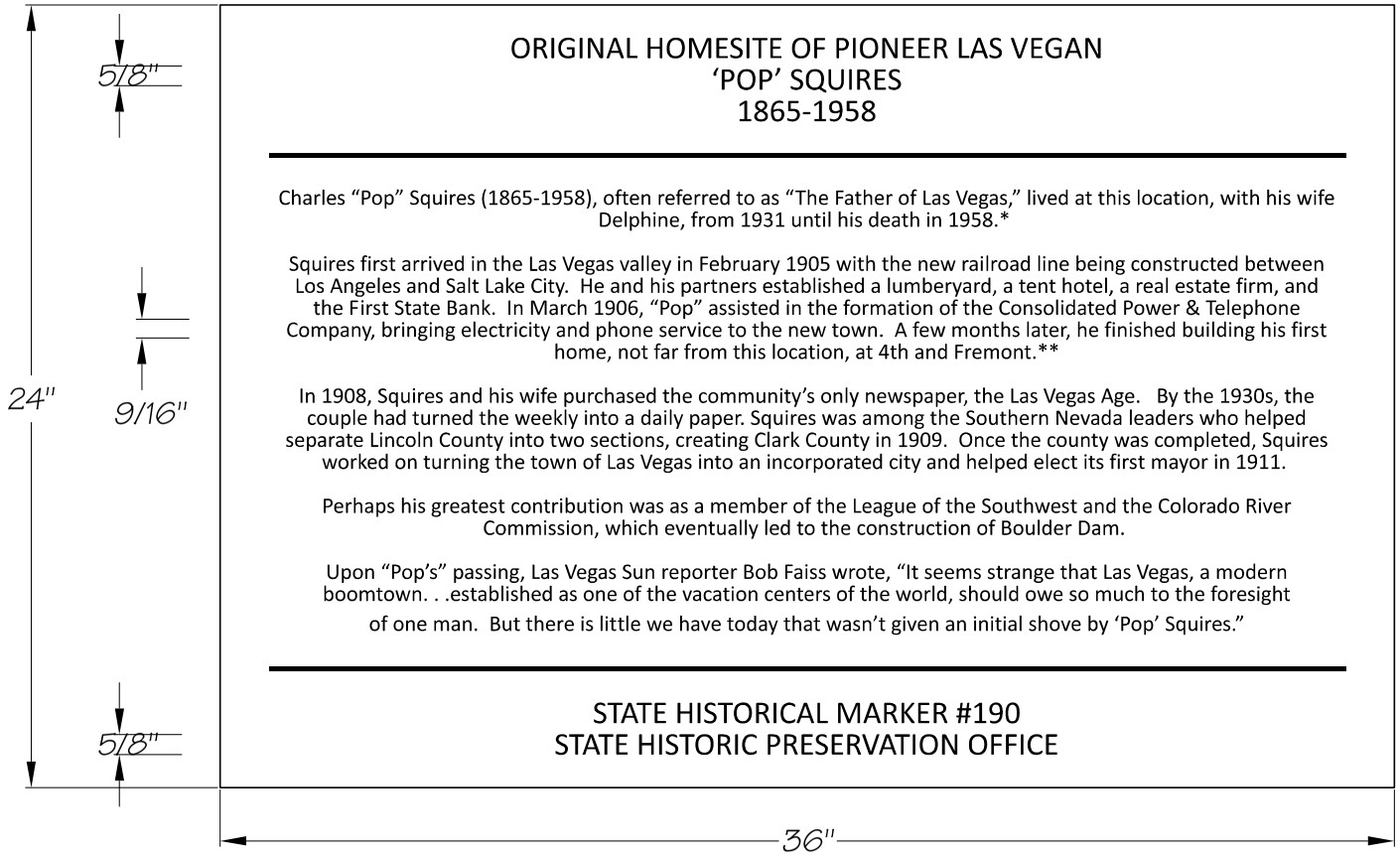
- Draft text for State Historic Marker #190
- *Las Vegas Age* missing volumes from Clark County Library District
- Staff report, VAR-39122 and SDR-39121, December 1, 2010 City Council
- Minutes for VAR-39122, December 1, 2010 City Council
- Approval letter for VAR-39122 and SDR-39121 with conditions of approval, December 16, 2010

PRELIMINARY SIGN DESIGN

FONT: Calibri

1
REVISION #
10-11-11

REVISED



ORIGINAL HOMESITE OF PIONEER LAS VEGAN
'POP' SQUIRES
1865-1958

Charles "Pop" Squires (1865-1958), often referred to as "The Father of Las Vegas," lived at this location, with his wife Delphine, from 1931 until his death in 1958.*

Squires first arrived in the Las Vegas valley in February 1905 with the new railroad line being constructed between Los Angeles and Salt Lake City. He and his partners established a lumberyard, a tent hotel, a real estate firm, and the First State Bank. In March 1906, "Pop" assisted in the formation of the Consolidated Power & Telephone Company, bringing electricity and phone service to the new town. A few months later, he finished building his first home, not far from this location, at 4th and Fremont.**

In 1908, Squires and his wife purchased the community's only newspaper, the Las Vegas Age. By the 1930s, the couple had turned the weekly into a daily paper. Squires was among the Southern Nevada leaders who helped separate Lincoln County into two sections, creating Clark County in 1909. Once the county was completed, Squires worked on turning the town of Las Vegas into an incorporated city and helped elect its first mayor in 1911.

Perhaps his greatest contribution was as a member of the League of the Southwest and the Colorado River Commission, which eventually led to the construction of Boulder Dam.

Upon "Pop's" passing, Las Vegas Sun reporter Bob Faiss wrote, "It seems strange that Las Vegas, a modern boomtown. . .established as one of the vacation centers of the world, should owe so much to the foresight of one man. But there is little we have today that wasn't given an initial shove by 'Pop' Squires."

STATE HISTORICAL MARKER #190
STATE HISTORIC PRESERVATION OFFICE

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Vehicle Graphics
Name Tags • Decals
Replacement Signs
Warning Signs • More!
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PO#

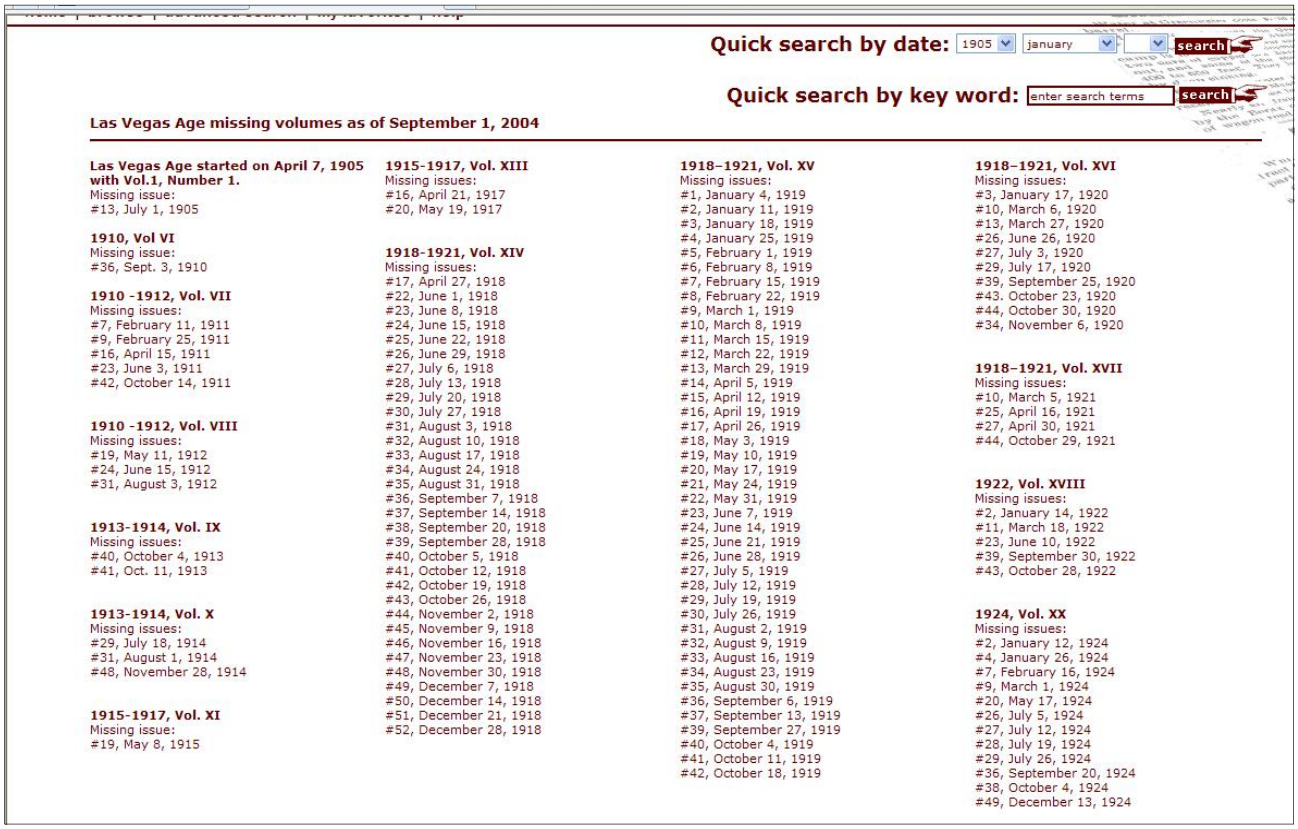
KORTE
Contact: Josh Turley
Ph: 228-9551 Cell: 378-8206 Fx: 228-5852
Address: 9225 W. Flamingo Rd., St.100, LVNV 89147
email: josh.turley@korteco.com

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Contractor's #0024031 From: Janette Ford

ARTWORK PREPARED BY AND PROPERTY OF DESIGNS AND SIGNS INC. ANY UNAUTHORIZED USE OF THIS DRAWING, IN WHOLE OR IN PART IS PROHIBITED. October 11, 2011

Las Vegas Age missing volumes as of September 1, 2004



Quick search by date: 1905 january search

Quick search by key word: enter search terms search

Las Vegas Age missing volumes as of September 1, 2004

Las Vegas Age started on April 7, 1905 with Vol.1, Number 1.
Missing issue:
#13, July 1, 1905

1910, Vol VI
Missing issue:
#36, Sept. 3, 1910

1910 -1912, Vol. VII
Missing issues:
#7, February 11, 1911
#9, February 25, 1911
#16, April 15, 1911
#23, June 3, 1911
#42, October 14, 1911

1910 -1912, Vol. VIII
Missing issues:
#19, May 11, 1912
#24, June 15, 1912
#31, August 3, 1912

1913-1914, Vol. IX
Missing issues:
#40, October 4, 1913
#41, Oct. 11, 1913

1913-1914, Vol. X
Missing issues:
#29, July 18, 1914
#31, August 1, 1914
#48, November 28, 1914

1915-1917, Vol. XI
Missing issue:
#19, May 8, 1915

1915-1917, Vol. XIII
Missing issues:
#16, April 21, 1917
#20, May 19, 1917

1918-1921, Vol. XIV
Missing issues:
#17, April 27, 1918
#22, June 1, 1918
#23, June 8, 1918
#24, June 15, 1918
#25, June 22, 1918
#26, June 29, 1918
#27, July 6, 1918
#28, July 13, 1918
#29, July 20, 1918
#30, July 27, 1918
#31, August 3, 1918
#32, August 10, 1918
#33, August 17, 1918
#34, August 24, 1918
#35, August 31, 1918
#36, September 7, 1918
#37, September 14, 1918
#38, September 20, 1918
#39, September 28, 1918
#40, October 5, 1918
#41, October 12, 1918
#42, October 19, 1918
#43, October 26, 1918
#44, November 2, 1918
#45, November 9, 1918
#46, November 16, 1918
#47, November 23, 1918
#48, November 30, 1918
#49, December 7, 1918
#50, December 14, 1918
#51, December 21, 1918
#52, December 28, 1918

1918–1921, Vol. XV
Missing issues:
#1, January 4, 1919
#2, January 11, 1919
#3, January 18, 1919
#4, January 25, 1919
#5, February 1, 1919
#6, February 8, 1919
#7, February 15, 1919
#8, February 22, 1919
#9, March 1, 1919
#10, March 8, 1919
#11, March 15, 1919
#12, March 22, 1919
#13, March 29, 1919
#14, April 5, 1919
#15, April 12, 1919
#16, April 19, 1919
#17, April 26, 1919
#18, May 3, 1919
#19, May 10, 1919
#20, May 17, 1919
#21, May 24, 1919
#22, May 31, 1919
#23, June 7, 1919
#24, June 14, 1919
#25, June 21, 1919
#26, June 28, 1919
#27, July 5, 1919
#28, July 12, 1919
#29, July 19, 1919
#30, July 26, 1919
#31, August 2, 1919
#32, August 9, 1919
#33, August 16, 1919
#34, August 23, 1919
#35, August 30, 1919
#36, September 6, 1919
#37, September 13, 1919
#39, September 27, 1919
#40, October 4, 1919
#41, October 11, 1919
#42, October 18, 1919

1918–1921, Vol. XVI
Missing issues:
#3, January 17, 1920
#10, March 6, 1920
#13, March 27, 1920
#26, June 26, 1920
#27, July 3, 1920
#29, July 17, 1920
#39, September 25, 1920
#43. October 23, 1920
#44, October 30, 1920
#34, November 6, 1920

1918–1921, Vol. XVII
Missing issues:
#10, March 5, 1921
#25, April 16, 1921
#27, April 30, 1921
#44, October 29, 1921

1922, Vol. XVIII
Missing issues:
#2, January 14, 1922
#11, March 18, 1922
#23, June 10, 1922
#39, September 30, 1922
#43, October 28, 1922

1924, Vol. XX
Missing issues:
#2, January 12, 1924
#4, January 26, 1924
#7, February 16, 1924
#9, March 1, 1924
#20, May 17, 1924
#26, July 5, 1924
#27, July 12, 1924
#28, July 19, 1924
#29, July 26, 1924
#36, September 20, 1924
#38, October 4, 1924
#49, December 13, 1924

City of Las Vegas

AGENDA MEMO

CITY COUNCIL MEETING DATE: DECEMBER 1, 2010
DEPARTMENT: PLANNING AND DEVELOPMENT
ITEM DESCRIPTION: APPLICANT/OWNER: EVAPS, LLC

THESE ITEMS WERE HELD IN ABEYANCE FROM THE NOVEMBER 17, 2010 CITY COUNCIL MEETING AT THE REQUEST OF COUNCILMAN REESE

**** STAFF RECOMMENDATION(S) ****

CASE NUMBER	*RECOMMENDATION*	*REQUIRED FOR APPROVAL*
VAR-39122	Staff recommends DENIAL, if approved subject to conditions:	SDR-39121
SDR-39121	Staff recommends DENIAL, if approved subject to conditions:	VAR-39122

**** CONDITIONS ****

VAR-39122 CONDITIONS

Planning and Development

1. Approval of and conformance to the Conditions of Approval for Site Development Plan Review (SDR-39121) shall be required, if approved.

2. This approval shall be void two years from the date of final approval, unless a building permit has been issued for new construction. An Extension of Time may be filed for consideration by the City of Las Vegas.

3. Prior to occupancy, all necessary building permits shall be obtained and final inspections shall be completed in compliance with Title 19 and all codes as required by the Building and Safety Department.

4. These Conditions of Approval shall be affixed to the cover sheet of any plan set submitted for building permit.

5. All City Code requirements and design standards of all City departments must be satisfied, except as modified herein.

MH

SDR-39121 CONDITIONS

Planning and Development

1. Approval of and conformance to the Conditions of Approval for Variance (VAR-39122) shall be required, if approved.

2. This approval shall be void two years from the date of final approval, unless a building permit has been issued for the principal building on the site. An Extension of Time may be filed for consideration by the City of Las Vegas.

3. All development shall be in conformance with the site plan and landscape plan date stamped 08/09/2010, and building elevations date stamped 09/01/2010, except as amended by conditions herein.

4. A Waiver from Title 19.12 is hereby approved, to allow a zero-foot landscape buffer where an eight-foot buffer is required along the west and south property lines and to allow a zero-foot landscape buffer where a 15-foot buffer is required along the east and north property lines.

5. The Reversionary Parcel Map (PMP-38638) shall be completed and recorded prior to the issuance of any building permits.

6. Any changes based upon right-of-way, traffic or drainage studies or street improvements required by the city or public utilities shall not reduce the widths of perimeter landscape buffers, height of walls or quantities of plant materials from that on submitted landscape plans date stamped date stamped 08/09/2010. Any changes based upon subsequently submitted studies must be accommodated elsewhere on the site.

7. Prior to occupancy, all necessary building permits shall be obtained and final inspections shall be completed in compliance with Title 19 and all codes as required by the Building and Safety Department.

8. These Conditions of Approval shall be affixed to the cover sheet of any plan set submitted for building permit.

9. Reflective glazing at the pedestrian level is prohibited. Glazing above the pedestrian level shall be limited to a maximum reflectance rating of 22% (as defined by the National Institute of Standards and Technology).

10. All mechanical equipment, air conditioners and trash areas shall be fully screened in views from the abutting streets.

11. All utility boxes exceeding 27 cubic feet in size shall meet the standards of LVMC Title 19.12.040.

12. Lighting on the exterior of buildings shall be shielded and shall be downward-directed. Non-residential property lighting shall be directed away from residential property or screened, and shall not create fugitive lighting on adjacent properties.

13. A fully operational fire protection system, including fire apparatus roads, fire hydrants and water supply, shall be installed and shall be functioning prior to construction of any combustible structures.

14. All City Code requirements and design standards of all City Departments must be satisfied, except as modified herein.

Public Works

15. Dedicate a ten-foot radius at the southwest corner of 7th Street and Chef Andre Rochat Place.

16. Remove all substandard public street improvements and unused driveway cuts adjacent to this site and replace with new improvements meeting current City Standards concurrent with development of this site. All existing paving damaged or removed by this development shall be restored at its original location and to its original width concurrent with development of this site.

17. Landscape and maintain all unimproved rights-of-way on 7th Street and Chef Andre Rochat Place adjacent to this site. All landscaping and private improvements installed with this project shall be situated and maintained so as to not create sight visibility obstructions for vehicular traffic at all development access drives and abutting street intersections.

18. Submit an Encroachment Agreement for all landscaping and private improvements, including the proposed balconies, located in the 7th Street and Chef Andre Rochat Place public rights-of-way adjacent to this site prior to issuance of permits for this site.

19. Site development to comply with all applicable conditions of approval for ZON-15045 and all other site-related actions.

Staff Report Page One
December 1, 2010 - City Council Meeting

** STAFF REPORT **

PROJECT DESCRIPTION

The requested Site Development Plan Review and Variance are for a proposed five-story, 120-foot tall, 55,132 square-foot Office building to be located on 0.65 acres on the southwest corner of 7th Street and Chef Andre Rochat Place. Included with the Site Development Plan Review are requested Waivers of the perimeter landscape buffer width requirements. The related Variance (VAR-39122) is to allow zero-foot setbacks where a 10-foot side yard, 15-foot corner side yard, and 20-foot front and rear yard setback is required, and to allow 86% lot coverage where 50% lot coverage is the maximum allowed. Staff recommends denial of this request as the Site Development Plan Review (SDR-39121) does not meet the development standards as required by Title 19 for the C-1 (Limited Commercial) zoning district and the site, as proposed, will be overbuilt. In addition, the applicant has provided no evidence of unique or extraordinary circumstances pursuant to Title 19.18.070 that substantiate the requested Variance (VAR-39122). If denied, the property will remain in its current configuration with the southern half of the subject property undeveloped and the remaining northern half with two buildings.

ISSUES

- A Variance (VAR-39122) is required to allow a zero-foot front and rear yard setback where 20 feet is required; a zero-foot corner side yard setback where 15 feet is required; a zero-foot side yard setback where 10 feet is required; and 86% lot coverage where 50% is allowed.
- Waivers of Title 19.12.040 are required to allow no landscape buffer along the east, west and north perimeters where a 15-foot wide buffer is required and no landscape buffer along the south perimeter where eight feet is required.

BACKGROUND INFORMATION

Related Relevant City Actions by P&D, Fire, Bldg., etc	
09/20/06	The City Council approved a Rezoning (ZON-15045) from R-3 (Medium Residential) to C-1 (Limited Commercial); a Site Development Plan Review (SDR-15043) for a proposed 23,613 square-foot Office building with a Waiver of perimeter landscape buffer width requirements; a Waiver of the street tree planting requirements; a Variance (VAR-15048) to allow 55 percent lot coverage where 50 percent is the maximum lot coverage allowed; a Variance (VAR-15596) to reduce the front yard setback of 10 feet where 20 feet is the minimum setback required; and a Variance (VAR-15049) to allow 58 parking spaces where 79 spaces is the minimum required on 0.64 acres at the subject site. The Planning Commission had no recommendation; staff recommended denial.

09/25/08	The Planning Commission heard the requests for a Site Development Plan Review (SDR-29051) for a five-story Mixed Use development with 52,498 square feet of commercial space and seven residential units; a Special Use Permit (SUP-29306) for a Mixed Use development; and a Variance (VAR-29730) to allow 100% lot coverage where 50% is allowed and to allow no setbacks where a 10-foot front yard setback, a 15-foot corner side yard setback, a 10-foot side yard setback, and a 20-foot rear yard setback are required. These items were forwarded to the City Council with no recommendation. Staff recommended denial. NOTE: These items were tabled at the 11/05/2008 City Council.
10/15/08	The City Council approved the request for an Extension of Time (EOT-29831) of an approved Rezoning (ZON-15045) from R-3 (Medium Density Residential) and R-3 (Medium Density Residential) under Resolution of Intent to P-R (Professional Office and Parking) to C-1 (Limited Commercial) on 0.64 acres at the southwest corner of Seventh Street and Chef Andre Rochat Place. Staff recommended approval.
07/23/10	The technical review for a Reversionary Map (PMP-38638) was approved by Planning and Development staff for a reversion to acreage for four lots, approximately .65 acres. The map has not been recorded.
10/21/10	The Planning Commission voted (6-1/se) to recommend APPROVAL of companion items VAR-39122 and SDR-39121 (PC Agenda Items #36-37/mh).

Most Recent Change of Ownership	
03/02/10	A deed was recorded for a change in ownership.

Related Building Permits/Business Licenses
There are no active building permits or business licenses associated with this request.

Pre-Application Meeting	
07/28/2010	A pre-application meeting was held with staff to discuss the applicant's request to develop a five-story Office building covering four adjacent lots located at the southwest corner of 7th Street and Chef Andre Rochat Place. Due to the chosen design path, an approved Variance for building setbacks was determined to be necessary prior to the issuance of building permits.

Neighborhood Meeting
A neighborhood meeting is not required nor was one held.

Field Check	
08/19/10	A field check was conducted by staff with the following observations: • There are two vacant single-family homes and a two undeveloped lots on the proposed site. • The site is located across the street from the historic Las Vegas Academy High School campus.

Details of Application Request	
Site Area	
Gross Acres	0.65

Surrounding Property	***Existing Land Use Per Title 19.04***	***Planned or Special Land Use Designation***	***Existing Zoning District***
Subject Property	Offices/Undeveloped Lots	C (Commercial)	C-1 (Limited Commercial)
North	Apartments	C (Commercial)	C-1 (Limited Commercial)
South	Parking Lot	C (Commercial)	C-1 (Limited Commercial)
East	High School	PF (Public Facilities)	C-V (Civic)
West	Restaurant/Offices/Parking Lots	C (Commercial)	C-1 (Limited Commercial)

Master Plan Areas	***Yes***	***No***	***Compliance***
Master Plan Area		X	NA
Special Purpose and Overlay Districts	***Yes***	***No***	***Compliance***
Special Purpose and Overlay Districts			
H (Historic Designation)	X		Y
Live/Work Overlay District	X		Y
Trails	X		Y
Rural Preservation Overlay District		X	NA
Las Vegas Redevelopment Plan Area		X	NA
Development Impact Notification Assessment		X	NA
Project of Regional Significance		X	NA

DEVELOPMENT STANDARDS

Pursuant to Title 19.08.050, the following standards apply:

Standard	*Required/Allowed*	*Provided*	*Compliance*
Min. Lot Width	100 Feet	205 Feet	Y
Min. Setbacks			
• Front	20 Feet	0 Feet	N
• Side	10 Feet	0 Feet	N
• Corner	15 Feet	0 Feet	N
• Rear	20 Feet	0 Feet	N
Max. Lot Coverage	50 %	86 %	N
Max. Building Height	NA	120 Feet	Y
Trash Enclosure	Screened, w/ a Roof or Trellis	Internally located	Y
Mech. Equipment	Screened	Internally located	Y

Pursuant to Title 19.12.040, the following standards apply:

Landscaping and Open Space Standards				
Standards	*Required*		*Provided*	*Compliance*
	Ratio	*Trees*		
Buffer Trees:				
• North	1 Tree / 20 Linear Feet	5 Trees	0 Trees	N
• South	1 Tree / 30 Linear Feet	3 Trees	0 Trees	N
• East	1 Tree / 20 Linear Feet	10 Trees	0 Trees	N
• West	1 Tree / 30 Linear Feet	7 Trees	0 Trees	N
TOTAL PERIMETER TREES		**25 Trees**	**0 Trees**	**N**
LANDSCAPE BUFFER WIDTHS				
Min. Zone Width				
• North	15 Feet		0 Feet	N
• South	8 Feet		0 Feet	N
• East	15 Feet		0 Feet	N
• West	8 Feet		0 Feet	N

Functional Classification of Street(s)	*Governing Document*	*Street Width (Feet)*	*Compliance with Street Section*
7th Street: *Local*	N/A	45	N/A
Chef Andre Rochat Place: *Local*	N/A	45	N/A

Pursuant to Title 19.04 and 19.10, the following parking standards apply:

Parking Requirement							
	Gross Floor Area or Number of Units	***Required***			***Provided***		***Compliance***
			Parking		*Parking*		
Use		***Parking Ratio***	Regular	Handi-capped	Regular	Handi-capped	
Office	55,132 SF	1:300 SF	184		184		
TOTAL SPACES REQUIRED			**184**		**184**		Y
Regular and Handicap Spaces Required			178	6	178	6	Y

Waivers		
Requirement	***Request***	***Staff Recommendation***
A 15-foot wide landscape buffer adjacent to right-of-way.	To allow no landscape buffer along 7th Street and Chef Andre Rochat Place.	Denial
An eight-foot wide landscape buffer along the interior perimeter.	To allow no landscape buffer along the west and west perimeter.	Denial

ANALYSIS

Although the subject site is located within close proximity of the Downtown Centennial Master Plan and would meet or exceed those Design Standards, it is important to note that this proposal is bound to the standard Title 19.08.050 Commercial and Industrial Development Standards and the Title 19.12.040 Perimeter Landscape Buffering requirements. As such, the proposed scope of development exceeds the limitations in required setbacks and lot coverage as required by Title 19.08.050 for the C-1 (Limited Commercial) zoning district.

In relation to the zero-foot setbacks, there are insufficient landscape buffers widths provided adjacent to the public rights-of-way or the interior perimeter. Per Title 19.12, the applicant is required to provide a 15-foot wide landscape buffer inside the property line with a 24-inch box tree spaced 20 feet apart along 7th Street and Chef Andre Rochat Place and an eight-foot wide landscape buffer with 24-inch box trees along the south and west perimeters.

In order to address the deficiency of on-site landscaping that stems from the proposed zero-foot build-to line, the applicant is proposing enhanced streetscaping along the existing detached sidewalks on 7th Street and Chef Andre Rochat Place, with 24-inch box trees spaced 14-feet, six-inches apart within the existing landscape planter. No landscaping has been proposed along the public alley or southern property line.

The materials specified on the landscape plan are acceptable for the surrounding area. Although ineligible for consideration as perimeter buffer trees, the applicant proposes to install 20 24-inch box trees within the detached sidewalk planter along 7th Street and Chef Andre Rochat Place. In addition to the proposed streetscape trees, an additional 14 trees are proposed on the third floor roof garden along the southern and eastern building edge.

Considering the dark appearance of the brick building, a darker broad-leafed street tree, such as the proposed Raywood Ash, would be acceptable for the site. However, if Raywood Ash trees are utilized, the spacing between each tree should be revised from 14 feet to a minimum of 20 feet on-center. Consideration should be given to providing pathways, sidewalk extensions or other similar allowances within the amenity zones adjacent to Seventh Street and Chef Andre Rochat Place in order to reduce the loss of landscape due to pedestrian traffic and soil compaction.

Provided that 14% of the tree population in Downtown Las Vegas consists of Ash trees, consideration should be given to the possibility of utilizing other species in order to better prevent monocultures. The following alternative tree species could be considered for the proposed building:

Seventh Street:

- *Gleditsia triacanthos* (Thornless Honey Locust and related cultivars, including 'Imperial', 'Shademaster', 'Skyline' or 'Trueshade') spaced at a minimum of 20-feet on center.
- *Pistachia chinensis* (Chinese Pistache and related cultivars, including 'Red Push') spaced a minimum of 20-feet on center.

Chef Andre Rochat Place (*Due to the anticipated shade that Chef Andre Rochat Place will receive due to the northern exposure and 50-foot adjacent building, the following species should be considered*):

- *Arbutus unedo* (Strawberry Tree) spaced 20 to 25 feet on center.
- *Elaeocarpus decipiens* (Japanese Blueberry Tree) 18 to 20 feet on center.

The subject property is located within the Las Vegas High School Historic District, which is not on the local City of Las Vegas historic property register. Two structures located on the proposed site have a substantial historic interest as they are greater than 70 years old, but are also not on the City of Las Vegas historic property register. One of those structures, located at 408 South 7th Street, is a Spanish Revival home constructed in 1931 for R.B. Griffith. This house was later the residence of Pop Squires, who was the publisher of *The Las Vegas Age* for forty years. Most of the single-family homes in the district have been converted to professional office space over the past decade. An off-street Multi-Use Transportation Trail is shown along the 7th Street right-of-way. This trail will be installed along the east side of the street and thus does not apply to this project.

Staff recommends denial of this Site Development Plan Review (SDR-39121), as the proposed development does not meet the development standards as required by Title 19 for the C-1 (Limited Commercial) zoning district, and the site, as proposed, will be overbuilt, as is evidenced by the requested Variance and Waivers.

FINDINGS (VAR-39122)

In accordance with the provisions of Title 19.18.070(B), Planning Commission and City Council, in considering the merits of a Variance request, shall not grant a Variance in order to:

1. Permit a use in a zoning district in which the use is not allowed;
2. Vary any minimum spacing requirement between uses;
3. Relieve a hardship which is solely personal, self-created or financial in nature."

Additionally, Title 19.18.070(L) states:

> "Where by reason of exceptional narrowness, shallowness, or shape of a specific piece of property at the time of enactment of the regulation, or by reason of exceptional topographic conditions or other extraordinary and exceptional situation or condition of the piece of property, the strict application of any zoning regulation would result in peculiar and exceptional practical difficulties to, or exceptional and undue hardships upon, the owner of the property, a variance from that strict application may be granted so as to relieve the difficulties or hardship, if the relief may be granted without substantial detriment to the public good, without substantial impairment of affected natural resources and without substantially impairing the intent and purpose of any ordinance or resolution."

No evidence of a unique or extraordinary circumstance has been presented, in that the applicant has created a self-imposed hardship by placing the building adjacent to the property line. Even with an alternative design showing the required 20-foot front setback, 15-foot corner side setback, 10-foot side setback, and 20-foot rear setback, the applicant would need to further reduce the building's footprint by approximately 4,400 square feet in order to meet the 50% lot coverage requirements. In view of the absence of any hardships imposed by the site's physical characteristics, it is concluded that the applicant's hardship is preferential in nature, and it is thereby outside the realm of NRS Chapter 278 for granting of Variances.

FINDINGS (SDR-39121)

In order to approve a Site Development Plan application, per Title 19.18.050 the Planning Commission and/or City Council must affirm the following:

1. **The proposed development is compatible with adjacent development and development in the area;**

   The proposed development is contextually compatible with the neighboring four-story apartment building to the north, the three-story office building to the southwest, and the high school campus to the east; however, the proposed development does not meet the minimum requirements of the C-1 (Limited Commercial) zoning district development standards and is not compatible in scale with the residential and commercial development to the south.

2. **The proposed development is consistent with the General Plan, this Title, the Design Standards Manual, the Landscape, Wall and Buffer Standards, and other duly-adopted city plans, policies and standards;**

   The proposed development is consistent with the applicable Objectives listed for the Neighborhood Revitalization Area as stated in the Master Plan and the stated objective of the Redevelopment Plan. However, the streetscape alternative to the required landscape buffers along with the zero-foot building setbacks do not meet the development standards as required by Title 19.

3. **Site access and circulation do not negatively impact adjacent roadways or neighborhood traffic;**

   The proposed primary public access to the Office building is through the subterranean parking garage located off of 7th Street. A secondary, private access is provided via the public alley that runs west along the rear side of the building. Staff finds that the proposed access should not negatively impact the traffic flow of the area.

4. **Building and landscape materials are appropriate for the area and for the City;**

   Although staff is recommending denial based upon the scope of the proposed development, the provided brick façade and tree-lined sidewalks are appropriate for the area and the City.

5. **Building elevations, design characteristics and other architectural and aesthetic features are not unsightly, undesirable, or obnoxious in appearance; create an orderly and aesthetically pleasing environment; and are harmonious and compatible with development in the area;**

   The proposed building elevations and aesthetic features are not unsightly, undesirable, or obnoxious in appearance. The proposed tree-lined sidewalks along the east and north sides of the building create an orderly and aesthetically pleasing environment and are harmonious and compatible with development in the area.

6. **Appropriate measures are taken to secure and protect the public health, safety and general welfare.**

   If approved, the proposed development will be subject to inspection during both building construction and business licensing and will therefore not compromise the public health, safety and general welfare.

PLANNING COMMISSION ACTION
The Planning Commission discussed the need to allow time for relocation, prior to the demolition of 408.

NEIGHBORHOOD ASSOCIATIONS NOTIFIED 26

NOTICES MAILED 126 (By City Clerk)

APPROVALS 1

PROTESTS 0

City of Las Vegas Agenda Item No.: **48.**

AGENDA SUMMARY PAGE - PLANNING & DEVELOPMENT
CITY COUNCIL MEETING OF: DECEMBER 1, 2010

DEPARTMENT: PLANNING & DEVELOPMENT
DIRECTOR: M. MARGO WHEELER ☐ **Consent** ☒ **Discussion**

SUBJECT:
ABEYANCE ITEM - VAR-39122 - VARIANCE - PUBLIC HEARING - APPLICANT/OWNER: EVAPS, LLC - Request for a Variance TO ALLOW ZERO-FOOT SETBACKS WHERE A 10-FOOT SIDE YARD, 15-FOOT CORNER SIDE YARD, AND 20-FOOT FRONT AND REAR YARD SETBACKS ARE REQUIRED, AND TO ALLOW 86% LOT COVERAGE WHERE 50% LOT COVERAGE IS THE MAXIMUM ALLOWED on 0.65 acres at 400 South 7th Street (APNs 139-34-710-030, 031, 032, 033), C-1 (Limited Commercial) Zone, Ward 3 (Reese). Staff recommends DENIAL. The Planning Commission (6-1 vote) recommends APPROVAL.

PROTESTS RECEIVED BEFORE:		**APPROVALS RECEIVED BEFORE:**	
Planning Commission Mtg.	**0**	**Planning Commission Mtg.**	**1**
City Council Meeting	**0**	**City Council Meeting**	**1**

RECOMMENDATION:
Staff recommends DENIAL. The Planning Commission (6-1 vote) recommends APPROVAL, subject to conditions:

BACKUP DOCUMENTATION:
1. Location and Aerial Maps - VAR-39122 and SDR-39121
2. Conditions and Staff Report - VAR-39122 and SDR-39121
3. Supporting Documentation
4. Photos - VAR-39122 and SDR-39121
5. Justification Letter - VAR-39122 and SDR-39121
6. Support Postcard - VAR-39122 and SDR-39121
7. Recordation Notices of City Council Action and Conditions of Approval VAR-39122 and SDR-39121
8. Backup referenced from the October 21, 2010 Planning Commission Meeting for VAR-39122 and SDR-39121

Motion made by GARY REESE to Approve subject to conditions

Passed For: 6; Against: 0; Abstain: 0; Did Not Vote: 0; Excused: 1
RICKI Y. BARLOW, STEVE WOLFSON, OSCAR B. GOODMAN, GARY REESE, STEVEN D. ROSS, STAVROS S. ANTHONY; (Against-None); (Abstain-None); (Did Not Vote-None); (Excused-LOIS TARKANIAN)

NOTE: COUNCILMAN WOLFSON stated he owns property within the notification area and, on the advice of ASSISTANT CITY ATTORNEY BRYAN SCOTT, he disclosed that the action taken would not affect his property any greater or lesser than anyone else's, so he would vote.

Minutes:
MAYOR GOODMAN declared the Public Hearing open for Items 48 and 49.

ATTORNEY JAY BROWN, 520 South 4th Street, and SCOTT BROWN, Architect, DesignCell Architecture, were present. ATTORNEY BROWN stated that the building has been beautifully designed. The only remaining concern is the historic "Pop" Squires house. The applicant unsuccessfully worked with the Historic Preservation Commission on relocating the house because it is cost prohibitive. As such, the applicant worked with the City and the Historic Preservation Commission on an additional condition for Item 49, which was read by MARGO WHEELER, Director of Planning and Development.

MR. BROWN described the architecture, which resembles that of a building in Philadelphia. It was designed in accordance with the Centennial Plan, and there will be ample landscaping. He described the entryway, where a bronze plaque will be placed, and the atrium, where "Pop" Squires house pictures will be placed. Although historic in resemblance to fit the neighborhood, the building will be state-of-the-art inside.

ROBERT EGLET, on behalf of EVAPS, LLC, explained for COUNCILMAN WOLFSON that EVAPS are the initials for Eglet, Vannah, Adams, Prince and Schwartz. The building is completely owner occupied with four law firms and a private investigator firm. Each tenant will own a percentage of the building. The plan is to bring a ceiling from a historic mansion in Pennsylvania that is being demolished. The conference room will be made available to outside groups.

ANTHONY HODGES, Las Vegas resident, stated that this development is an indication that the local economy is recovering.

TEDDY RUSSELL recommended approval of what he considers to be a great project.

COUNCILMAN REESE thanked BOB STOLDAL for his input on this historic property and agreed that it would be cost prohibitive to remove the Squire house. This building will be an asset to the area.

MAYOR GOODMAN added that this is a great addition to the heart of the City without any cost to the City.

MAYOR GOODMAN declared the Public Hearing closed for Items 48 and 49.

LAS VEGAS CITY COUNCIL

OSCAR B. GOODMAN
MAYOR

GARY REESE
MAYOR PRO TEM

STEVE WOLFSON
LOIS TARKANIAN
STEVEN D. ROSS
RICKI Y. BARLOW
STAVROS S. ANTHONY

ELIZABETH N. FRETWELL
CITY MANAGER

December 16, 2010

Mr. Robert T. Eglet
EVAPS, LLC
400 South Furth Street, Suite #600
Las Vegas, Nevada 89101

RE: SDR-39121 – SITE DEVELOPMENT PLAN REVIEW
RELATED TO VAR-39122
CITY COUNCIL MEETING OF DECEMBER 1, 2010

Dear Mr. Eglet:

The City Council at a regular meeting held December 1, 2010, APPROVED the request for a Site Development Plan Review FOR A PROPOSED FIVE-STORY, 120-FOOT TALL, 55,132 SQUARE-FOOT OFFICE BUILDING WITH WAIVERS OF THE PERIMETER LANDSCAPE BUFFER WIDTH REQUIREMENTS TO ALLOW ZERO-FOOT BUFFERS WHERE 15 FEET IS REQUIRED ON THE NORTH AND EAST PERIMETERS AND EIGHT FEET IS REQUIRED ON THE SOUTH AND WEST PERIMETERS on 0.65 acres at 400 South 7th Street (APNs 139-34-710-030, 031, 032, 033), C-1 (Limited Commercial) Zone. The Notice of Final Action was filed with the Las Vegas City Clerk on December 2, 2010. This approval is subject to:

Added Condition

A. The owner shall fund the digitizing of the historic Las Vegas Age newspaper for online accessibility. The Historic Preservation Commission shall provide assistance and/or guidance to facilitate the completion of this task. The owner shall fund an interpretive bronze plaque and other interpretive elements to be placed at the exterior and within the interior of the new building. The Historic Preservation Commission will approve the language and images for interpretive elements. The owner and the Historic Preservation Commission shall work with interested parties to salvage significant architectural elements from both buildings to be demolished, 408 and 400 South 7th. The Historic Preservation Commission will approve a salvage plan. The total cost of all actions is not to exceed $25,000.

Planning and Development

1. Approval of and conformance to the Conditions of Approval for Variance (VAR-39122) shall be required, if approved.

2. This approval shall be void two years from the date of final approval, unless a building permit has been issued for the principal building on the site. An Extension of Time may be filed for consideration by the City of Las Vegas.

CITY OF LAS VEGAS
400 STEWART AVENUE
LAS VEGAS, NEVADA 89101

VOICE 702.229.6011
TTY 702.386.9108
www.lasvegasnevada.gov

Printed with environmentally friendly soy ink.

3. All development shall be in conformance with the site plan and landscape plan date stamped 08/09/2010, and building elevations date stamped 09/01/2010, except as amended by conditions herein.

4. A Waiver from Title 19.12 is hereby approved, to allow a zero-foot landscape buffer where an eight-foot buffer is required along the west and south property lines and to allow a zero-foot landscape buffer where a 15-foot buffer is required along the east and north property lines.

5. The Reversionary Parcel Map (PMP-38638) shall be completed and recorded prior to the issuance of any building permits.

6. Any changes based upon right-of-way, traffic or drainage studies or street improvements required by the city or public utilities shall not reduce the widths of perimeter landscape buffers, height of walls or quantities of plant materials from that on submitted landscape plans date stamped date stamped 08/09/2010. Any changes based upon subsequently submitted studies must be accommodated elsewhere on the site.

7. Prior to occupancy, all necessary building permits shall be obtained and final inspections shall be completed in compliance with Title 19 and all codes as required by the Building and Safety Department.

8. These Conditions of Approval shall be affixed to the cover sheet of any plan set submitted for building permit.

9. Reflective glazing at the pedestrian level is prohibited. Glazing above the pedestrian level shall be limited to a maximum reflectance rating of 22% (as defined by the National Institute of Standards and Technology).

10. All mechanical equipment, air conditioners and trash areas shall be fully screened in views from the abutting streets.

11. All utility boxes exceeding 27 cubic feet in size shall meet the standards of LVMC Title 19.12.040.

12. Lighting on the exterior of buildings shall be shielded and shall be downward-directed. Non-residential property lighting shall be directed away from residential property or screened, and shall not create fugitive lighting on adjacent properties.

13. A fully operational fire protection system, including fire apparatus roads, fire hydrants and water supply, shall be installed and shall be functioning prior to construction of any combustible structures.

14. All City Code requirements and design standards of all City Departments must be satisfied, except as modified herein.

Public Works

15. Dedicate a ten-foot radius at the southwest corner of 7th Street and Chef Andre Rochat Place.

16. Remove all substandard public street improvements and unused driveway cuts adjacent to this site and replace with new improvements meeting current City Standards concurrent with development of this site. All existing paving damaged or removed by this development shall be restored at its original location and to its original width concurrent with development of this site.

17. Landscape and maintain all unimproved rights-of-way on 7th Street and Chef Andre Rochat Place adjacent to this site. All landscaping and private improvements installed with this project shall be situated and maintained so as to not create sight visibility obstructions for vehicular traffic at all development access drives and abutting street intersections.

18. Submit an Encroachment Agreement for all landscaping and private improvements, including the proposed balconies, located in the 7th Street and Chef Andre Rochat Place public rights-of-way adjacent to this site prior to issuance of permits for this site.

19. Site development to comply with all applicable conditions of approval for ZON-15045 and all other site-related actions.

Sincerely,

Angela Crolli
Deputy City Clerk II for
Beverly K. Bridges, MMC, City Clerk

M. Margo Wheeler, AICP
Director
Planning and Development Department

cc: Mr. Scott Brown
DesignCell Architecture
10777 West Twain Avenue, Suite #125
Las Vegas, Nevada 89135

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: For possible action regarding National Register of Historic Places nomination for the Morelli House, located at 861 Bridger Avenue (APN 139-34-701-002), C-V (Civic) Zone, Ward 5 (Barlow)

BACKGROUND

05/17/00	The City Council approved a request for Rezoning (Z-0010-00) of property generally located on the northwest corner of Bridger Avenue and Ninth Street from R-4 (High Density Residential) to C-V (Civic) for a proposed Museum/Cultural Center/Office.
12/21/00	The Planning Commission approved a request for a Site Development Plan Review [Z-0010-00(1)] for a proposed 3,300 square-foot office, museum, and cultural center on 0.48 acres located at the northwest corner of Bridger Avenue and Ninth Street.
10/01/01	The Morelli House, located at 861 Bridger Avenue (APN 139-34-701-002) was designated on the Nevada State Historic Property Register.
12/06/06	The Historic Preservation Commission approved the request to designate the Morelli House to the Las Vegas Historic Property Register, located at 814 Bridger Avenue, (APN 139-34-701-002), C-V (Civic) Zone, Ward 5, (Weekly).
03/07/07	The City Council approved a request to designate a parcel of land as a Historic Property within the City of Las Vegas on 0.51 acres located at 861 Bridger Avenue (DIR-18616).

ANALYSIS

The Nevada State Historic Preservation Office has requested review and comment regarding the nomination of the Morelli House to the National Register of Historic Places. The attached nomination report is in draft form. Additional work needs to be completed on the bibliography and photograph log.

The following statement of significance is from the DRAFT National Register of Historic Places Registration Form for the historic Morelli House, submitted by the Junior League of Las Vegas, September 20, 2011.

> The Morelli House is eligible for listing in National Register of Historic Places under Criterion C as a dwelling representing an upper-middle-class example of Mid-Century Modern style developed in the late 1950s and early 1960s, a period of the city's flamboyant and rapid growth. Although it has been moved, the outstanding degree of its integrity, particularly regarding its significant interior spaces, combined with the fact that it is an excellent expression of this style of architecture, warrants its listing in the National Register under this criterion.
>
> In addition, to the consideration of the resource under Criterion C, it is possible to document the building's significance under criteria A and B. Documentation under these criteria is presented only for context since listing under these criteria is not possible given that the structure has been moved.

The Morelli House is documented under Criterion A for its association with the emerging image of Las Vegas as an international capital of the entertainment industry, and for Antonio Morelli's association with the famed "Rat Pack." Because no other Las Vegas resources survive that are related to the Southern Nevada emergence of the Rat Pack, the Morelli House can be regarded as having national significance. Unfortunately, the move of the structure diminishes its integrity, and it is not possible to assert its national significance to warrant listing as a National Historic Landmark.

The Morelli House is documented under Criterion B at the local level for its association with the builder and owner, Antonio Morelli, who played an important role in the community through his work as music director at the Sands Hotel and his involvement in the musical activities of the community.

The Morelli House is listed on the Nevada State Register of Historic Places and the city of Las Vegas Historic Property Register. The property is owned and operated by the Junior League of Las Vegas.

The nomination is scheduled for review by the Nevada State Board of Museums and History on December 2, 2011 at the Springs Preserve (meeting time and room number TBA).

National Register Criteria for Evaluation

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

A. That are associated with events that have made a significant contribution to the broad patterns of our history; or

B. That are associated with the lives of significant persons in or past; or

C. That embody 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; or

D. That have yielded or may be likely to yield, information important in history or prehistory.

Findings
The HPO has reviewed the nomination and has determined that the Morelli House meets the National Register Criteria for Evaluation.

STAFF RECOMMENDATION

APPROVAL

BACKUP DOCUMENTS

DRAFT National Register of Historic Places Registration Form, Morelli House, September 20, 2011.

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Morelli House

other names/site number 52 Country Club Drive

2. Location

street & number 861 East Bridger Avenue ☐ not for publication

city or town Las Vegas ☐ vicinity

state Nevada code _____ county Clark code _____ zip code 89101-5539

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

Morelli House
Name of Property

Clark County, Nevada
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

NA

Number of contributing resources previously listed in the National Register

NA

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/SINGLE DWELLING

Current Functions
(Enter categories from instructions.)

SOCIAL

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: STUCCO, WOOD, CONCRETE BLOCK
roof: TROPICOOL (CRUSHED ROCK)
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

See Continuation Sheet.

Narrative Description

See Continuation Sheet.

Morelli House
Name of Property

Clark County, Nevada
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property 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 lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [x] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Architecture

Period of Significance

1959

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)

Antonio Morelli

Cultural Affiliation

Architect/Builder

Hugh E. Taylor, Antonio Morelli, Richard Small

Period of Significance (justification)
The Period of Significance is the year in which the Morelli House was constructed.

Criteria Considerations (explanation, if necessary)
In 2001, to avoid pending demolition the Morelli House was relocated and rehabilitated by the Junior League of Las Vegas.

Morelli House
Name of Property

Clark County, Nevada
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

See Continuation Sheet.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

See Continuation Sheet.

Developmental history/additional historic context information (if appropriate)

N/A

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See Continuation Sheet.

Previous documentation on file (NPS):

___preliminary determination of individual listing (36 CFR 67 has been requested)
___previously listed in the National Register
___previously determined eligible by the National Register
___designated a National Historic Landmark
___recorded by Historic American Buildings Survey #_____
___recorded by Historic American Engineering Record # _____
___recorded by Historic American Landscape Survey # _____

Primary location of additional data:

___State Historic Preservation Office
___Other State agency
___Federal agency
___Local government
___University
___Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Morelli House
Name of Property

Clark County, Nevada
County and State

10. Geographical Data

Acreage of Property .51 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)
The National Register boundaries for the Morelli House include the .51-acre parcel identified as Assessor's Parcel Number 139-34-701-002, Clark County, Nevada.

Boundary Justification (Explain why the boundaries were selected.)
The National Register boundaries for the Morelli House conform to the parcel on which the house is sited.

11. Form Prepared By

name/title Junior League of Las Vegas together with Ronald James and Sara Fogelquist, NV SHPO
organization _____ date September 20, 2011
street & number 861 East Bridger Avenue telephone 702-822-6536
city or town Las Vegas state Nevada zip code 89101
e-mail _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Morelli House
Name of Property

Clark County, Nevada
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

See Continuation Sheet.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Junior League of Las Vegas

street & number 861 East Bridger Avenue telephone 702-822-6536

city or town Las Vegas state zip code 89101

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

DESCRIPTION

In 1959, Antonio and Helen Morelli built their home at 52 Country Club Drive within the confines of the prestigious Desert Inn Estates, overlooking the world-class Desert Inn Golf Course. In 2001, to save the home from demolition, a fate which befell the other homes within the Estates, the Morelli House was relocated to a parcel at Ninth Street and Bridger Avenue. At its new location, the Morelli House is owned and operated by the Junior League of Las Vegas, who faithfully maintains the 1959 appearance of the home while rehabilitating it as an office, a history museum, and a gallery.

The 1959 "dream house" began with careful planning. Morelli collaborated with Richard Small, a carpenter foreman and colleague at the Sands, to create approaches to the new home. Finally, with the approach established, Morelli retained Las Vegas architect, Hugh E. Taylor, to draw the plans. Morelli and Small dedicated two years to the planning and constructing of the modern residence. Thoughtful preparations and attention to detail distinguished the home from other homes in the Estates. The rear of the house faced north, overlooking the golf course and its sprawling lawns. The view through the living room's expansive glass windows invited in the outdoors. While other swimming pools in the Estates were in the backyards, the Morelli pool was strategically placed in the front yard, hidden from the street by a cement-block wall and tropical plantings. Where the neighbors' backyard view of the golf course was obstructed with swimming pools and pool equipment, the Morelli backyard presented an unobstructed view. From the golf course, the Morelli House appeared unified with the landscape.

The resulting home was ultra-modern for its day and in a sense continues to defy architectural classification. In some regards, the Morelli House fits McAlester and McAlester's "Contemporary." The flat-roofed subtype of Contemporary is a derivative of the earlier International style, sometimes referred to as American International (McAlester and McAlester 1990, 482). The house also meets the design intent of Populuxe, which according to author Thomas Hine includes such qualities as "fun, fashionable, fantastic, and futuristic" (1987, 38). According to National Register Bulletin 16A, modern movement styles might be classified as International Style, Miesian, New-formalism, Brutalism, Neo-expressionism, or Ranch style. However, none of these descriptions are exclusively applicable. It is known from individuals employed in the construction of the house that the Morellis were influenced by the works of R. M. Schindler, who built modernist houses in southern California, and by Philip Johnson, who built the Glass House (listed as a National Historic Landmark, 1997) in New Canaan, Connecticut, Mrs. Morelli's home town. Drawing upon the influences of the first half of the twentieth century, the term to best describe the Morelli House is simply "Modern." Not that "Modern" is all that simple, drawing as it does on diverse and often drastic responses, from American and European, to a new age.

Despite relocation, the Morelli House retains its original massing and fenestration. Essentially rectangular in plan, the overall appearance of the Morelli House is long and low, blending into the landscape. The flat roof is covered with crushed white rock. The architectural plans identify the tar-and-gravel roof as "Tropicool with 2 inch gravel surface." It is assumed that Tropicool is a trade name, although conclusive evidence has not been found. The crushed rock glitters in the sunlight. The roof compliments the Modern styling of the house, and provides reduced surface temperature.

The widely-overhanging eaves are supported by exposed redwood beams. Natural stain provides contrast against the pale gray of the walls and the white of the rock roof. The wall surface is stucco as well as painted redwood with vertical battens, which counteract the structure's extreme horizontality. In several places along the front approach of the house, walls are screened with decorative open-work cement blocks. A row of windows top the screens. Between the top of the screen and the eaves, is an area identified as a gallery by the architect. The decorative cement block screens have been appropriately reconstructed following the relocation and complete the front façade.

The wall of the rear façade consists of vertical wood on the outside of the kitchen and a small ell, which contains the master bedroom and extends a few feet past the rear wall. Between the bedroom and the kitchen is a bank of floor-to-ceiling glass panels, including a sliding glass door, which create the living room wall. A concrete patio extends the length of the rear elevation and is covered partially by broad eaves. This new patio replicates the footprint of patio at the original site. Four futuristic metal light fixtures hang from the beams, with smaller matching sconces attached to the metal framework of the windows. The windows and doors are set into aluminum frames and are either fixed or sliders. All of the exterior doors feature full glass panels, with the exception of the redwood double entry doors.

The double entry doors, painted "robin's egg blue" open to the foyer, which is separated from the living and dining room by a redwood paneled partition designed to conceal a coat closet on the entry side and to reveal china and collectibles on the dining side. The foyer retains the original 1959 feeling and appearance. The original vinyl composition tile remains with a Greek-key design in the corners. Morelli's careful details in the foyer continue throughout the house.

Flanking the double entry doors in the foyer are panels of colored art glass with a roughly corrugated "raindrop" or "teardrop" texture. Above the doors, a leaded-glass panel situates the Morelli House within the history of Las Vegas. The panel was created by Isabel Piczel who also designed the windows for the Mid-Century Modern Guardian Angel Cathedral of Las Vegas, which in 1963 was designed by Paul R. Williams. The stunning panel was gifted to the Morellis recognizing their volunteerism and support of the Catholic Church community, including commissioning the windows for the Cathedral. The artwork and its symbolism of generosity define the entrance of the Morelli home.

Adjacent to the foyer is the kitchen, complete with breakfast nook and utility area. Representing the height of modernity, an antique-copper colored oven, stove with hood, and refrigerator, all classics of mid-century product design, provide harmonious definition to the kitchen. Other original features include a "bun warmer" drawer, two corner "Lazy-Susan" cabinets, a special cabinet for a Mixmaster, and an enclosed storage area behind the sink. A large built-in island faced with pleated upholstery, echoes an era of stylish Las Vegas lounges. Large, frosted egg-shaped light fixtures hang from the wood plank ceiling. Conical down-lights with small perforated holes add sparkle to the modern kitchen.

For the Morellis, the breakfast nook was central to the home, providing a convenient place to gather. For Antonio, the nook became a functional place to work on his music. For Helen, however, who loved to cook and to entertain, this arrangement likely would not last. Shortly thereafter, a portion of the

breeze-way was enclosed as Morelli's music studio. In 2001, the concrete pad foundation, on which the music studio addition was constructed, prevented the studio from being relocated.

The breakfast nook retains the original look and feeling of 1959. On the west wall, a custom-designed television cabinet swings to reveal a fully equipped bar for entertaining. Following the Morelli's decorative style, memorabilia is displayed on the shelves above the table. Photographs from the 1950s and 1960s depict the house, as well as the guests who frequented it, including Frank Sinatra, Dean Martin, and Sammy Davis, Jr.

Adjacent to the kitchen is the utility area. A partition between the kitchen and utility area allows light from the clerestory windows to reach the kitchen and family room. The Morellis later converted a half-bathroom in the utility area into a laundry room. The space was innovative, with a wall of double-sided redwood storage cabinetry, a steel utility sink, and a combination washer-dryer. In 2007, the Junior League eliminated the laundry area in order to restore the original bath. The original linoleum flooring remains with white streaks against an orange background set in a grid of blue-green stripes.[1]

The kitchen leads to the dining room, with an original, low cabinet-partition dividing the foyer from the dining room to provide storage on either side. The dining room extends to the living room, a showcase of Mid-Century Modern design. Unpainted redwood beams span front to rear of the house, complete with indirect cove lighting and soffits. A prominent feature in the living room is the fireplace with a raised "floating" marble-topped hearth and a massive, hammered-copper hood. The Morelli's considered the room's north elevation to be the primary façade. Here, floor-to-ceiling glass panels, a section of which includes a sliding-glass door, create the north wall of the living room. Sweeping draperies cover the glass wall and operate electrically to "tuck into" a panel next to the fireplace. The living room emphasizes natural materials with Philippine mahogany wall paneling, copper fireplace hood, and expansive glass exposing the landscape. The living and dining rooms exemplify the Mid-Century Modern ideals of beauty in natural materials and harmony in space-defining planes.

Since the Morellis' furnishings were long absent, selecting new furnishings in the living and dining room to complement the home's architectural integrity presented a challenge. Vladimir Kagan, regarded as the "grandfather of modern furniture design," provided design consultation for the furnishings and collaborated with his manufacturers to donate pieces. The cubist dining room set, the grey Nautilus sofa and the royal blue tri-symmetric foot stool in the living room are from Kagan's personal, private collection. His designs are also evident in the living room's burgundy Serpentine sofas and ottomans as well as the cocktail table and barrel chairs.[2] Kagan's iconic mid-century furniture compliments the architectural style of the Morelli House and the features of the living room and dining room.

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[1] Dr. Robert Fielden, a prominent architect in Las Vegas, and Alan Hess, a well-known preservationist and writer specializing in Mid-Century Modern architecture, confirm that the use of such colorful, modern manufactured materials and patterns is in keeping with the period: Fielden, Interview; Hess, 18.

[2] Kagan is an internationally known designer. His furniture is in the permanent collections of many museums including the Albert Museum in London, the Cooper Hewitt Museum in New York and the San Francisco Museum of Modern. The World Market Center honored him with their Design Icon Award in January of 2007. Interviews with Sherry Colquitt and Dedee Nave.

Beyond the living and dining rooms are the two bedrooms, identified in the plans as the master bedroom and the guest room. The master bedroom, down a short hallway from the guest bathroom, exhibits Mid-Century Modern architectural features. The high ceilings are modulated by dropped soffits and beams, which repeat those in the living room. Originally, the bed was located on the west wall. The innovative light and security controls for the house are still present on each side of where the bed was located.

The master bedroom includes separate dressing rooms; Helen's with built-in three-way mirrors, drawers and closets and Antonio's with a mirrored cabinet for his ties, are typical of well-planned storage in a Mid-Century Modern home. The dressing rooms lead to the master bathroom, a "primary space," restored to former luxury. The bath, with a sunken custom-tiled-shower and an elevated sink, accommodated Antonio's tall frame. Dual sinks, colored plumbing fixtures, a step-down open shower, and Antonio's monogram "AM" on the faucets highlight the space. In the mirror over the dual sinks is the original and still operable modernistic clock. Custom turquoise gold-flecked ceramic tiles cover the sinks and the shower. During the move, some shower tiles were damaged beyond repair. Since it was not possible to match the original tile, the damaged tiles were replaced with harmoniously contrasting tiles. The separate dressing rooms and bathroom retain their original feeling and appearance.

Opposite the master bedroom, is the spacious guest bedroom with an elegantly-appointed connecting bath with custom tile. Decorated by the Morellis, the original yellow wallpaper, yellow tile and bathroom fixtures remain. The workmanship around the tile sinks and the detailed floor evidence the care of the architect and builder. The faucets in the sink exhibit Morelli's signature monogram. The guest bedroom and bathroom complete the interior of the home.

From planning the front approach of the home to monogramming the bathroom faucets, Antonio Morelli scrutinized every detail of the home. One detail would distinguish the Morelli House from all other homes within the Desert Inn Country Club Estates, namely, a crawl space. With the exception of the Morelli House, the other homes were constructed on a concrete foundation. The detail of a crawl space allowed the Morelli House to be saved from demolition and moved to a new location.

At its original location at 52 Country Club Drive, the rear of the house faced north, overlooking the golf course and its sprawling verdant lawns. The view through the living room's expansive glass windows blurred the distinction between indoors and outdoors. At its new location at 861 East Bridger Avenue, the Morelli House again blends with its environment. The governmentally mandated "desert landscape" compliments the home's pale grey exterior walls, exposed redwood beams, and Edward Durell Stone decorative open-work cement screen. The latter feature is similar to that used by Stone at his celebrated 1958 American Embassy in New Delhi. Although the original cement screen was destroyed an appropriate new screen replicates the original. The Stone screens are topped by clerestory windows through which one can see the beams extending from the exterior into the interior of the house. The Morelli house is an excellent early example of Modern architecture in Las Vegas, and is important to understanding the architectural history and the development of the area.

Integrity

The Morelli house suffers a loss of integrity having been relocated from its original location. In its new location, the house sits adjacent to the Las Vegas High School Historic District (listed in the National Register of Historic Places in 1991) and across from the Las Vegas High School (individually listed in the National Register of Historic Places in 1996). Since 1993 the Las Vegas High School has served the greater Clark County area as the Las Vegas Academy of International Studies, Performing and Visual Arts, and thus harmonizes with the history of the Morelli House. The proximity of the high school and the Morelli house has proven mutually beneficial. The Junior League utilizes the high school as a location for larger civic events while the High School utilizes the Morelli House as a location for smaller musical performances. As a result of the relocation, the music continues in the Morelli House.

The interior and exterior of the home retain great integrity. The primary spaces, including the exterior, entrance, foyer, kitchen-breakfast nook, dining room, living room and the guest and master bathrooms, have been restored to their original state under the *Secretary of the Interior Guidelines for Rehabilitation*. The secondary spaces, including the master and guest bedrooms, have been rehabilitated for office purposes. Even utilized as offices, the open rooms retain the original sense of the space.[3]

The integrity of the Morelli House has been faithfully maintained throughout the decades. In 1979, following Antonio's death and Helen's subsequent relocation to the East,[4] Mr. Kay G. Glenn, Howard Hughes' press secretary, purchased the Morelli's home. For over twenty years, Glenn meticulously maintained the home and property.[5]

In 2000, Steve Wynn purchased the Desert Inn Resort and approximately 30 lots within the Desert Inn Country Club Estates.[6] Wynn proceeded to acquire the remaining lots in the Desert Inn Country Club Estate in preparation for new development. Plans for the new Wynn Megaresort along the famed Las Vegas Boulevard development necessitated demolition of the Desert Inn Resort and all structures located in the Desert Inn Country Club Estates, including the Morelli House.[7] This monumental land acquisition bordered by the Strip and Paradise Road and Twain Avenue jeopardized many Mid-Century Modern homes. Wynn's negotiators, members of the Molasky Group, including the elder Molasky, who in 1952 developed the original community, presented offers well-above appraised value to the estate homeowners. Some homeowners willingly accepted the agreement price and provisions, while others delayed acceptance for up to four years with protracted courtroom disputes.[8]

In the midst of the contractual dealings with the homeowners, Steven Wynn and Kay Glenn noted the Morelli House was integral to the city's entertainment history and was exemplary of Mid-Century

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[3] Dr. Janet White of UNLV's Department of Architecture evaluated the architectural significance of the Morelli House to the City of Las Vegas. (cite correspondence)

[4] Helen moved back East in 1979, five years after her husband's death, due to health related issues. She was one of nine siblings and needed to be nearer to family members. In an oral interview with Jerry Massini, 1976, she stated she intended to remain in Las Vegas until her death.

[5] Carole Cosgrove Terry. *The Morelli House - Rescued and Restored. 2010, 7.*

[6] Heather Rawlyk. "Former D.I. Homeowner tells of decline of golf estates," *Las Vegas Sun.* Monday, November 10, 2003.

[7] Grace Long. "Wynn sues homeowners in battle for control of D.I. Association," *Las Vegas Sun.* Friday, November 3, 2000.

[8] Adrienne Parker. "Rift between Wynn, estate residents grow" *Las Vegas Sun.*Tuesday, May 28, 2002.

Modern design. Since the Morelli House was the only house in the Estates constructed with a crawl space, it could be moved.[9] Wynn and Glenn determined that the Molasky Group, on their behalf, should appeal to the directors of the Junior League of Las Vegas to preserve the Morelli House and relocate it to a parcel on Bridger Avenue adjacent to the historic district by Las Vegas High School. (The Bridger Avenue parcel was purchased with the assistance of the Nevada Commission for Cultural Affairs).

On September 30, 2001, the League relocated the Morelli House to the Bridger Avenue parcel.[10] There was no way to save the decorative screen imbedded in the ground, Morelli's music room built on a concrete slab, nor the front yard's concrete carport and the swimming pool. Following the move, the screen has been recreated and it is the intent of the Junior League to rebuild Morelli's music room. Although the Bridger parcel does not comfortably allow for either the carport or the swimming pool, parcel does allow for the potential to reconstruct the music room addition.

The Morelli House continues to be integrated within its environment, despite relocation, and is sited diagonally to the corner with a circular drive fronting the dwelling.[11] Foliage complements features of an earlier time, while rock groundcover conforms to drought resistant landscape codes. The rear façade, which once faced the second fairway, now faces the new site's northern perimeter.

The loss of integrity as a consequence of the relocation is mitigated to a degree by the proximity of the Las Vegas High School, now the Las Vegas Academy of International Studies, Performing and Visual Arts. The institution focuses on education in the arts, a mission Morelli strove to promote.

Although the Morelli House is the only Mid-Century Modern home in the Las Vegas High School Historic District vicinity, the distinctive architecture complements the other historically-important buildings within the district. The nearness to downtown Las Vegas makes the Morelli House serviceable as a community cultural venue and as a meeting place for organizations promoting volunteerism. The Morelli House Public Program provides public access to view the house and to learn its architectural and historical significance. Constructed in 1959 and relocated in 2001, The Junior League of Las Vegas has restored Morelli House in both its exterior and interior appearance in accordance with the United States Secretary of the Interior's Standards.

[9] Hess, House Essay, 6.
[10] Mohor, "House finds a New Home". *Las Vegas Sun.* October 1, 2001
[11] Hess, 6.

STATEMENT OF SIGNIFICANCE
Summary

In 1959, Antonio and Helen Morelli built their home at 52 Country Club Drive within the confines of the prestigious Desert Inn Estates, overlooking the world-class Desert Inn Golf Course. In 2001, to save the home from demolition, a fate which befell the other homes within the Estates, the Morelli House was relocated to a parcel at Ninth Street and Bridger Avenue. At its new location, the Morelli House is owned and operated by the Junior League of Las Vegas, who faithfully maintains the 1959 appearance of the home while rehabilitating it as an office, a history museum, and a gallery.

The Morelli House is eligible for listing in National Register of Historic Places under Criterion C as a dwelling representing an upper-middle-class example of Mid-Century Modern style developed in the late 1950s and early 1960s, a period of the city's flamboyant and rapid growth. Although it has been moved, the outstanding degree of its integrity, particularly regarding its significant interior spaces, combined with the fact that it is an excellent expression of this style of architecture, warrants its listing in the National Register under this criterion.

In addition, to the consideration of the resource under Criterion C, it is possible to document the building's significance under criteria A and B. Documentation under these criteria is presented only for context since listing under these criteria is not possible given that the structure has been moved.

The Morelli House is documented under Criterion A for its association with the emerging image of Las Vegas as an international capital of the entertainment industry, and for Antonio Morelli's association with the famed "Rat Pack." Because no other Las Vegas resources survive that are related to the Southern Nevada emergence of the Rat Pack, the Morelli House can be regarded as having national significance. Unfortunately, the move of the structure diminishes its integrity, and it is not possible to assert its national significance to warrant listing as a National Historic Landmark.

The Morelli House is documented under Criterion B at the local level for its association with the builder and owner, Antonio Morelli, who played an important role in the community through his work as music director at the Sands Hotel and his involvement in the musical activities of the community.

Criterion C[1]

The Morelli House is eligible for listing in the National Register of Historic Places under criterion C, for its modernistic style of architecture. The Morelli House was built in 1959 in prestigious Desert Inn Estates overlooking the second fairway at the world-class Desert Inn Golf Course. The Desert Inn

[1] As indicated above, the discussion under Criterion C draws heavily from the corresponding discussion in Harmon, "Morelli House." In addition, the importance of the architecture is discussed in Ronald M. James and Elizabeth Safford Harvey, *Nevada's Historic Buildings: A Cultural Legacy* (Reno: University of Nevada Press, 2009).

was the fifth property to be built along the Las Vegas Strip, and was its premier resort for more than a decade. Although it was the first country club community built in Las Vegas, it was not originally set up as a housing development. The first homes on the resort grounds were for the use of the owner/developer, Wilbur Clark, his executives, and certain high rollers, including Howard Hughes. Desert Inn Estates was developed in 1952, two years after the opening of the Desert Inn casino/resort. The 65 parcels encircled the golf course to the east of the hotel, with open desert land beyond. A few years later 15 interior parcels were opened for development under the name of Desert Inn Estates 2. The average parcel size was .25 acre, but interspersed were a few double lots. Desert Inn Estates was the first Las Vegas development with modern design. A number of notable performers built homes in the Estates including Keely Smith and Betty Grable and her husband, bandleader Harry James. Bob Miller, Nevada's governor from 1989 to 1999, grew up in Desert Inn Estates.

The Morelli House was built in 1959 by Antonio Morelli, who chose the modernistic design for his house in Desert Inn Estates and approached Sands' carpenter foreman, Richard Small, with his ideas. Together, for over two years, the two men designed and built the house at 52 Country Club Drive. Las Vegas architect Hugh E. Taylor was engaged to draw the plans. Small was the master carpenter at the Sands, but he also built several custom homes in town. Small first came to Nevada from his home state of Montana during the depression to work in the silver mines at Silver Peak. Small traveled back to Montana, but returned to Las Vegas during World War II and later worked as the carpenter foreman at the Nevada Test Site, where he built structures used in the atomic test shots.

Small's son Michael, now a lawyer in Las Vegas, was a teenager when the Morelli House was built. Michael and older brother Richard helped their father with the construction. Michael recalls details of the construction, as well as conversations with Morelli about his vision for his home. According to Small, the Morellis were influenced by Rudolf Schindler's "window wall" houses in Palm Springs, and Philip Johnson's "Glass house" in New Canaan, Connecticut, Mrs. Morelli's home town.[2] The Las Vegas house was to be comfortable and casual. Natural wood was important to Morelli, as it was to Schindler. Small recalls redoing the redwood ceiling three times before it satisfied Morelli.

The modern style of the Morelli House was revolutionary for Las Vegas. Other custom homes of the time were merely expanded ranch-style forms. The Morelli House brought vaulted ceilings to the desert and the concept of integrating the building with the site, particularly effective in a golf course development. In a May 2, 2001 telephone conversation, UNLV professor of architecture, Janet White, interpreted the site plan of the Morelli House and its relationship to its setting. The window-wall façade, facing the golf course, was the front of the home - its monumental façade. The site was of the utmost importance to the structure, as were its proportions. The original plans show a different front arrangement, with a 6-foot-high block wall set in zig-zags, creating a dynamic approach. The pool was built behind the wall, sheltered from the street. A number of Morelli's neighbors built pools on the golf course side of their homes, providing no privacy for swimmers, and interfering with the

[2] Michael Small, personal communication May 9, 2001.

buildings' interplay with the golf course. Morelli understood the relationship between building and grounds, and sought to emphasize it. Morelli loved clean lines and eschewed ornamental plantings on his property. The only plantings were in the niches of the wall along the street.

That Rudolf Schindler served as inspiration for the Morelli House is appropriate, since Schindler developed his architectural style in the 1920s in the warm, sunny climate of southern California, an area that has strongly influenced Las Vegas architecture for decades. Schindler studied architecture and engineering in his native Austria. Inspired by Adolf Loos, Schindler came to the United States in 1914. Disappointed with America, Schindler was planning to return to Austria when he landed a position at Frank Lloyd Wright's Taliesen studio. In 1920, Wright sent Schindler to Los Angeles to oversee the construction of the Barnsdall house, known as the Hollyhock house. Upon completion of the Hollyhock house, Schindler stayed in California and opened his own practice. By 1928, Schindler developed a particular vision of architecture that is reflected in Morelli's plans for his own home, "The sense for the perception of architecture is not the eyes, but living. Our life is its image."[3]

Philip Johnson was an early proponent of the International Style and worked with the early modernist masters from Europe, the likes of Mies van der Rohe, Walter Gropius, Le Corbusier, and J.J.P. Oud, and those from America, including Schindler, and his colleague and fellow Austrian, Richard Neutra. Beginning in 1946, Johnson undertook the building of his own home in New Canaan, Connecticut that would interpret "the worship of glass we inherited from [German pioneers] Scheerbart and Taut."[4] Johnson's ideals are also reflected in the Morelli House: "I was building an American house. I like to get outdoors quickly, so I raised it [only] two steps above the ground...."[5]

Philip Johnson went on to other design realms, like postmodernism, but Schindler, who died in 1953, practiced his art in the temperate regions of southern California, as well as the desert environment of Palm Springs, with a climate similar to Las Vegas. Even his early houses sported flat roofs with wide overhangs, and window walls to bring the outdoors in and meld the building with the site. One of Schindler's design principles was that nothing be tied down, "Once an architect begins to worry about tying things down and about correct spacings, he arrives only at formal harmonies, and these have little to do with living."[6] The Morelli House displays this sense of not being tied down, and Mr. Morelli's goal was to avoid formalism, for his home was a place for living, rather than for show.

The Morelli House drew on the legacies of two great architects, and helped to establish for Las Vegas a tradition of distinctive and adventurous architecture. Despite the fact that some integrity was lost when the house is moved from its original location along the Desert Inn Golf Course, the Morelli House remains a significant element of Las Vegas' architectural history.

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[3] McCoy 1960:149-150.
[4] Webb 1994:36.
[5] Webb 1994:36.
[6] McCoy 1960:174-175.

According to Robert Fielden, a prominent architect in Las Vegas, and Alan Hess, a well-known preservationist and writer specializing in Mid-Century Modern architecture, the Morelli House is a fine example, particularly in its interiors, of the California Movement of the American International School of that style. The Morelli House fits McAlester and McAlester's label of "Contemporary," another term for American International, which is a derivative of the International style seen since the 1910s in the works of R. M. Schindler and Richard Neutra in Southern California and of the internationally-known architect, Frank Lloyd Wright.[7] The Morelli House also meets the design intent of "Populuxe" which author Thomas Hine describes as "fun, fashionable, fantastic and futuristic."[8] Directed by the owners, Antonio and Helen Morelli, the architect, Hugh E. Taylor, incorporated Mid-Century Modern features in his design such as the widely overhanging eaves and expansive glass windows.[9] The modernist houses of R. M. Schlindler and the "Glass house" of Philip Johnson inspired the Morellis and Taylor to adopt these features. [10] According to Alan Hess, the Morelli House is a "mature and excellent design that illustrates the popularity and progressiveness of Modern architecture in mid-century Las Vegas."[11]

To quote Hess:"The historic Antonio and Helen Morelli House preserved by the Junior League of Las Vegas...is a vibrant reminder of the newness, optimism and style in Las Vegas in the mid-twentieth century. The house's bold horizontal lines, glass walls, open plan, and natural materials embody the fundamental tenants of [Mid-Century] Modern architecture and Modern living in that period." [12]

Mr. Kay Glenn purchased the home from Antonio Morelli's widow in 1978. Kay Glenn had been Howard Hughes' press secretary from 1951 until the millionaire's death in 1976. Glenn made only two changes to the house in the 22 years he owned it, and that was to change paint color in two places. In April 2000, Steve Wynn purchased the Desert Inn with plans to demolish it, the golf course, and the surrounding homes in Desert Inn Estates. The Las Vegas Junior League subsequently moved the house to the League's parcel in the face of its impending demolition.

Criterion A

The Morelli House is eligible for listing in the National Register of Historic Places for the critical role that its owner played in developing a persona for Las Vegas as an entertainment capital of the world.

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[7] Dr. Robert Fielden, oral interview by Carole C. Terry, May 25, 2010. Alan Hess, "A New Architecture for a New City." *The Morelli House*. (Las Vegas: Junior League of Las Vegas, 2008) 25. Lee McAlester and Virginia McAlester. *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1990) 482.

[8] Thomas Hine. *Populuxe*. (New York: Alfred A. Knopf, 1986) 38.

[9] Taylor was inspired by architect Wayne McAllister when creating the large, sheltering roof at the Morelli House entrance. Hess, "Architecture." 10.

[10] Johnson's "Glass house" is located in Helen Morelli's home town, New Canaan, Connecticut. Hugh E. Taylor, oral interview by Alan Hess, April 7, 2007; Hess, "Architecture." 19.

[11] Hess, "Architecture." 19.

[12] Hess, 1

Antonio Morelli set a high bar at the Sands Hotel Casino with creativity, musical perfection, and a generally classy presentation, affecting the way Las Vegas stages would present themselves for the rest of the century and into the next. In particular, Morelli played a role in the début of the "Rat Pack," which first performed on his stage.

When Jack Entratter, president of the Sands Hotel, suggested that Morelli should relocate to Las Vegas, Morelli had much to consider. In the post World War II era, with the popularity of the television, the East Coast theater circuit was declining. As a result, employment opportunities in traditional theater were becoming scarce. Morelli thoughtfully assessed that Las Vegas might be an unexpected opportunity worth pursuing. Las Vegas provided "a newly minted realm of entertainment,"[13] wherein Antonio Morelli would soon be known as "Maestro Morelli."

During what would become his twenty year career in Las Vegas, Morelli assisted in transforming the city into a popular, highly regarded entertainment venue. Along with the celebrity headliners, Jack Entratter promoted Morelli's Las Vegas presence with regular billing on the Sands pylon sign reading "Antonio Morelli and his Music" or, at other times, "Antonio Morelli and his Orchestra."[14] People came to know Morelli. As stated by an aspiring student vocalist who one day would become the musical director at the First Christian Church, it was hard to miss him [around town] with "his mustache, elegant demeanor and Caddy Convertible. He was ...an elegant gentleman in our city."[15]

When Morelli arrived in town, he realized, "the Sands was the envy of the other hotels" with its domination of headliners, including Frank Sinatra, Danny Thomas, Red Skelton, Lena Horne, Dean Martin, and Sammy Davis Jr.[16] Morelli also realized, that the Sands 18-member orchestra may have been the best in town, but it was essentially only a brass band since "string sections were not the norm" in Las Vegas.[17] To meet the string needs of his entertainers, the Copa Room Orchestra was periodically augmented by up to 32 instrumentalists.[18] Morelli immediately sought to add a year-round strings section to his orchestra and with perseverance he was successful. Union musician president Frank Leone stated this was "the significance of Antonio Morelli."[19]

Local musicians who were present during the Sands heyday in the 1950s and well into the 1960s, agree that "playing at the Sands was the pinnacle of an entertainer's career," and "they all wanted to be part of the Morelli Orchestra,"[20] The orchestra leader provided stiff demands mandating that

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[13] Ortwein, Dr.Dennis, Written Testimonial of Antonio Morelli, March 25, 2011.
[14] Deacon, Maxine, Written Testimonial on Antonio Morelli, March 2011.
[15] SOURCE NEEDED
[16] Frank Leone, panelist, "Morelli and His Music" Las Vegas Academy, Auditorium, April 2 2009.
[17] "Morelli" Panel Discussion.
[18] Coffer, 20.
[19] Leone, "Morelli," Panel discussion.
[20] Leone and Mulidore agreed "everyone wanted the job."

instrumentalists read and play music instantly or as stated by Leone, "you were out the door."[21] Nevertheless, Morelli, conceded to musicians with promising talent, notably strings players. Bertine Corimby, a locally prominent violinist and viola player today, shared her long ago personal audition terror when Morelli demanded she play a scale of perfect fifths on the Viola, something she could not do at the time. Though he initially scoffed at her inability, she was still inducted into the orchestra as the second viola player.[22] Corimby reported that later, when she left the orchestra, her skills had considerably improved as a result of performing with the Morelli.

As Morelli strove to improve the Copa Room's Orchestra's level of performance, he had unpleasant exchanges with musicians who resented the power of this new-to-town, easterner, with his unrealistic demands and his high-handed ways and they tended "not [to] like him." [23] Some musicians never forgave him. In the Coffer interview, Morelli delicately addressed this issue stating when he first arrived in town, most of the available Las Vegas musicians "were young men from the territory bands and smaller communities."[24] As the popularity of the town grew, qualified musicians from all quarters sought positions in his Strip orchestra and, by the mid 1960s, over one third of his players were "men with degrees in music" who had performed "in important orchestras around the world."[25]

The exacting standards to which Morelli held his musicians, he also held himself. As the Sands' music director, Morelli spent considerable time writing orchestra arrangements. Although headliners brought musical directors with them, Morelli would write new scores or recompose an evening's musical composition to present a better, integrated production. On occasion, the music flowed easily; at other times, he deliberated over troublesome arrangements until late at night at home in his music room. When an extended effort became necessary, each orchestra player might receive a new part the following day.[26] Morelli fully involved himself knowing it was his responsibility to ensure that only quality productions were featured in the Copa Room, known widely as "the Jewel of the Strip."[27]

Morelli is credited on a multitude of albums [28] for showroom recordings of celebrity entertainers in the Copa Room. Morelli's efforts improved entertainers' performances and as stated by Florence

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[21] Ibid.

[22] Corimby,Bertine, "Morelli and His Music" 2009. Panelist Ken Hanlon attested to Bertine's exceptional talent as a violinist and viola player.

[23] Mulidore,,Jimmy, "Morelli". Proctor,Cork. Oral recollection of musician's feelings. Telephone Conversation. March 12, 2011.

[24] Coffer, 20. Reddie, Written testimonial.

[25] Coffer, 20-21. Reddie's written testimonial makes it clear over time Morelli regretted the clash he had with some of these men he came to respect.

[26] Coffer, 21.

[27] "Morelli", *Program*, 10.

[28] "Sands Hotel: Legends of the Copa Room" <http://www.en.wikipedia.org/wiki/Sands_Hotel (accessed April 10, 2011).

Henderson, Morelli made "every show seem like opening night."[29] The shows performed nightly in the Copa Room. Crowds gathered to see world famous, celebrity headliners on the "intimate stage."[30] To avoid performance mishaps, Morelli was attuned to the mental disposition of his soloists and other noted performers. Morelli shared this strategy: "When I'm conducting for a star ...I talk to him twenty minutes before the performance. I want to hear the sound of his voice. See how he feels. Has he eaten too much? Missed dinner? Any of these things can influence a performance. I want to coordinate my thinking with that of the artist; feel with him; identify with his mood."[31] In this way, the Maestro found few surprises once a performance started. Morelli had control and this was important because as pointed out by Bertine Corimby, "when he was on stage, it was his world."[32]

Though there were many special moments for Morelli leading the Copa Room Orchestra, his most publicized occasion was when Frank Sinatra, Dean Martin and Sammy Davis, Jr. joined with Joey Bishop and Peter Lawford in Las Vegas during a three-week period in 1960 while filming *Ocean's Eleven*. Amazingly, this was the first time these men performed together on stage. The group entitled their Copa Room collaboration: *The Summit at the Sands*. In short order, the group would be known as the Rat Pack.

The name switch was not well received by Frank Sinatra because as it was explained in an article by the singer's younger daughter Tina, "Rat Pack" is what Lauren Bacall had dubbed the daily, visiting friends of her ailing husband, Humphrey Bogart.[33] Yet, for whatever reason, the Rat Pack name stuck and, more importantly, the notable group - in its Sands engagement and with Morelli leading the orchestra - became famous under the odd moniker.

During this time, as Helen Morelli recounted to Massini, the Rat Pack appeared nightly at the Sands "[they] would do two shows ... and they spent the whole time playing tricks on one another."[34] The audiences were enthralled. Historic photographs depict a tall, smiling, elegantly mustachioed Morelli on stage in front of his orchestra, laughing at the Rat Pack's clowning and stage antics.[35] This was one of the most successful collaborations of Morelli's career and the photographs clearly indicate his awareness that something wonderful was occurring. These images became internationally famous.

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[29] Coffer, 21.

[30] Ken Hanlon stated that with the stage's physical shape, drinkers along the side were within close proximity of the players. Hanlon, "Morelli and His Music," Las Vegas Academy Auditorium, April 2, 2009.

[31] Ibid.

[32] Corimby, "Morelli" panel discussion.

[33] Newman, Melinda, "Tina Sinatra Laments the Loss of Her Dad Frank and the Death of Rat Pack Cool," <http://www. spinner.com> (accessed February 14, 2011).

[34] Massini, 2.

[35] Historical photograph on display in Morelli House.

Though photographs of the Rat Pack on stage show both Sinatra and Morelli standing together as close colleagues, this was not always the case. As written in the *Review Journal*'s news article "Standing Ovation," the two, on several occasions, "locked horns."[36] Still, as they each had become accustomed to controlling others, personality disagreements over time were to be expected. Notably, even with Frank Sinatra, Maestro Morelli stood his ground.

The association of the Rat Pack with the Morelli House is by virtue of the importance of Morelli to the origin of the act. Otherwise, the connection of the house to the Rat Pack is weak, but it survives as the best surviving resource associated with this nationally famous entertainment phenomenon.

Besides the Morelli House, one other surviving resource is known to have limited association with the Rat Pack. On June 20, 1965, three members of the Rat Pack – Frank Sinatra, Dean Martin, and Sammy Davis, Jr. – performed at the Kiel Opera House in St. Louis, Missouri, the only time members of the Rat Pack performed together on television. The television appearance solidified the mythic status of the Rat Pack in the popular mind, but the Copa stage was the most important place in association with the legend of the Rat Pack. The Kiel Opera House was listed in the National Register of Historic Places on February 11, 2000. Its association with the Rat Pack is limited because only three members performed there and only on one occasion, but the resource has significance because of its association with the only televised performance of the Rat Pack, albeit with only part of the group. The performances at the Sands and in association with Morelli was seminal and therefore of greater importance. Unfortunately, the Sands was demolished, leaving the Morelli House as a unique survivor of this Las Vegas story, which quickly attained national significance.

Historical photographs document a multitude of special celebrations and noteworthy personal occasions for the orchestra leader. Two instances provide examples. One was the celebration of the Sands' twelfth anniversary with celebrity guest star Danny Thomas, a Copa Room favorite. A photograph shows a beaming Thomas, Entratter, and Morelli on stage with an elaborate cake depicting the popular Sands Resort as it would appear with its planned 17-story tower, joining the many multi-story Strip resorts built after 1952.[37] The second photographed occasion is believed to have occurred in 1964[38] when President Lyndon Johnson visited Las Vegas during the final days of his election campaign against Barry Goldwater. Morelli, in a center position, was photographed with President Lyndon Johnson and Nevada's two prominent U.S. Senators, Howard Cannon and Alan Bible. No other individuals appeared in the formal photograph.

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[36] "Standing Ovations", *Las Vegas Review Journal*, April 2, 2009. At the "Morelli and His Music" event, Jimmy Mulidore described a few sparring incidents between Sinatra and Morelli.

[37] Historic photograph on display at Morelli House. The Sands Hotel, as originally built, was a single story resort.

[38] Alvarez, Brian. LVCVA, verified photograph archives show casino signs welcoming Lyndon Johnson to town October, 1964. March 4, 2011.

An unexpected privilege for Morelli in leading the Las Vegas Sands' Orchestra was that it allowed him to socially interact with a pillar of the East Coast musical community. In the early 1960s, Leonard Bernstein, the Music Director of the New York Philharmonic, arrived for scheduled performances at the Las Vegas Convention Center. During his desert visit, Morelli invited Bernstein to his home for dinner when the two apparently discussed the ill-mannered nature of the western audience. Though Bernstein was initially embarrassed and insulted that audience members were not stationary during his concerts, he chose to overlook the unintended slights. He surmised it was of greater importance to appreciate that these artistically deprived music patrons were coming voluntarily to hear him. Morelli attested (to Coffer) that Bernstein's words regarding the West's lack of cultural exposure strongly affected him.[39] This conversation perhaps renewed Morelli's resolve to vigorously continue with his time-consuming pop concerts for the people of Las Vegas (see discussion below under Criterion B).

Besides Bernstein, many others visited Morelli's House. On special weekends and following select performances, strip headliners, musicians, prominent locals, colleagues, and treasured friends congregated at the Morelli House. Jimmy Mulidore admitted that "the parties were truly magnificent."[40] Morelli loved inviting people to his custom, Mid-Century Modern home which he had helped build with his own hands. He sincerely believed that this dwelling defined his essence and was "one of the greatest challenges of [his] life."[41] Mozart, the Morelli's poodle, greeted visitors at the door, while Helen made tasty appetizers or luscious entrées in their ultramodern kitchen. During these occasions, many performers gathered in Morelli's music room to rehash evening performances or to collaborate on difficult musical compositions. During the day, it was not uncommon for Morelli to find his varied dinner guests playing the second hole along the fairway behind his home.[42] The Morelli House became an entertainment center for the musical icons who entertained Las Vegas.

In 1987, the *Las Vegas Sun* publisher, Hank Greenspun, fervently proclaimed that the Sands was the "resort that made Las Vegas famous."[43] Although earlier casinos opened along the Strip, and established the corridor as a center of gaming and entertainment, the opening of the Sands on December 15, 1952 occurred at a time when the city began an unprecedented period of visitor and Strip construction growth. The impressive list of hotels that appeared on the Strip during these glory days is as follows: Dunes (1955), Riviera (1955), Hacienda (1956), Tropicana (1957), Stardust (1958), Castaways (1963), Caesars (1966), Aladdin (1966), Circus Circus (1968) and the off strip hotels, Landmark (1969) and International (1969), latter was renamed Hilton Hotel in 1971. Of the key hotels built from 1946 to 1971, only the Sahara, the Riviera, the Tropicana, Caesars, Circus

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[39] Coffer, 25. Leonard Bernstein. Thank You Note, September (day/yr. need verification)
[40] Mulidore, "Morelli" panel discussion.
[41] Morelli was referring the thrill of working with his hands. Coffer, 22
[42] "Sands Hotel: Legends of the Copa Room" <http://www.en.wikipedia.org/wiki/Sands_Hotel (accessed April 8, 2011).
[43] Greenspun, Hank, editor's column, *Las Vegas Sun*, 1987, <http://www.lasvegassun.com/history, (accessed March 20, 2011).

Circus, and the Hilton remain, and several of these are likely to be demolished in the near future.[44] The Sands' domination of the Strip showcasing the best celebrity entertainers and the best entertainment could not last forever. Inevitably, as Las Vegas Boulevard and its magnificent hotels began to thrive, visitors and headliners would slowly start to explore new entertainment venues. It was probably hurtful to both Entratter and Morelli when for example, Dean Martin, who was given a minority shareholder's interest, chose to contract at the Riviera or when Frank Sinatra contracted with Caesars Palace.[45] Nonetheless, with significant casino and city advances within a short period of time, Hank Greenspun correctly assessed, that both Entratter and Morelli were instrumental in the growing stature and popularity of the Las Vegas Strip worldwide.

Criterion B

Antonio Morelli, was born July 22, 1904 in Rochester, New York, spending his youth in Erie, Pennsylvania. His father, Cesare Carlos Morelli, a professor of fine arts and a symphony flautist provided the young Morelli early training in violin and piano. In 1914, Morelli's father, took him to Italy where he would remain for 11 years to pursue studies at Milan's San Celso Military Academy and the Royal Conservatories of Music in Milan and Parma.[46] Morelli returned to the States in 1925 before his 21st birthday and became the pianist for a concert group at a hotel resort on the East Coast.

Morelli spent the next few years touring the country, traveling to places including Dallas, Denver, New Orleans, Chicago and New York to conduct theater and civic orchestras. For two seasons, he served as the musical director of the St. Louis Musical Opera. In 1935, while assisting as the orchestra leader for the newly opened RKO Palace Theater in Albany, New York, he married Helen Collins. Thereafter, Morelli continued to "travel the entertainment circuit...guest conducting for the pit orchestras at Warner, Paramount, RKO, Pantages, Shubert and other theater chains when stage shows still accompanied the movie feature."[47] In the Coffer interview, Morelli noted some of the musicals he conducted for the Shuberts: "*High Button Shoes*, with Eddie Foy; *Spring in Brazil*, with Milton Berle; *Three to Make Ready*, with Ray Bolger. *Touch and Go*; Victor Herbert's *Eileen*; Friml's *Vagabond King*; *Bohemian Girl*; and many others..."[48] He enjoyed his life because, as he viewed it, there was "nothing like the excitement of a Broadway opening."[49]

Despite the excitement of life, life itself was rather painful for Morelli. In the East, Morelli lived

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[44] History, Las Vegas. Casino map. *Las Vegas Sun.* <http://lasvegassun.com/history, (accessed March 15, 2011). Thanks to Michael Green for assistance with this material.
[45] Ken Hanlon, Telephone conversation with Sally Rycroft, March 8, 2011.
[46] Hess, House Essay, 2.
[47] Ibid.
[48] Ibid.
[49] Ibid., 21.

with back pain, arthritis, and bursitis; the searing pain of one or more of these afflictions frequently left him bedridden. On one occasion he was compelled to undergo major surgery, which, as he told Coffer, confined him to his home for forty weeks. As it turned out, Morelli used this time advantageously to compose music: "This period encompassed some of the major accomplishments of his career, including such commissions as writing the music for three shows at the Canadian National Exhibition in Toronto, in association with Leon Leonidoff, senior producer at Radio City Music Hall."[50] Fortunately, he was able to do what he loved while his body slowly recovered. During this time, Morelli adopted his trademark look, which would make him famous in Las Vegas: the courtly mustache with waxed pencil-tip endpoints. As Morelli shaped his career, he also shaped his identity.

Morelli's captivation with Las Vegas was remarkable given his first unpleasant encounter in the desert. In 1953, Morelli traveled to Southern Nevada with the Olsen and Johnson comedy team; during their Vegas stopover, the blowing winds aggravated his allergies and caused him severe discomfort.[51] During this trip, Morelli became acutely aware of the tribulations of arid living, and was relieved to return to New York City. However, this was not to be his last trip to Nevada. Following discussions at the Copacabana Club, Jack Entratter, president of the Sands Hotel, telephoned and offered Morelli the resort's coveted musical director's position; for the classical conductor, the plum of this flattering proposal was the Copa Room Orchestra.[52]

Despite his earlier frustrating desert experience, Morelli tentatively accepted Entratter's proposal and in the summer of 1954, Morelli flew to Las Vegas without his wife, Helen, to explore the feasibility of employment. This time, as Morelli disembarked the airplane, he was greeted by the unrelenting 117 degree summer heat. Rather than recoil in horror, Morelli discovered the dry heat alleviated his constant, throbbing, arthritic pain. He was thrilled and that evening in a telephone conversation with Helen, proclaimed he never felt better. Miraculously, the desert provided a respite for him from the soreness of his joints.[53] The health benefits alone were reason to relocate to Las Vegas.
Entratter and other local casino operators were delighted that Morelli would consider their offer, as they believed that the Strip's economic growth required attracting the Eastern elite and a more high-end audience.[54] The casino operators believed that Morelli's elegant presence and polished manner

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[50] Coffer, 22,16; "Morelli and His Music," *Program*, Junior League of Las Vegas, Las Vegas Academy Auditorium, April 2, 2009, 3.

[51] Hess, Alan, "A New Architecture for a New City". *The Morelli House.* Junior League of Las Vegas,3. Coffer, Helene L., "Antonio Morelli: From Broadway to Las Vegas," *Sage,* Summer, 1967,22.

[52] Hess,3.

[53] Massini, Jerry, Written copy of Oral Interview of Helen Morelli,52 Country Club Lane, Desert Inn Estates, Las Vegas, NV. March 6, 1976,1.

[54] Panel discussion at "Morelli and His Music" noted the downtown casinos drew in a more country western crowd and the Strip moved to attract the wealthy nightclub types and Eastern audience. Copa Room would be named after the Copacabana Club and where Entratter came in contact with Morelli.

on the Copa Room stage would counter the negative rumors about Las Vegas and would entice wealthy, educated tourists to journey westward. As Alan Hess asserted in his article, "Morelli truly represented a new icon for the city: a man very unlike the rougher, gangster type figures popularly portrayed as making up Old Vegas"[55] Bill Reddie, a longtime Las Vegas composer and musician, who would ultimately succeed Morelli as the Sands' music director, commented on the Maestro's appearance when he arrived in the city: "With his waxed moustache, wavy white hair and authoritative demeanor, (Morelli) gave one the impression of someone who had been lifted out of the 19th century and somehow plunked down in Las Vegas.[56]

Though Morelli's distinguished look and impeccable credentials were in order, the casino operators' confidence in Morelli's innate ability to draw a wealthy crowd was amazing. It would not be easy to offset the public's perception that crime syndicates were managing many of the seven "luxury" motor inns - the Sahara, El Rancho, Thunderbird, New Frontier, Desert Inn, Sands, and the Flamingo – along Fifth Street (aka Las Vegas Blvd or "the Strip").[57] Furthermore, Las Vegas was perceived as a hot, dusty, crude, and garish community, only acceptable for the downtown's country western crowd. There remained the question if such unpleasant characteristics would be tolerable to the more discerning groups of the Strip's potential market back East. Even Helen, who ultimately embraced the desert lifestyle, offered critical reflections about the early community. She described the Strip as a wild, two-lane, not totally paved, roadway lacking lights and signals. She was also stunned that each casino had its own "sewer plant" culminating in foul smells all over the city when "the wind [blew]... the wrong way."[58] The desert city's rough lifestyle and image mixed with touches of glamour and glitter, perhaps burdening it with what Alan Hess referred to as an "unflattering *nouveau rich* perception."[59] To lure people westward, Morelli needed a significant amount of magic in his conductor's baton. Looking back, Morelli's career was indeed magical.

The provincial nature of Las Vegas may be why even Helen decided, at the outset, to remain at their beautiful, traditional home on Long Island. In1957, after it became evident that her husband was comfortable with his Sands' position and desert surroundings, she relocated to Las Vegas. Nevertheless, they retained their New York home until 1959, when they concluded that along with their pet poodle Mozart, they would be spending the balance of their lives in Las Vegas. With the proceeds of their eastern home and the security of his new job in Las Vegas, the Morellis' began to plan and to construct their carefully crafted, Mid-Century Modern, Las Vegas dream home. Antonio and Helen Morelli's acceptance of Southern Nevada was beneficial to the development of Las Vegas. Morelli exceeded the Strip leaders' desires and expectations. His presence and stage effort assisted in

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[55] Hess, 4.

[56] Reddie, Bill, Email testimonial on Antonio Morelli. March 13, 2009

[57] "History - Las Vegas," *Las Vegas Sun.* <http//www.lasvegassun.com/history> (accessed Mar 2, 2011).

[58] Massini, 5.

[59] Hess, "Architecture", 3.

luring the well-heeled traveler to visit Las Vegas and to lavishly spend money. In addition, he extended himself to help the ever-growing flock of "relocated" western locals to unite as a community. With Morelli, visitors and locals felt welcome in the emerging desert town.

Besides Morelli's important career at the Sands, outlined above under the discussion for Criterion A, he had other important roles within the community. As stated, Jack Entratter, at the urging of his cohorts, brought Morelli to Las Vegas to offset the city's impaired image. Job security on the turbulent and notoriously competitive Las Vegas Strip never existed, but given that Morelli was retained as the Sand's music director until his health failed in the early 1970s, it is evident his employers believed they acted wisely in retaining him. Morelli's accomplishments surpassed everyone's expectations. The story does not end with his role on the Strip. On a wider examination of Morelli's life in Las Vegas, his contributions include not only his professional accomplishments as orchestra conductor at the Sands, bringing music to the tourists, but also his personal accomplishments during his off-duty time as the city's cultural architect, bringing music to the residents of Las Vegas.

Each night, after he put down his baton in the Copa Room, Morelli began assembling various musicians from along the strip to provide free public concerts. These orchestras, which were much larger than the commercial strip orchestras, first performed as the *Shirt Sleeve Symphonies* and later as the *Las Vegas Pop Concerts*.[60] In 1955, Morelli held the first local concert at Cashman Field with production going as well as he could have hoped. His effort to perform this event, with125 brass playing musicians giving freely of their time, began months in advance of the scheduled summer performance.[61] The concert went from 8:00 pm to midnight and crowds filled the stands with wild cheers of approval. A major challenge at this event was transporting the entertainers and musicians between the Strip casinos to Cashman Field so they would be there in time to perform for their shows. The Las Vegas solution was to whisk them in and out via a sheriff's car. As Helen recalled, people paid $1.50 to $2.00 to attend this initial performance; future events cost less or they were free.[62]

This concert set the tone for future annual productions; and in 1959 when the Las Vegas Convention Center opened, Morelli had a venue to hold larger public concerts on a more regular basis. For these public performances, Morelli formed a community chorus composed of 50 to 60 members of all age groups and, as stated by Dennis Ortwein, a then young teacher, joined the chorus early on and participated in many of the Maestro's musical performances. Ortwein stated "Morelli was definitely a taskmaster but, that he "achieved outstanding quality by skillfully motivating us all to get better."[63]

The Community Chorus was an important piece for Morelli in his plan to hold multiple public performances each year. Looking back, Ortwein stated "what most distinguished Maestro Morelli

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[60] "Morelli" *Program*, 4.
[61] Massini,4.
[62] Massini,4.
[63] Ortwein, Written testimonial.

was his amazing talent for bringing the community together for the spectacular concerts and holiday celebrations."[64] Morelli's annual series included an Easter Pageant in March or April, a Mother's Day Program in May, often an opera in June, a patriotic program in July, and a Christmas Concert in December.[65] On two occasions, Morelli also had a Jewish-focused program in February. Morelli said of his operatic efforts: "In Las Vegas, we have produced three operas in concert manner: Cavaleria Rusticana in English; Il Trovatore in Italian and Aida in two languages – Italian and English – in costume, to S.R.O. [standing room only] audiences. All local talent and an orchestra of sixty-five."[66] Through these lavish, regularly scheduled, free performances, the people of Las Vegas truly came to know Morelli. They appreciated the extraordinary effort he went to on their behalf. Helen proudly stated that, in one publication, her husband was referred to as "the Toscanini of the Desert."[67]

The Convention Center and accompanying production equipment was, apparently, provided free of charge and a Music Performance Trust Fund compensated the musicians, but Morelli personally financed whatever he could not get donated. Maxine Deacon, one of his young production singers, verified that "he gave generously of his time and money to bring music to [the people of] Las Vegas."[68] Helen, following her husband's death, corroborated this point stating "I could have had many mink coats with all the money he took out of his own pocket to pay for these things."[69] But she supported his efforts because "he enjoyed it and the people enjoyed it."[70]

Morelli provided the best performance possible at each of the seasonal events. Bertine Corimby indicated that they were "spectacular productions." At one concert, she recalled his having "every type of imaginable animal; big ones, too."[71] Morelli was able to do such things because, as Ortwein stated, "Morelli had access to everyone ... a call [by Morelli] to a business, a construction company or a publicist would bring positive action."[72] They would give what they could to make the specific event successful; what they couldn't give, Morelli covered.
Several celebrity performers and soloists, including Dean Martin, Nat King Cole, and Red Skelton, agreed to perform *pro bono* on his community stage. When it circulated that the caliber of celebrity headliners gave of their time, other qualified, aspiring performers agreed to participate in the productions for free. Helen enjoyed sharing the story that Dean Martin, on the eve before his act, jokingly stated his need for rest because the following day he would be "in concert at the Convention

[64] Ibid.
[65] Coffer,23.
[66] Ibid.
[67] Massini,3.
[68] Deacon, written testimonial.
[69] Massini,3.
[70] Ibid.
[71] Corimby, "Morelli" panel discussion.
[72] Ortwein, written testimonial.

Center."[73] Amazingly, whereas many working Las Vegans could not afford to see Strip entertainers in the casino showrooms, Morelli enabled "these locals" to see favorite personalities "for free" at his pop concerts on Sunday afternoons. A sense of community began to blossom. Audience members began to muse that maybe Las Vegas really was a proper community in which to raise families.

The Good Friday Concert, held in 1966, was for Morelli and others, his most spectacular liturgical performance as there was an estimated 10,000 spectators. The people in attendance were regally entertained. It was reported that the gospel of St. Matthew was dramatized by a large cast in period costume. Danny Thomas served as the Gospel narrator. Moreover, a well known local district judge was commentator and Pontius Pilate was played by the chairman of the Clark County Commission.[74]

The following year, Morelli wrote a musical version for an Easter Sunday Sunrise Service. This service also had an overflowing crowd in attendance. Moreover, Morelli proudly stated that for this event his wife "designed and cut out one hundred costumes."[75] The number of participants in these productions required intense planning on the showman's part, but it apparently provided a greater level of excitement for the audience and, thus, made the extra effort worthwhile to him.

In an interview with Coffer five years before his retirement, Morelli commented that his community musical accomplishments "were his special pride." Having the opportunity to share the magic of music and all its variety with his fellow Las Vegans was the spark that provided life's special meaning. In his words, "The idea is to expose the people to all kinds of music: give them a little bit of everything. Nothing... can take the place of a concert hall when it comes to a musical education. Why is that? If you get an audience together and play to them for two hours ...a program that includes Brahms, Strauss, a little Wagner, and a little Sousa on the same program - you've achieved something."[76] And, he added, "...people ...seldom get any variety... [but] when they come to my concerts I will put Sousa, Gershwin, Verdi, Rachmaninoff, with a Liszt piano concerto on the same program. I want to hold their interest and that's the way I do it."[77] Morelli, a true cultural architect, hoped that, with time, the attendees would grow in refinement and develop manners appropriate for these occasions. He could see he was having a certain measure of success. In the meantime, Morelli contented himself knowing concert attendance numbers were, in showman's terms "off the charts." Despite his professional success Morelli's health remained a constant concern. He rebounded from a stroke in 1967 but was plagued by smaller strokes. In July 1971, following a brain hemorrhage, he was forced to retire as the Sands' orchestra leader.[78] On June 17, 1974 just shy of his 70th birthday, Morelli quietly passed away at his home from an apparent heart attack. Helen was at his side and in a

[73] Massini, 4.
[74] Coffer,24.
[75] Ibid. 22.
[76] Ibid. 25.
[77] Ibid.
[78] Reddie, Written Testimonial.

final tribute to her husband, she was quoted in the *Sun* as saying that the people of Las Vegas had, "lost a good and dear friend in the music field."[79] Morelli "set the bar" for what Strip entertainment should be and through his pop concerts, he promoted the cultural growth of Las Vegas. Although sometimes controversial, Morelli strove for musical excellence in himself and in those around him.

Though the Clark County population was approximately 60,000 in 1954 at the time of the classical musical director's arrival, the area grew to nearly 360,000 people in 1974 on the eve of his death[80] Moreover, during his many years in the Copa Room, Morelli saw Las Vegas firmly establish its place on the world entertainment stage.

Three years after Morelli's death, in 1977, the University of Wyoming recognized the entertainment and cultural significance of the musician and became the repository for many of his musical papers.[81] After the many historical photographs and recordings of his community concerts preserved by Helen Morelli were given to the Junior League of Las Vegas Endowment Fund, the organization donated them to the Special Collections Department of the University of Nevada, Las Vegas and to the Arnold Shaw Popular Music Research Center at the University of Nevada.

Conclusion

The Morelli House is eligible for listing in National Register of Historic Places under Criterion C as a dwelling representing an upper-middle-class example of Mid-Century Modern style developed in the late 1950s and early 1960s, a period of flamboyant and rapid growth in Las Vegas. Although it has been moved, the outstanding degree of its integrity, particularly regarding its significant interior spaces, combined with the fact that it is an excellent expression of this style of architecture, warrants its listing in the National Register under this criterion. Given its relocation, this nomination calls for an exception under Criterion Consideration B. Constructed in 1959 and relocated in 2001, The Junior League of Las Vegas has restored the Morelli House in both its exterior and interior appearance in accordance with the United States Secretary of the Interior's Standards.

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[79] Obituary

[80] All Strip hotels are in the county. Even at that time, the visitor volume at any one time added greatly to the perceived population of Las Vegas. In 1980, Clark County's population would hit 463,087. Clark County's present day population is 1,951,269.

[81] Letter verifying Receipt from University of Wyoming, 1977.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Morelli House
Name of Property
Clark County
County and State
NA
Name of multiple listing (if applicable)

Section number Photo Log Page 1

PHOTO LOG

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Professor Janet White, telephone conversation, May 9, 2001.

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: For possible action regarding the survey area for the 2012 Historic Preservation Fund grant to include a portion of the Beverly Green Neighborhood, generally bounded by East St. Louis Avenue, Santa Rosa Drive, East Sahara Avenue and South Sixth Street on the north, west, south and east respectively (Multiple APNs), P-R (Professional Office and Parking), C-1(Limited Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential) and R-4 (High Density Residential) Zones, Ward 3 (Coffin)

BACKGROUND

10/28/09 Historic Preservation Commission approved (HPC-36458) survey area for 2010 Historic Preservation Fund grant to include the Beverly Green neighborhood, generally bounded by Oakey Boulevard and Sahara Avenue on the north and south respectively, and Las Vegas Boulevard and S. Sixth Street on the west and east respectively, multiple APNs, P-R (Professional Office and Parking), C-1(Limited Commercial), C-2 (General Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential), R-4 (High Density Residential), and R-5 (Apartment) Zone, Ward 3 (Reese).

09/22/10 Historic Preservation Commission approved (HPC-39605) survey area for 2011 Historic Preservation Fund grant to include the Phase II Beverly Green Neighborhood, generally bounded by East St. Louis Avenue and Sahara Avenue on the north and south respectively, and Las Vegas Boulevard and South Sixth Street on the west and east respectively (Multiple APNs), P-R (Professional Office and Parking), C-1(Limited Commercial), C-2 (General Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential), R-4 (High Density Residential), and R-5 (Apartment) Zones, Ward 3 (Reese).

ANALYSIS

In 2010 the City of Las Vegas received $30,000.00 to complete the 2009 Historic Preservation Fund grant which included the Phase I: Beverly Green Neighborhood Historic Resource Survey. In 2011 the city received $44,000.00 to complete the 2010 Historic Preservation Fund grant which includes the Phase II: Beverly Green Neighborhood Historic Resource Survey.

The HPO recommends completing the historic resource survey and inventory of the Beverly Green Neighborhood with the 2012 Historic Preservation Fund Grant. Phase III would include properties bounded by E. St. Louis Avenue, Santa Rosa Drive, E. Sahara Avenue and S. Sixth Street on the north, west, south and east respectively (see attached map).

The survey area includes several small housing tracts composed of approximately 141 single- and multi-family homes and commercial buildings generally dating from the early 1950s to the early 1960s. The predominant residential architectural style is modern Ranch.

CM

Survey of this area is part of the overall recommendation by the city of Las Vegas Historic Preservation Commission to develop a Mid-Century Historic Context Report for WWII and post-WWII development within the city of Las Vegas.

In addition to the Phase III: Beverly Green Neighborhood survey and inventory, funding would support administration of the Certified Local Government program in the city of Las Vegas, including administration of the Historic Preservation Commission and implementation of historic preservation projects and programs per the direction of the HPC.

STAFF RECOMMENDATION

APPROVAL

BACKUP DOCUMENTS

Map of the Phase III: Beverly Green Neighborhood Historic Resource Survey area

CM

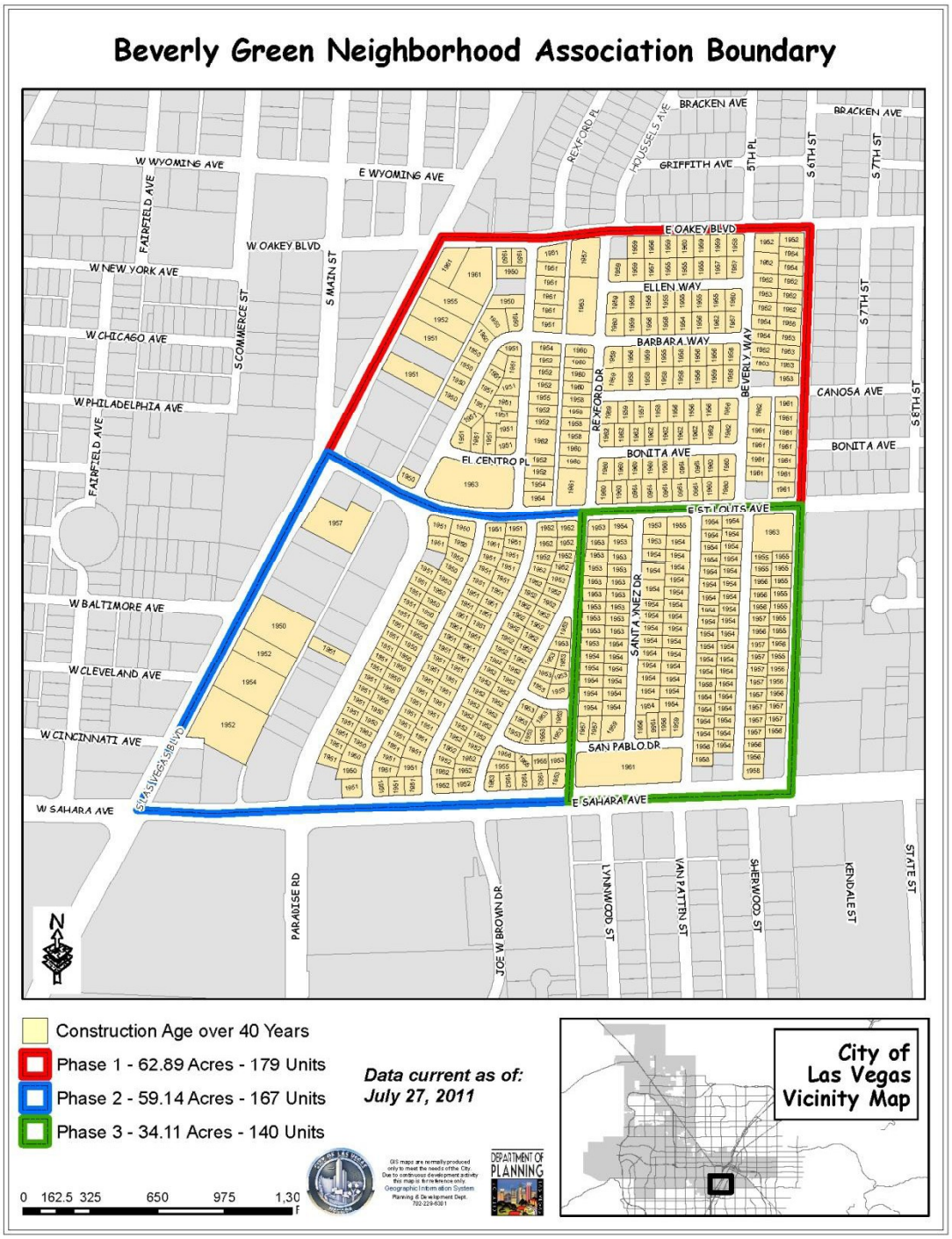
NEVADA HISTORIC PRESERVATION FUND (HPF)

HPF SUBGRANTEE APPLICATION FOR 2011

CONTINUATION SHEET – SURVEY – CITY OF LAS VEGAS

(Please indicate Program Area and item number; if multiple areas, please list at the beginning of each section.)

Map: Historic Resource Survey and Inventory of Beverly Green neighborhood survey area.



City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: For possible action regarding vacating the November Historic Preservation Commission meeting date, and holding the December Historic Preservation Commission meeting on December 14, 2011, All Wards

BACKGROUND

No relevant case history.

ANALYSIS

Each year the Historic Preservation Commission combines the November and December meetings into one meeting. This meeting is typically held on the second Wednesday in December.

Staff recommends vacating the November meeting and holding the December meeting on December 14, 2011.

STAFF RECOMMENDATION

APPROVAL

BACKUP DOCUMENTS

Revised 2011 Historic Preservation Commission Meeting Schedule

CM

DEPARTMENT OF PLANNING

HISTORIC PRESERVATION COMMISSION (HPC)
2011 MEETING SCHEDULE

PRE-APPLICATION SUBMITTAL DATE	SUBMITTAL CLOSING DATE	AGENDA POSTING DATE	HISTORIC PRESERVATION COMMISSION MEETING	LAST DAY TO APPEAL DECISION
NOVEMBER 22, 2010	DECEMBER 1, 2010	DECEMBER 3, 2010	**DECEMBER 8, 2010**	DECEMBER 20, 2010
JANUARY 3, 2011	JANUARY 12, 2011	JANUARY 20, 2011	**JANUARY 26, 2011**	FEBRUARY 7, 2011
JANUARY 31, 2011	FEBRUARY 9, 2011	FEBRUARY 17, 2011	**FEBRUARY 23, 2011**	MARCH 7, 2011
FEBRUARY 28, 2011	MARCH 9, 2011	MARCH 17, 2011	**MARCH 23, 2011**	APRIL 4, 2011
APRIL 4, 2011	APRIL 13, 2011	APRIL 21, 2011	**APRIL 27, 2011**	MAY 9, 2011
MAY 2, 2011	MAY 11, 2011	MAY 19, 2011	**MAY 25, 2011**	JUNE 6, 2011
MAY 26, 2011	JUNE 8, 2011	JUNE 16, 2011	**JUNE 22, 2011**	JULY 5, 2011
JUNE 30, 2011	JULY 13, 2011	JULY 21, 2011	**JULY 27, 2011**	AUGUST 8, 2011
AUGUST 1, 2011	AUGUST 10, 2011	AUGUST 18, 2011	**AUGUST 24, 2011**	SEPTEMBER 6, 2011
SEPTEMBER 1, 2011	SEPTEMBER 14, 2011	SEPTEMBER 22, 2011	**SEPTEMBER 28, 2011**	OCTOBER 10, 2011
OCTOBER 3, 2011	OCTOBER 12, 2011	OCTOBER 20, 2011	**OCTOBER 26, 2011**	NOVEMBER 7, 2011
NO MEETING IN NOVEMBER				
NOVEMBER 10, 2011	NOVEMBER 21, 2011	DECEMBER 7, 2011	**DECEMBER 14, 2011**	JANUARY 3, 2012

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: For possible action regarding the 2012 Historic Preservation Commission meeting schedule, All Wards

BACKGROUND

No relevant case history.

ANALYSIS

Attached please find the 2012 Historic Preservation Commission Meeting Schedule. The city of Las Vegas will not hold any public meetings with the exception of Planning Commission and City Council during the month of February 2012 due to the relocation of the Office of the City Clerk to the new City Hall building.

In addition, staff recommends no meeting in November, and holding the December meeting on December 12, 2012.

Staff recommends approval of the 2012 HPC Meeting Schedule.

STAFF RECOMMENDATION

APPROVAL

BACKUP DOCUMENTS

2012 Historic Preservation Commission Meeting Schedule

CM

DEPARTMENT OF PLANNING

HISTORIC PRESERVATION COMMISSION (HPC)
2012 MEETING SCHEDULE

PRE-APPLICATION SUBMITTAL DATE	SUBMITTAL CLOSING DATE	AGENDA POSTING DATE	HISTORIC PRESERVATION COMMISSION MEETING	LAST DAY TO APPEAL DECISION
JANUARY 3, 2012	JANUARY 9, 2012	JANUARY 18, 2011	**JANUARY 25, 2012**	FEBRUARY 6, 2012
NO MEETING IN FEBRUARY				
MARCH 1, 2012	MARCH 12, 2012	MARCH 21, 2012	**MARCH 28, 2012**	APRIL 9, 2012
MARCH 29, 2012	APRIL 9, 2012	APRIL 18, 2012	**APRIL 25, 2012**	MAY 7, 2012
APRIL 26, 2012	MAY 7, 2012	MAY 16, 2012	**MAY 23, 2012**	JUNE 4, 2012
MAY 31, 2012	JUNE 11, 2012	JUNE 20, 2012	**JUNE 27, 2012**	JULY 9, 2012
JUNE 28, 2012	JULY 9, 2012	JULY 18, 2012	**JULY 25, 2012**	AUGUST 6, 2012
JULY 26, 2012	AUGUST 6, 2012	AUGUST 15, 2012	**AUGUST 22, 2012**	SEPTEMBER 4, 2012
AUGUST 30, 2012	SEPTEMBER 10, 2012	SEPTEMBER 19, 2012	**SEPTEMBER 26, 2012**	OCTOBER 8, 2012
SEPTEMBER 27, 2012	OCTOBER 8, 2012	OCTOBER 17, 2012	**OCTOBER 24, 2012**	NOVEMBER 5, 2012
NO MEETING IN NOVEMBER				
NOVEMBER 8, 2012	NOVEMBER 19, 2012	DECEMBER 5, 2012	**DECEMBER 12, 2012**	DECEMBER 24, 2012

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: Report by Department of Planning regarding update on Westside School restoration project, located at 330 W. Washington Avenue (APNs 139-27-211-053 & 139-27-211-058), C-V (Civic) Zone, Ward 5 (Barlow).

BACKGROUND

02/27/08 Historic Preservation Commission accepted the nomination report for the Westside School and approved scheduling a public hearing for historic designation on the city of Las Vegas Historic Property Register as an Historic Landmark.

09/24/08 HPC-30085 – HPC approved selection of plaques for properties listed on the National Register of Historic Places within the city of Las Vegas. Locations included the Westside School, located at 330 West Washington Avenue (APNs 139-27-211-053 and 058), Ward 5 (Barlow).

05/28/09 The Planning Commission recommended approval of a petition to vacate a 20-foot wide by 300-foot long public right-of-way (alley) generally located 139 feet northeast from the northeast corner of Washington Avenue and "D" Street.

07/01/09 The Las Vegas City Council approved petition to vacate a 20-foot wide by 300-foot long public right-of-way (alley) generally located 139 feet northeast from the northeast corner of Washington Avenue and "D" Street.

08/26/09 HPC-35662 – HPC approved HPC Centennial Legacy budget funding in the amount of $2,000 for transcription of oral history interviews for the Westside School, located at 330 W. Washington Avenue (APNs 139-27-211-053 and 058), C-V (Civic) Zone, Ward 5 (Barlow).

02/24/10 HPC-37298 – HPC approved a request to designate the Westside School, located at 330 West Washington Avenue (APNs 139-27-211-053 and 058), C-V (Civic) Zone, on the city of Las Vegas Historic Property Register as an Historic Landmark, Ward 5 (Barlow).

04/22/10 DIR-37526 – Planning Commission recommended approval of request to designate the Westside School as an Historic Landmark on the city of Las Vegas Historic Property Register, as approved by Historic Preservation Commission (HPC-37298).

05/19/10 DIR-37526 – City Council approved request to designate the Westside School as an Historic Landmark on the city of Las Vegas Historic Property Register, as approved by Historic Preservation Commission (HPC-37298).

02/02/11 City Council approved an award of Agreement No. 110135-TF, Master Planning, Community Outreach and Architectural Programming Services for the Historic Westside School & Variety Early Learning Center.

02/02/11 City Council approved a Memorandum of Understanding between the City of Las Vegas and the Commission for the Las Vegas Centennial for grant funding in the amount of $300,000.00 to fund a master plan for the Historic Westside School and Variety Early Learning Center and Historic Preservation Plan for the Historic Westside School located at 330 West Washington Avenue- Ward 5 (Barlow).

09/28/11 HPC-43283 – HPC approved application with conditions for a Certificate of Appropriateness for the Historic Westside School Master Plan which provides recommendations for the rehabilitation and adaptive reuse of the Historic Westside School, located at 330 W. Washington Avenue (APNs 139-27-211-053 & 139-27-211-058), C-V (Civic) Zone, Ward 5 (Barlow).

ANALYSIS

Public Outreach

- Third and final community stakeholder meeting was held October 25, 2011 at the Doolittle Community Center. KME presented final design drawings and recommendations for restoration, rehabilitation and programming at the Historic Westside School, and redevelopment of the Variety Early Learning Center site (see attached media release).
- Members of the public may continue to submit comments regarding the project to the city of Las Vegas Historic Westside School website at www.lasvegasnevada.gov/historicwestsideschool. Links to the Ward 5 webpage, Twitter and Facebook pages are also on this webpage.

Project Progress

- Draft Historic American Building Survey (HABS) for the Historic Westside School was submitted to the National Park Service for comment. Comments were received on August 11, 2011 and have been forwarded to KME for action.
- KME has submitted the DRAFT *Historic Westside School and Variety Early Education Center Master Plan and Programming* document for review by the city of Las Vegas. Comments are due to KME on October 21, 2011.
- Final report to be received in November, 2011.

Coordination with SHPO

- First meeting with SHPO was held June 21, 2011. SHPO provided guidance on preliminary design proposals. Comments for the Historic Westside School exterior included:
    - Pursuing historic tax credits is a possibility. Flexibility in design will be limited.
    - Follow the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.
    - Retain all original window openings. Replacement windows must match existing historic windows in appearance. Energy efficient windows are a possibility.
    - All historic street patterns, including original street widths, should be retained either as pedestrian pathways or vehicular access.
- Second meeting with SHPO was held August 4, 2011. SHPO provided guidance on revised design proposals. Additional comments for the Historic Westside School exterior and interior included:
    - Original floor plans should be restored to enhance the interpretation of the building as a school.
    - Replacing parking areas in the rear with landscaped courtyards and seating is acceptable.
    - Landscaping options are preferable over permanent shade structures.
    - Historic approach to the entrances from Washington should be preserved by not including a fence and/or landscape buffer with trees along Washington.

Funding

- At the Oct. 5 City Council meeting, the council approved issuing a $4 million medium-term loan to help pay for construction costs for the Historic Westside School, to be repaid with license plate revenues provided by the Centennial Commission. The Redevelopment Agency also has set aside an additional $900,000 in funding for the project.

Westside School & Variety Early Learning Center Master Plan

- Restoration and ADA upgrade of the c. 1923 and 1948 Westside School buildings.
- Site development of Westside School to include landscaping, parking lot, ADA access, and site access improvements.
- Improved pedestrian connection between Westside School and Variety Early Learning Center sites.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

Media release, *City Of Las Vegas To Hold Final Meeting For Historic Westside School Master Plan*, October 11, 2011.

Media Release

Tuesday, October 11, 2011
For Immediate Release

Contact: Diana Paul
Telephone: 229-6501

City Of Las Vegas To Hold Final Meeting For Historic Westside School Master Plan

Public Invited To View Final Site Plan Design

The city of Las Vegas invites West Las Vegas residents and alumni from the Historic Westside School to the third and final community meeting to unveil the final site plan design for the Historic Westside School and Variety Early Learning Center sites. The meeting is scheduled for **Tuesday, Oct. 25, from 5:30 to 8:30 p.m. at Doolittle Community Center, located at 1950 N. J St.** The final master plan is based on the public's recommendations for uses and amenities at two community workshops over the past several months. The city's architectural consultant, KME Architects, has been working on a master plan to restore the school's significant historic features and rehabilitate the building for reuse as a community gathering place for West Las Vegas.

At the second workshop in July, KME Architects presented the residents with two versions of the master plan for the Historic Westside School; a pedestrian and vehicular option. A majority of the residents who attended selected the option that allowed one-way vehicular access to the site, connecting D Street to C Street.

The master plan includes a plaza for outdoor events, art festivals, etc; an art sculpture, retail space, offices, bookstore, exhibit hall, and new facilities for KCEP Radio. The master plan is very pedestrian friendly and incorporates a sustainable design with a wind turbine and solar power elements. The plan also features an open plaza for kiosks, shopping and historical markers, as well as outdoor seating. Other amenities include a sound system, street lights, tree-lined streets, banner displays, security fence and more.

Based on the feedback received at the second workshop, the architects have refined the master plan and will present the updated concept to the public during the final meeting in October. The next step will be to begin construction drawings.

The city of Las Vegas Historic Preservation Commission, whose mission it is to preserve historic buildings, pursued funding to restore the Historic Westside School in 2005. The idea for a master plan, to include improvements to the adjacent Variety Early Learning Center site, came from Ward 5 Councilman Ricki Y. Barlow, who has a vision to restore the school as a community gathering place and gateway for West Las Vegas. The city of Las Vegas received $550,000 from the Las Vegas Commission for the Centennial for the master plan phase of the project and hired KME Architects.

At the Oct. 5 City Council meeting, the council approved issuing a $4 million medium-term

loan to help pay for construction costs for the Historic Westside School, to be repaid with license plate revenues provided by the Centennial Commission. The Redevelopment Agency also has set aside an additional $900,000 in funding for the project.

Located in the historic Westside, the "Las Vegas Grammar School Branch No. 1," as it was originally known, was built in 1923 in the Mission Revival style. The school is one of very few historic examples of this style remaining in Las Vegas. The building was the first grammar school in West Las Vegas and is the oldest remaining schoolhouse in Las Vegas. The school was important in the development of the Westside, serving a largely African-American community. The building was added on to in 1948 to accommodate the large post-wartime population increase. The school also is listed on the city of Las Vegas Historic Property Register and the Nevada and National Register of Historic Places.

The city did a similar restoration of the Historic Fifth Street School on Las Vegas Boulevard, rededicating that facility in September 2008.

More information can be found online by visiting the school's page on the city website, on Facebook at Historic Westside School, and on Twitter at hwschoollv.

-end

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: Report by Department of Planning regarding final report for 2010 Historic Preservation Fund grant, Phase I: Beverly Green Neighborhood Historic Resource Survey and Inventory, generally bounded by E. St. Louis Avenue and Sahara Avenue on the north and south respectively, and Las Vegas Boulevard and S. Sixth Street on the west and east respectively, multiple APNs, P-R (Professional Office and Parking), C-1(Limited Commercial), C-2 (General Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential), R-4 (High Density Residential), and R-5 (Apartment) Zone, Ward 3 (Coffin).

BACKGROUND

10/28/09 HP approved (HPC-36458) survey area for 2010 Historic Preservation Fund grant to include the Beverly Green neighborhood, generally bounded by Oakey Boulevard and Sahara Avenue on the north and south respectively, and Las Vegas Boulevard and S. Sixth Street on the west and east respectively, multiple APNs, P-R (Professional Office and Parking), C-1(Limited Commercial), C-2 (General Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential), R-4 (High Density Residential), and R-5 (Apartment) Zone, Ward 3 (Reese).

09/22/10 HPC approved (HPC-39605) survey area for 2011 Historic Preservation Fund grant to include the Phase II Beverly Green Neighborhood, generally bounded by E. St. Louis Avenue and Sahara Avenue on the north and south respectively, and Las Vegas Boulevard and S. Sixth Street on the west and east respectively, multiple APNs, P-R (Professional Office and Parking), C-1(Limited Commercial), C-2 (General Commercial), R-1 (Single Family Residential), R-2 (Medium-Low Density Residential), R-3 (Medium Density Residential), R-4 (High Density Residential), and R-5 (Apartment) Zone, Ward 3 (Reese).

ANALYSIS

On June 22, 2011 the HPC received a draft copy of the Phase I: Beverly Green Neighborhood Historic Resource Survey and Inventory ("Phase I") for review and comment.

Findings
The 2010 Historic Preservation Fund grant report for Phase I has been approved by the Nevada State Historic Preservation Office. The final report has been submitted to SHPO and the grant project has been closed.

The Phase II: Beverly Green Neighborhood Historic Resource Survey and Inventory is in progress. The funding agreement between SHPO and the city of Las Vegas was approved at the October 5, 2011 City Council. The funding agreement must be signed by SHPO before work can begin.

The Phase III: Beverly Green Neighborhood Historic Resource Survey and Inventory will be completed as part of the 2012 HPF grant if approved by the HPC at the October 26, 2011 meeting. The Phase III survey area is generally bound by E. St. Louis, S. Santa Rosa Drive, E. Sahara Avenue and S. Sixth Street to the north, west, south and east respectively.

Survey of these areas is part of the overall recommendation by the city of Las Vegas HPC to develop a Mid-Century historic context report for the city of Las Vegas.

The Phase I report concluded the following (please refer to attached report for maps, images and additional details):

> The Beverly Green Neighborhood Phase I project area, bounded by S. 6th Street and S. Las Vegas Boulevard, E. Oakey Boulevard and E. St. Louis Avenue, comprises 192 parcels, of which seven are presently vacant (four are parking lots), six are less than 40 years old, and 179 were built between 1950 and 1963.
>
> The survey and inventory identified 66 buildings that individually meet the National Register of Historic Places eligibility criteria, 46 that do not, and 67 that, while not individually eligible, would be contributing elements to a potential historic district (Table 4.1 and Figure 4.1).

The consultant, Kautz Environmental, recommends completing Phase III prior to making recommendations on potential historic district boundaries.

The attached final Phase I report does not include the following:

Appendix B Photograph Logs
Appendix C Building Permit Records
Appendix E Research Notes, Nevada State Museum
Appendix F Historic Resources Inventory Forms

Copies of Appendices B, C, E and F are available upon request.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

The South Fifth Street, El Centro, and Beverly Green Tracts: Phase I Beverly Green Neighborhood Survey and Inventory, July 13, 2011.
Appendix A: Property Tracking Sheet.
Appendix D: Summary of Contractors, Developers, and Architects.

The South Fifth Street, El Centro, and Beverly Green Tracts Phase I Beverly Green Neighborhood Survey and Inventory Las Vegas, Clark County, Nevada

Prepared by Mella Rothwell Harmon, J. Richard Breitling and Teri Morley



kautz
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Reno, Nevada 89502
ph. (775) 829-4411 • fax (775) 829-6161

Cover photo is an overview
of the project area.

Frontpiece illustration, in
lower right corner, is of a
pecked and grooved saurian effigy head
discovered in an Archaic site
in the South Truckee Meadows, Nevada.
Illustration by J.W. Oothoudt

The South Fifth Street, El Centro, and Beverly Green Tracts Phase I Beverly Green Neighborhood Survey and Inventory, Las Vegas, Clark County, Nevada

Prepared by:
Mella Rothwell Harmon, J. Richard Breitling, and Teri Morley
with the assistance of
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–Mella Rothwell Harmon

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1.0 INTRODUCTION

Kautz Environmental Consultants, Inc. (KEC) contracted with the City of Las Vegas Development Services Center in July 2009 to conduct the first phase of a two-phase survey and inventory of the Southridge Neighborhood. Phase I comprised four Alta Vista, Acres, Oakridge tracts and several individual parcels. The 44.4-acre survey area contained 176 parcels in an area bounded by East St. Louis Avenue to the south, South 6th Street to the west, East Oakey Boulevard to the north, and South 10th Street to the east (see Figure 4.61). Phase II was completed in 2010 and comprised six Southridge tracts, a portion of Huntridge Tracts 4 and 5, and various individual parcels. The 42.5-acre Phase II survey contained 192 parcels in an area bounded by East St. Louis Avenue to the south, South 10th Street on the west, South Maryland Parkway on the east, and East Oakey Boulevard to the north (see Figure 4.62).

In March 2011, KEC contracted with the City to conduct the first phase of a survey and inventory of the Beverly Green Neighborhood, contiguous to the west to the Southridge neighborhood (Figures 1.1 and 1.2). The 62.89-acre Phase I Beverly Green survey comprises four Beverly Green Tracts, two El Centro Addition Tracts, and a portion of the South Fifth Street Tract containing a total of 192 parcels (Table 1.1). The project area is bounded by East St. Louis Avenue to the south, South Sixth Street on the east, South Las Vegas Boulevard on the west, and East Oakey Boulevard to the north (Figure 1.3).

The City of Las Vegas is a Certified Local Government and these survey projects are part of an ongoing effort to survey and inventory the historic neighborhoods in the City, to be used as planning tools by the Department of Planning, the Parks, Recreation and Neighborhood Services Department, and the Historic Preservation Commission. The project is funded by the federal Historic Preservation Fund and administered by the Nevada State Historic Preservation Office.

The purpose of this survey is to continue the documentation of Las Vegas's post-World War II housing tracts. The World War II era brought tremendous growth to the region and Las Vegas struggled to provide housing to the legions of servicemen and their young families. This trend continued after the war boosted by the optimism and energy of the early 1950s. It was during, this time that the tracts in Beverly Green Neighborhood were platted and filled with modern homes and multi-family buildings that drew their architectural inspiration from southern California.

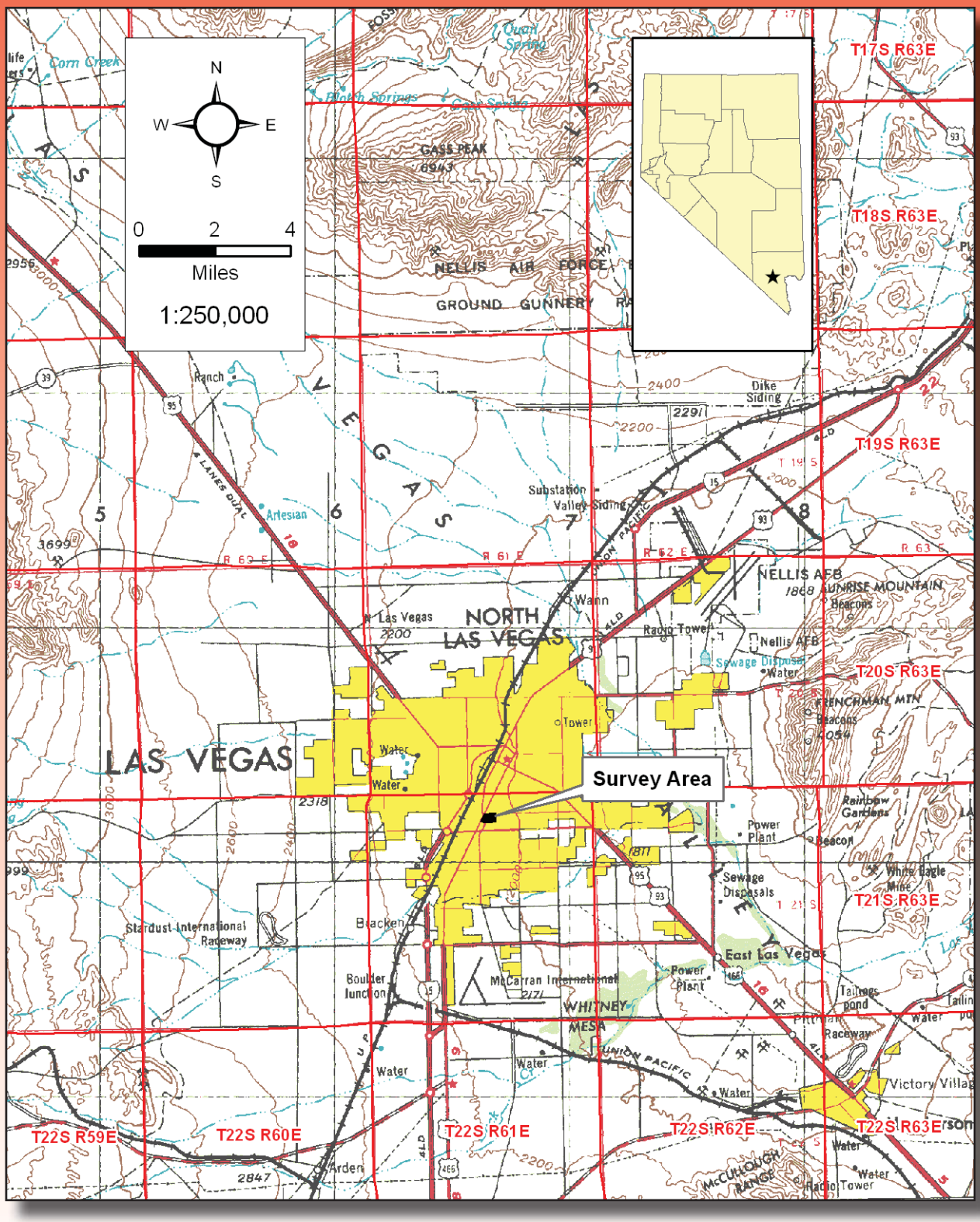


Figure 1.1 Survey Vicinity Map. Base Map: *Las Vegas, Nevada; Arizona; California*, 1:250,000 Scale Topographic Quadrangle, U.S.G.S., 1954 (Photorevised 1969). T.17-22N., R.59-63E.

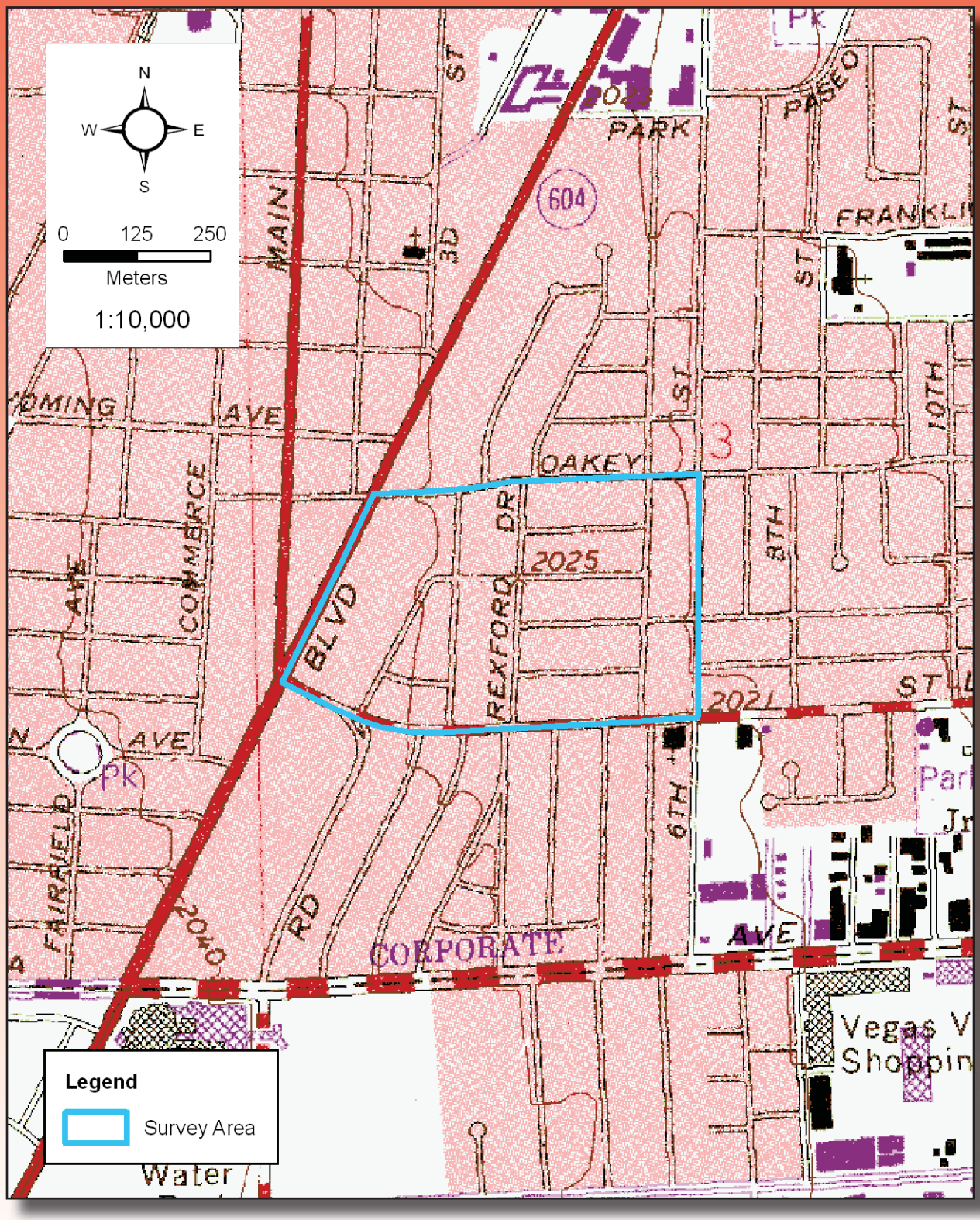


Figure 1.2 Survey Area. Base Map: Las Vegas NW, NEV., 7.5' Topographic Quadrangle, U.S.G.S., 1967 (Photorevised 1983).

Table 1.1 List of Addresses in the Phase I Beverly Green Neighborhood Survey Area

Barbara Way	Beverly Way	Bonita Ave.	Canosa Ave.	El Centro Pl.	Ellen Way	Las Vegas Blvd. S.	E. Oakey Blvd.	Rexford Dr.	E. St. Louis Ave.	Santa Paula Dr.	Weldon Pl.	S. 6th St.
544	1705	544	544	605	544	1705	520	1700	515	1704	1800	1700
545	1707	545	545	611	545	1701	528	1720	519	1707	1808	1704
546	1709	548	546		546	1717	530	1800	525	1710	1809	1706
547	1711	549	547		547	1727	544	1806	535	1711	1812	1708
548	1805	552	548		548	1731	546	1812	539	1714	1813	1710
549	1807	553	549		549	1809	548	1818	545	1715	1816	1712
550	1811	556	550		550	1901	550	1824	549	1720	1817	1718
551	1814	557	551		551		552	1900	553	1721	1820	1722
552	1815	560	552		552		554	1904	557	1727	1901	1804
553	1819	561	553		553		556	1908	561	1801	1902	1814
554	1901	564	554		554		558	1912	565	1806	1905	1908
555	1909	565	555		555		560	1916	569	1807	1906	1912
556	1913	568	556		556				573	1811	1909	1916
557	1917	569	557		557				577	1812	1912	1920
558	1921	572	558		558					1817	1914	1924
559	1925	573	569		559					1820	1918	1928
		576	570							1821		
		577								1823		
										1901		
										1902		
										1904		
										1905		
										1908		
										1909		
										1917		
										1921		
										1925		

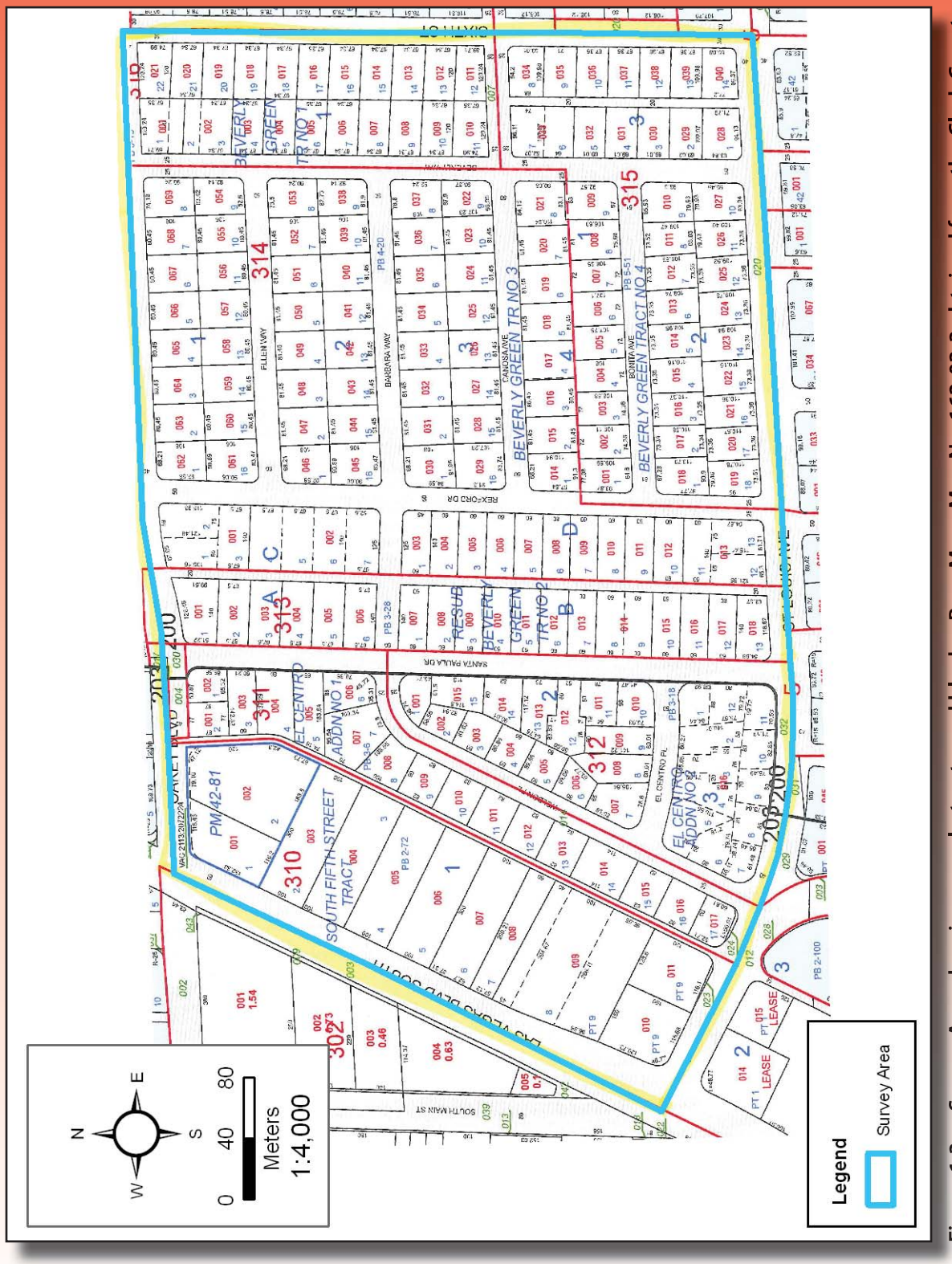


Figure 1.3 Survey Area showing parcels, tracts, and blocks. Base Map: Map No. 162-03-3 obtained from the Clark County Assessors Office.

2.0 METHODS

KEC architectural historian Mella Rothwell Harmon, M.S. served as the project manager and author of the report. The Phase I Beverly Green comprehensive field inventory was conducted between March 28 and April 8, 2011 by Richard Breitling, B.A. and Teri Morley, B.A. The block-by-block survey was completed using information acquired from the Clark County Assessor's Office. The surveyors noted architectural styles, specific architectural details, and modifications to each property for the purpose of assessing historical integrity and for completing the Historic Resources Inventory Forms (HRIFs). Digital photographs of each building and appropriate streetscapes were taken using a Nikon D5000, DSLR camera with an 18-55 wide-angle lens. The photographs were captured in both JPEG and RAW formats.* While the field survey was conducted in an orderly fashion, up one street and down another, the Historic Resources Inventory Forms are ordered in a different manner. In order to accommodate review, the forms are arranged alphabetically by street name, followed by the street number in numerical order. Numbered streets, i.e., S. 6th are listed before the named streets.

In addition to documenting the individual properties, the surveyors were tasked with making initial assessments of historical integrity. Many of the buildings in the survey area, now between fifty and sixty years old, have undergone some type of modification ranging from new roofs to carport conversions. Carports are of particular concern as changes over time can affect the historical integrity of these homes for which the carport was a significant architectural feature. The integrity of carports in the survey area was guided by using the carport policy established by the Arizona State Historic Preservation Office (Fox and Jeffery 2005) that states: "All residences with compatible carport garage conversions and compatible enclosures into habitable space are considered contributors." In evaluating the integrity of carport modifications, special consideration was given to materials, scale, and proportion. Another focus of the surveyors was to determine whether or not the survey area—or some part(s) of it—constitutes a historic district that would be eligible for listing in National Register of Historic Places.

In 2009, Mella Harmon conducted the initial archival research necessary for the historic context and the HRIFs at the Nevada State Museum and the Special Collections Library at the Lied Library, University of Nevada, Las Vegas. Teri Morley conducted additional research on the project area in April 2011 at the Nevada State Museum and the City of Las Vegas's Department of Building and Safety. These records provided early owner information, permits for additions and modifications, and builder and architect data. The Clark County Assessor's office provided information relating to dates of construction, building footprints and modifications, and current owner information (see Appendices C, D, and E). The Clark County Assessor's construction date information is generally accurate, but the manner in which the Assessor calculates assessment dates might result in misleading data. Based on the known dates of the subdivisions and building permits, it appears that there were few discrepancies; hence, and in the absence of other data, the dates of construction from the Assessor's records have been used on the HRIFs. The Sanborn maps from 1956 were examined, but the project area was not included. No later copies of these maps could be found. The Luskey City Directory from 1956 was also consulted, but it was the only edition that cross-indexed streets and occupants. The State Historic Preservation Office confirmed that there had been no previous surveys conducted within the project area. Additional research was conducted through academic journals, published works, reference manuals, and on-line sources such as newspaperarchive.com. During the course of field survey, Richard Breitling spoke with several property owners and residents. As has been the case, in the past surveys, the surveyors were impressed with the level of interest in the neighborhood's history and preservation among the residents.

Certain limitations involved with this project bear noting. Because of the nature of the funding for this

project, the turn-around time was short, precluding the ability to conduct more in-depth research into individual property histories. In the case of field documentation of the individual buildings, several buildings were obscured by walls, foliage, and/or vehicles. In these cases, a single photo was taken. The same applies to associated structures and other architectural features that appear on the aerial photographs or are mentioned in the Assessor's records, but were not visible from the street. Because of the lack of access, it was not possible to describe or evaluate them. The surveyor's observations took precedence over the Assessor's records in cases where there was disagreement. In some cases, associated structures were barely visible from the street, but construction details and whether or not they were contributing or not could not be ascertained. In these cases, the structure was mentioned in the property description, but no associated structure form was prepared. Since none of the swimming pools shown on the aerial photos was visible from the street, they were not counted as associated features.

When recording, the directional designation of street names presents an ongoing problem. In some documents (i.e., street signs, maps, and county records), various streets (e.g., Canosa, Bonita, Rexford) are shown with the prefix "East" or "South," while in others they are not. For the sake of uniformity in our recording, we followed the Assessor's records, which omit the directional designations for these streets. Some of the attachments may include the prefix, however.

HRIFs were prepared for 179 of the 192 properties in the project area (Appendix F). Three parcels are now vacant or are paved parking lots. Ten buildings were less than 40 years old and were not recorded. The complete list of survey results can be found on the master tracking sheet in Appendix A. Sketch maps were not included with the HRIFs for two reasons. First, the surveyors had limited access to the properties, so details important to accurately discerning the layout of the property was not available on a firsthand basis. The residential buildings in the Beverly Green are oriented in a uniform manner—horizontally on the front third of the lot. The multi-family buildings tend to fill the entire parcel. The Google Earth aerial photo in Figure 2.1 reflects the general layout of the area.

*Note: The building at 519 E. St. Louis Avenue was inadvertently overlooked in the field and was not photographed. The HRIF was completed based on photographs downloaded from Google Earth, which included two views of the severely altered former duplex. This property is recommended not eligible for listing in the National Register.

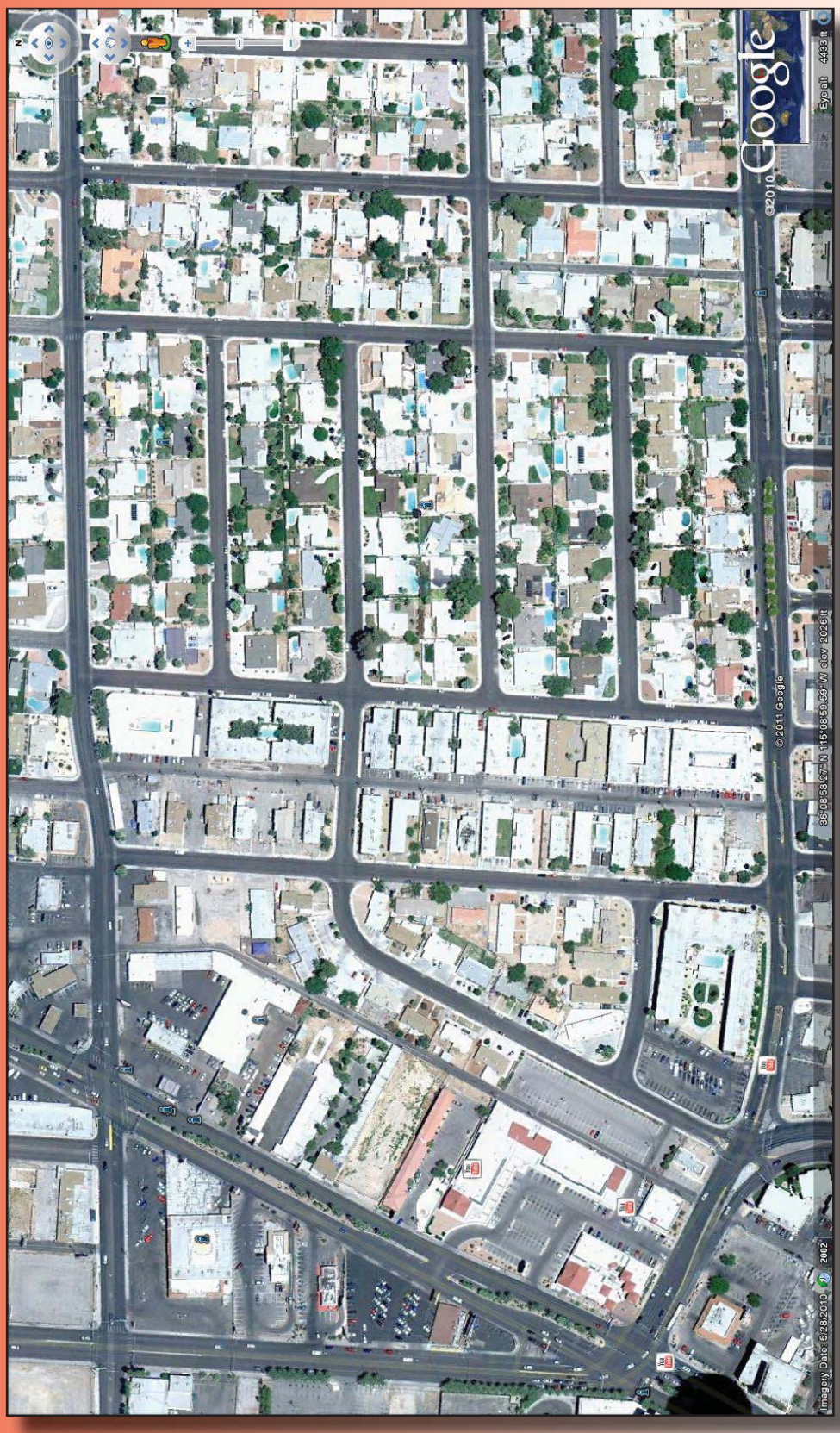


Figure 2.1 Google Earth projection showing the general layout of the buildings in the project area.

3.0 HISTORIC CONTEXTS

The Phase I Beverly Green Neighborhood project area comprises seven distinct subdivisions including Beverly Green Tracts Nos. 1-4, El Centro Addition Nos. 1 and 2, and the northern portion of the South Fifth Street Tract. These tracts and the houses within them that date between 1950 and the early 1960s represent a post-war continuation of the World War II housing boom in Las Vegas and the development of the suburbs that stretched beyond Las Vegas's downtown core. The Beverly Green Neighborhood is part of a larger area roughly bounded by East Oakey Boulevard, South Las Vegas Boulevard, Maryland Parkway, and East Sahara Avenue (Figure 3.1). The architecture of the homes and apartment buildings in these subdivisions reflects the convergence of the Ranch style introduced prior to the war and the Contemporary style made popular in southern California by Modernist architects such as Rudolph Schindler and Richard Neutra and diffused throughout America's post-war suburbs. This hybrid was ideal for Las Vegas's middle class and for the hot desert climate.

One of the goals of this survey and inventory project is to make recommendations about the National Register of Historic Places eligibility of the properties in the project area. National Register eligibility is determined by evaluating each property according to established criteria within the context of applicable historical themes (see Chapter 4). The State Historic Preservation Office, in conjunction with standards provided by the National Park Service, developed a list of historical themes specific to Nevada history (White et al. 1991). The themes that relate to the properties in the project area are Land Usage/Townsite Development and City Planning, and Architecture. The contexts relating to those themes are provided below.

3.1 CITY PLANNING AND DEVELOPMENT CONTEXT

The first successful European crossing of the Mojave Desert was done by Spanish missionaries and explorers in 1776. They forged a trail beginning in present day Santa Fe, New Mexico and ending in Los Angeles, California. The trail through southern Nevada, now called the Old Spanish Trail, was completed in 1826 by Jedediah Smith. Mexican trader Antonio Armijo led a sixty-man commercial caravan along the Spanish Trail to Los Angeles in 1829. This was the first caravan to pass through the Las Vegas valley. The abundant artesian spring water discovered there shortened the Spanish Trail to Los Angeles and eased rigors for traders. On May 13, 1844, John C. Frémont camped at Las Vegas Springs as he led an overland expedition west. Frémont was the first to record Las Vegas, which means "The Meadows" in Spanish, on an American map (City of Las Vegas 2007).

In 1855, the Mormon leader Brigham Young sent thirty Latter-Day Saints from the Utah Territory to Las Vegas to build a mission fort for the purpose of spreading their religion to the local Indians. At that time, the region was part of the Arizona Territory, which had been established, along with Utah Territory, in 1850. Heat, aridity, hard soil, difficulties with the local Indians, and fighting over the rights to nearby mineral discoveries led to the ultimate failure of the mission in 1858. The fort was used as a general store for a few years, serving miners at Mount Potosi and El Dorado Canyon.

Octavius Gass, who had come west from Ohio in the California gold rush, acquired considerable acreage near present-day Las Vegas. He operated a successful cattle ranch for several years, before becoming embroiled in a number of financial difficulties. In 1879, he mortgaged his ranch for $5,000 to Archibald Stewart, a businessman from Pioche. Gass was unable to repay the loan and he and his family left the state. Subsequently, Stewart, his wife Helen, and their children moved from Pioche to the ranch. In 1884, Archibald Stewart was killed, allegedly by neighboring rancher Conrad Kiel, although a coroner's jury found no evidence of murder. The young, pregnant widow chose to stay with her children on the ranch. She ran a roadside rest stop for travelers and served as the local postmistress, while repeatedly refusing offers to



Figure 3.1 1950-1960s development area shown on Las Vegas street map.

buy her land. Finally in 1902, upon learning of plans to build a railroad in the area, Helen Stewart accepted an offer for her ranch, retaining ownership of 160 acres and the family burial plot. She moved to the small settlement of Las Vegas, where she was an early member of the first women's organization, the Mesquite Club, and collected Paiute Indian baskets. By the time of her death in 1926, Helen Stewart had earned the title of the "First Lady of Las Vegas" (Moehring and Green 2005:8-10).

Helen Stewart's 1902 land sale was to the Montana copper baron and United States Senator William Andrews Clark, who purchased the property for the San Pedro, Los Angeles and Salt Lake Railroad that he had begun building in 1901. The area met all of his requirements for a town that would serve as a division point on the railroad: it was on a direct route to Salt Lake City and it had plenty of groundwater. Despite a conflict with the Union Pacific Railroad's E. H. Harriman, Clark's railroad was completed in 1905, and Las Vegas was chosen as a stop-off point for the trains to stock up on supplies and water (Moehring and Green 2005:11).

With the arrival of the railroad, speculators invested in vast amounts of land in the area, resulting in two competing townships. John T. McWilliams, an engineer and surveyor, bought eighty acres of government land just west of the railroad tracks and established a townsite in early 1905, which he advertised as The Original Las Vegas Townsite. McWilliams's settlement consisted of approximately 150 buildings including saloons, businesses, boarding houses, and homes. William Clark established the second site on the east side of the railroad tracks, which he named Clark's Las Vegas Townsite. The land was owned by the railroad and by May 1905, after staking out lots and blocks, it held a public auction. Competition from Clark's townsite and the inconvenient access to transportation and necessary mining and ranching supplies caused McWilliams's townsite to lose favor and eventually dwindle to a few small tents and buildings (Mooney 2002).

Las Vegas adopted its first city charter on March 16, 1911. At the time of incorporation, the city encompassed 19.18 square miles and had approximately 800 inhabitants. Fremont and Main streets were the primary commercial arteries. Main Street ran parallel to the tracks and the majority of the businesses on the street were dedicated to the railroad. Fremont Street became the town center with a bank, post office, and retail shops occupying the first two and a half blocks. The remaining blocks, between Third and Fifth streets, became Las Vegas's first exclusive residential area. These homes, built mostly in the Bungalow style with Craftsman details, were demolished during the 1930s and 1940s as a result of commercial expansion (Mooney 2002).

Initial growth and development focused primarily on the area in Clark's Las Vegas Townsite. The remaining blocks were developed for residential use with the railroad dedicating four blocks at the south end for employee housing. It was not long before the city began to expand eastward. Developers platted additions to the townsite as early as 1905, selling individual lots on which owners built homes in the popular Bungalow style, as well as Spanish Eclectic, Tudor, and Colonial Revival styles. Because of the small population and scant water facilities, these new subdivisions grew slowly until the building boom in the late 1920s (Mooney 2002).

The United States Congress passed the Boulder Canyon Progress Act in 1928, allowing for the construction of Boulder Dam, now called Hoover Dam. Construction of the dam, which began in 1931, had a significant impact on the economic and physical development of Las Vegas. Because of the national depression, thousands of laborers arrived in Las Vegas to work on the dam. These men and their families, in need of goods, services, and housing, spent their hard-earned wages in Las Vegas. The dam, touted as "The Eighth Wonder of the World," was a boon to Las Vegas's tourist trade, as well. The same year that construction on the dam started, the Nevada legislature repealed gambling prohibition and liberalized its divorce laws by shortening residency requirements from three months to only six weeks, further spurring the local economy. Between 1920 and 1930, the population of Las Vegas doubled, increasing from 2,304 to 5,165. In 1940, it nearly doubled again, rising to 8,422 (Mooney 2002).

During the mid- to late-1920s, residential expansion continued with a few scattered developments laid

out along north-south and east-west axes, breaking away from the original grid set by the railroad tracks. One such community began in 1925, in the southeast section of the city on land purchased by John S. Park and his son Dr. William S. Park. By 1928, the Parks had platted a subdivision called the Park Place Addition and they began to sell individual lots. The property was considered remote at the time—but not for long.

With the construction of the Las Vegas High School on Seventh and Bridger streets in the 1930s, the blocks surrounding the school began to fill with residences (Mooney 2002). Las Vegas's earliest suburban subdivisions had an urban feel with their proximity to downtown and conformance with the orthogonal grid plan. The Park Place Addition attempted to create a more rural setting, reflecting the city's economic growth and the growing influence of the automobile (Figure 3.2). As more people owned cars, they no longer needed to live within walking distance of work and shopping, and suburban subdivisions could be built at a lower density and with more street frontage. Garages became respectable, moving closer to the home and offering a prominent driveway. These early twentieth-century subdivisions drew inspiration from upper-class residential developments featuring secluded curvilinear interior streets, such as Riverside, Illinois, and Llewellyn Park, New Jersey. These prototype American suburbs were based on the Garden City principles developed by city planners in England during the nineteenth century. While the Park Place Addition did not have curvilinear streets, it attempted to avoid the original street grid plan (Mooney 2002).

World War II was the next big event to stimulate growth and development in Las Vegas. The government, fearing an attack on the West Coast, feverishly built military bases and war industry plants throughout the western United States. In Las Vegas, Basic Magnesium and the Army Air Gunnery Range were completed in 1941. The construction and operation of these military facilities, with the influx of servicemen, military contractors and workers, had a significant effect on the development of Las Vegas, and much like the rest of the country at war, Las Vegas began to experience an increasingly alarming shortage of housing (Mooney 2002).

In 1941, President Roosevelt signed an amendment to the Federal Housing Act creating Title VI, making possible the mass construction of FHA-financed homes. In order to qualify for Title VI, a town had to be declared a defense area, which Las Vegas accomplished in 1941. Title VI allowed FHA financing of home construction by private builders and contractors and allowed the home buyer to purchase the home without a down payment, by paying equity payments over and above the rent, until ten percent of the purchase price is accumulated. Title VI also limited the purchase price to $4,000 for a single family home. Three Las Vegas neighborhoods built in 1941 qualified for Title VI financing: Biltmore, Huntridge, and Mayfair (Figure 3.3). Biltmore Homes had 300 houses planned for the area just north of downtown, and Huntridge had 572. These three developments were built specifically to house noncommissioned officers and civilian employees of the air base and Basic Magnesium, and their families (Mooney 2002).

FHA's involvement in house building influenced the type of homes and methods of construction in the Title VI neighborhoods. For instance, the Biltmore homes were built entirely with concrete block, which was readily available and did not require the use of restricted war materials. In addition, the style of the earliest Biltmore homes is very similar to the FHA-prescribed minimum four-room house with one bathroom, which became generally described as the Minimal Traditional style. This style was a holdover from the Housing Act of 1934, which had established the FHA to promote affordable housing (Mooney 2002).

Suburbs built during the war shared the distinct physical characteristics of low density and architectural similarity. The architectural styles ranged from Minimal Traditional, a transitional form tied to FHA standards, to Ranch. In addition, homes built during this time were more financially attainable. Large corporations were developing mass-production techniques that standardized housing components and methods of construction. Suburban housing development in Las Vegas became more of a necessity than a luxury as a result of a severe housing shortage. Coupled with the fact that the FHA rarely financed loans for new construction or pre-existing homes within the inner city,

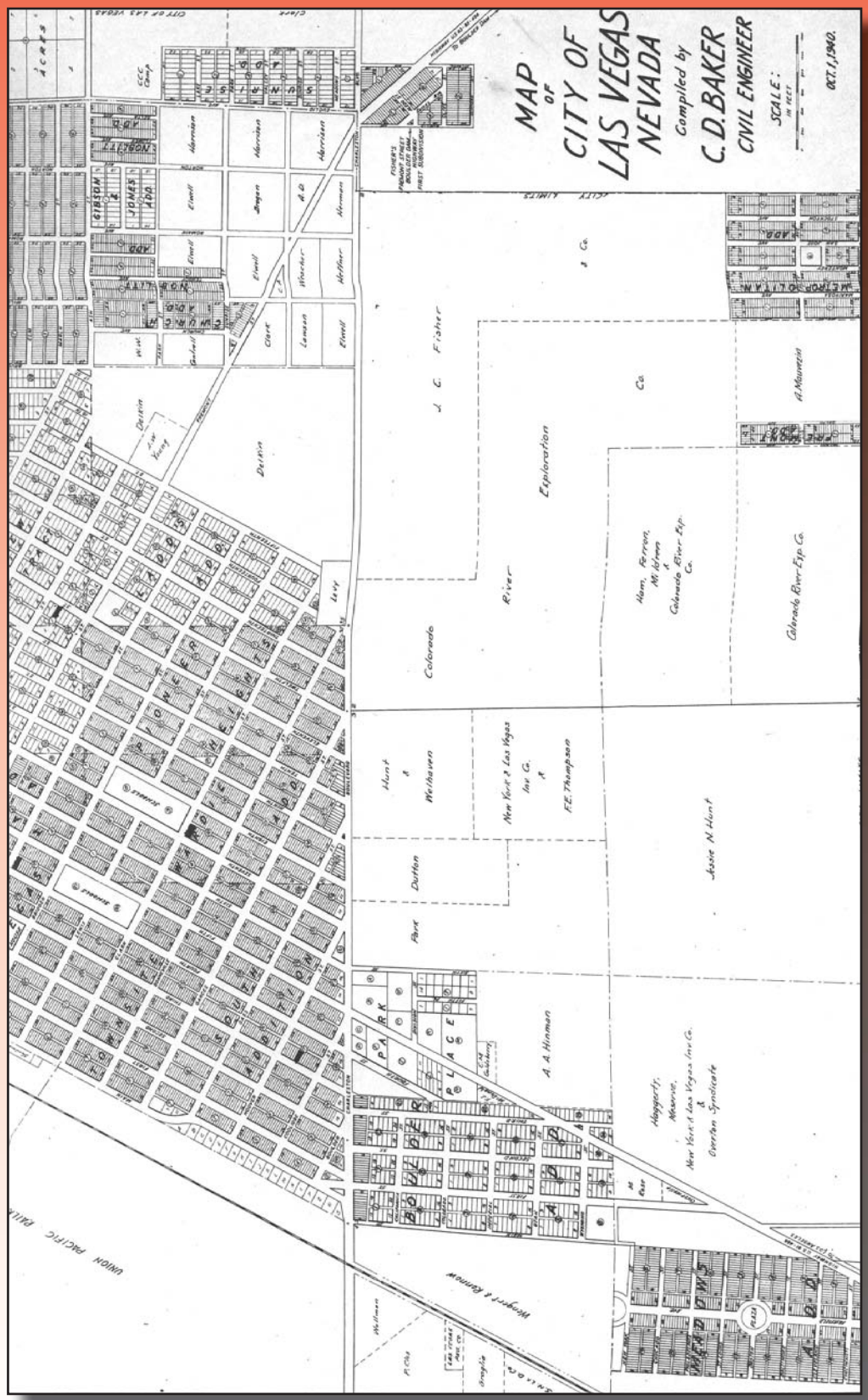


Figure 3.2 1940 Map of Las Vegas (C.D. Baker).

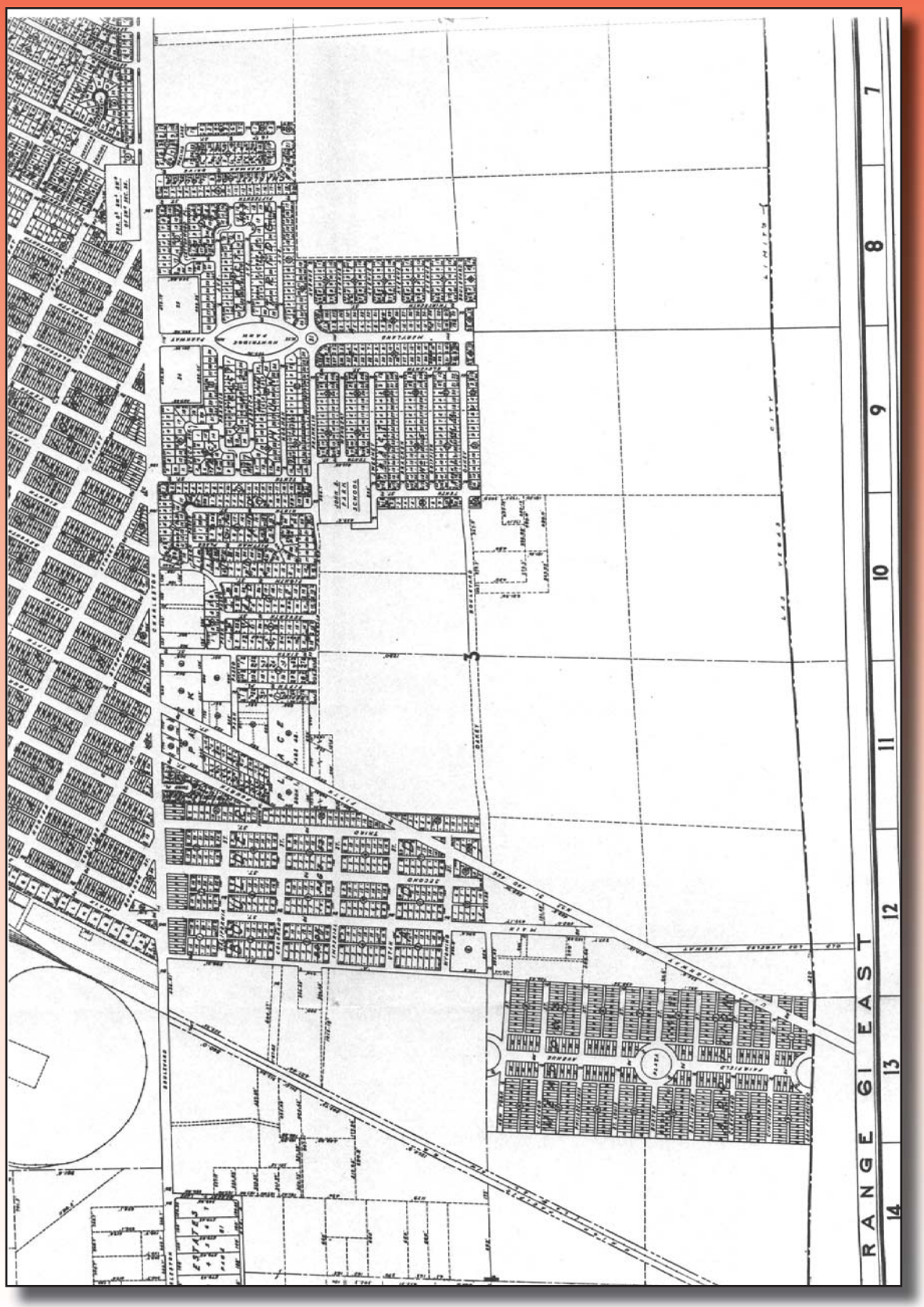


Figure 3.3 1946 Map of Las Vegas Showing the Huntridge Subdivision and empty lands to the south.

home building was concentrated where large amounts of affordable land were available (Mooney 2002).

By 1950, the population of Las Vegas had expanded to 24,624. The city continued to focus on growth, looking for additional ways to increase jobs and attract tourists. In 1950, the government announced plans to begin testing nuclear weapons on a portion of the Las Vegas Bombing and Gunnery Range, approximately sixty miles north of Las Vegas. Aside from providing employment, the city exploited nuclear testing by inviting tourists to stay and watch the blasts. Hotels sponsored all-night parties and a myriad of attractions, from specialized drinks to business establishments, were prefaced with "Atomic." Military expansion, especially by the Air Force, created additional housing pressure. With general economic prosperity, increased defense spending, and the proliferation of casinos, there was an even greater demand for housing units, especially ones that were economical and profitable. The lack of development policies, and increased property values no doubt contributed to the increase in speculative building. During the 1950s and early 1960s, construction of single- and multi-family residential buildings spread (Moehring and Green 2005, 171). Mass-produced suburbs sprang up all over the United States, made possible by the streamlining of the construction process with standardized materials and components. In addition, many new home buyers took advantage of the federal government's Veteran's Administration mortgage guarantees (part of the G.I. Bill of Rights) and FHA mortgage insurance (Mooney 2002).

Although the homes in the Beverly Green-Southridge area met the G. I. Bill's size requirement, a 1951 advertisement in the *Las Vegas Review-Journal* suggests that conventional mortgages were the norm in the subdivision, requiring down payments ranging from 28 to 32 percent. This was confirmed in an interview with developer and contractor Royes Petersen in 2009. Mr. Petersen recalled that the buyers of their houses obtained conventional mortgages, rather than participate in the federal programs (Harmon et al. 2009). In July 1961, the Federal Home Loan Bank loosened its restrictions on savings and loan associations and millions of dollars in local financing became available (*Las Vegas Review-Journal* 1963b).

While these subdivisions did not require FHA approval, the layout of the streets, building setbacks, lot sizes, and other elements were in the manner of the modern American housing tract that the FHA had developed through its Depression-era policies. Houses were located near the front of the lots, providing a significant amount of private outdoor space in the backyard. The family automobile was accommodated through carports and garages. Architecturally, the California Modern style expressed the carefree consumerism trend of the post-war period. The typical suburban home gradually became larger, expanding on the Ranch style while becoming lower with a distinct horizontality, incorporating a more contemporary design element. Much of this was due to the simple need for more space to accommodate the suddenly larger families, the result of the Baby Boom following World War II (Mooney 2002). Several of the multi-family buildings in the area followed the International Style, which reflects a more austere mode of Modernist architecture that had its origins in post-World War I Europe for workers' housing. It was during the housing boom that followed the Second World War that the Beverly Green subdivisions–and several others surrounding them–were developed (Figure 3.4).

The increase in automobile tourism following World War II also affected Las Vegas's growth and development, as businesses and building types geared to that market, such as automotive repair shops, gas stations, motels, and diners, expanded. Two markets unique to Nevada at the time added to the number of tourists and temporary residents needing services for both divorce and quick weddings. While Las Vegas had competed with Reno for the divorce trade since the late 1930s (it did not surpass Reno in number of divorces until the 1960s), it actively promoted itself as a wedding center as early as the late 1920s. This added a new building type, the wedding chapel, to the built environment. For an in depth description and analysis of Las Vegas's wedding chapels, see Diana Painter's 2005 study: *Wedding Chapels of Downtown Las Vegas Boulevard: Historic Resource Survey and Inventory*. It is not surprising that wedding chapels and motels filled the commercial block that borders the Beverly Green Neighborhood on the west.

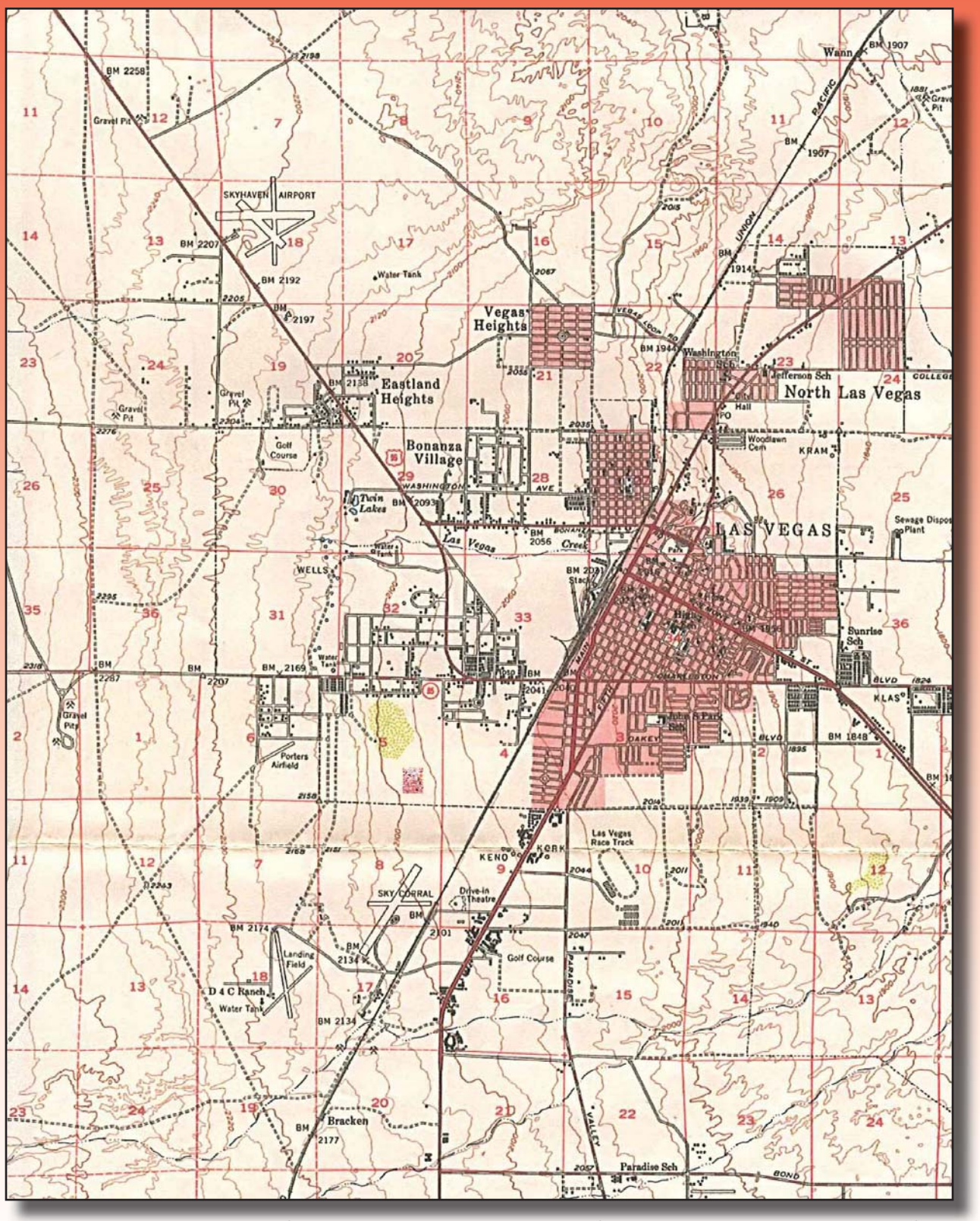


Figure 3.4 **This 1952 map of Las Vegas shows the direction of development to the southeast of the original townsite (Linkpendium.com).**

The development in the project area began with the 1947 recordation of the plat map for the South Fifth Street Tract by Thomas Campbell and Henry L. Hunt, doing business as the Frontier Improvement Company, Inc. (Table 3.1). The South Fifth Street Tract comprised 18 lots in two blocks along the east side of South Fifth Street (now Las Vegas Boulevard), which was also U.S. Highway 91, the main route between Las Vegas and Los Angeles, California. As such, the lots in the South Fifth Street tract filled with commercial buildings catering to the automobile traveler (Figure 3.5).

Table 3.1 Tracts and Developers in the Phase 1 Beverly Green Neighborhood

Tract Name	Date Filed	Developer	Principals
South Fifth Street	6/4/1947	Frontier Improvement Co.	Thomas A. Campbell; Henry L. Hunt
El Centro Addition Tract No. 1	5/31/1950	Royes J. Petersen	(Owners: Royes J. Petersen, Elva B. Petersen)
El Centro Addition Tract No. 2	1/23/1951	Royes J. Petersen	(Owners: Royes J. Petersen, Elva B. Petersen)
Beverly Green Tract No. 1	2/10/1951	Federal Homes, Inc.	David Zenoff; Jerome D. Mack (Owners: Harry Mack, Nate Mack, Jennie Mack; Joyce Mack, Jerome Mack)
Beverly Green Tract No. 2 (Resubdivision)	6/8/1951	Federal Homes, Inc.	Jerome D. Mack; David Zenoff
Beverly Green Tract No. 3	2/5/1954	Federal Homes, Inc.	Jerome D. Mack; David Zenoff (Owners: Murray Wallman, Nate Mack, Harry Mack, Jerome Mack, Federal Homes, Inc.)
Beverly Green Tract No. 4	4/23/1959	Beverly Green Development Co.	Melvin S. Moss

In the 1950, the El Centro Tract No. 1 was platted by Royes and Elva Petersen and No. 2 in January 1951. At this time, the Petersens were also busy developing the Southridge tracts to the east. The El Centro Additions were for the most part developed for multi-family use. Also in 1951, David Zenoff and Jerome Mack, doing business as Federal Homes, Inc., platted two Beverly Green tracts. Tract No. 1 extended along South Sixth Street from East Oakey Boulevard to East St. Louis Avenue, at the eastern edge of the project area. Tract No. 2, which was resubdivided in 1951, is located along Santa Paula Drive between Oakey and St. Louis. Beverly Green Tract No. 3, platted in 1954, comprises five and a half blocks between Tracts 1 and 2. In April 1959, Beverly Green Tract No. 4, located south of Beverly Green Tract No. 3, was recorded by Melvin Moss, the president of the Beverly Green Development Company. With the exception of Tract No. 2, the Beverly Green tracts contain single-family dwellings (Figures 3.6-3.12).

Taking into account the applicable historical trends discussed above, the general period of significance for the city planning and development theme in Las Vegas, as it relates to the Phase I Beverly Green survey, is roughly 1950 to 1961.

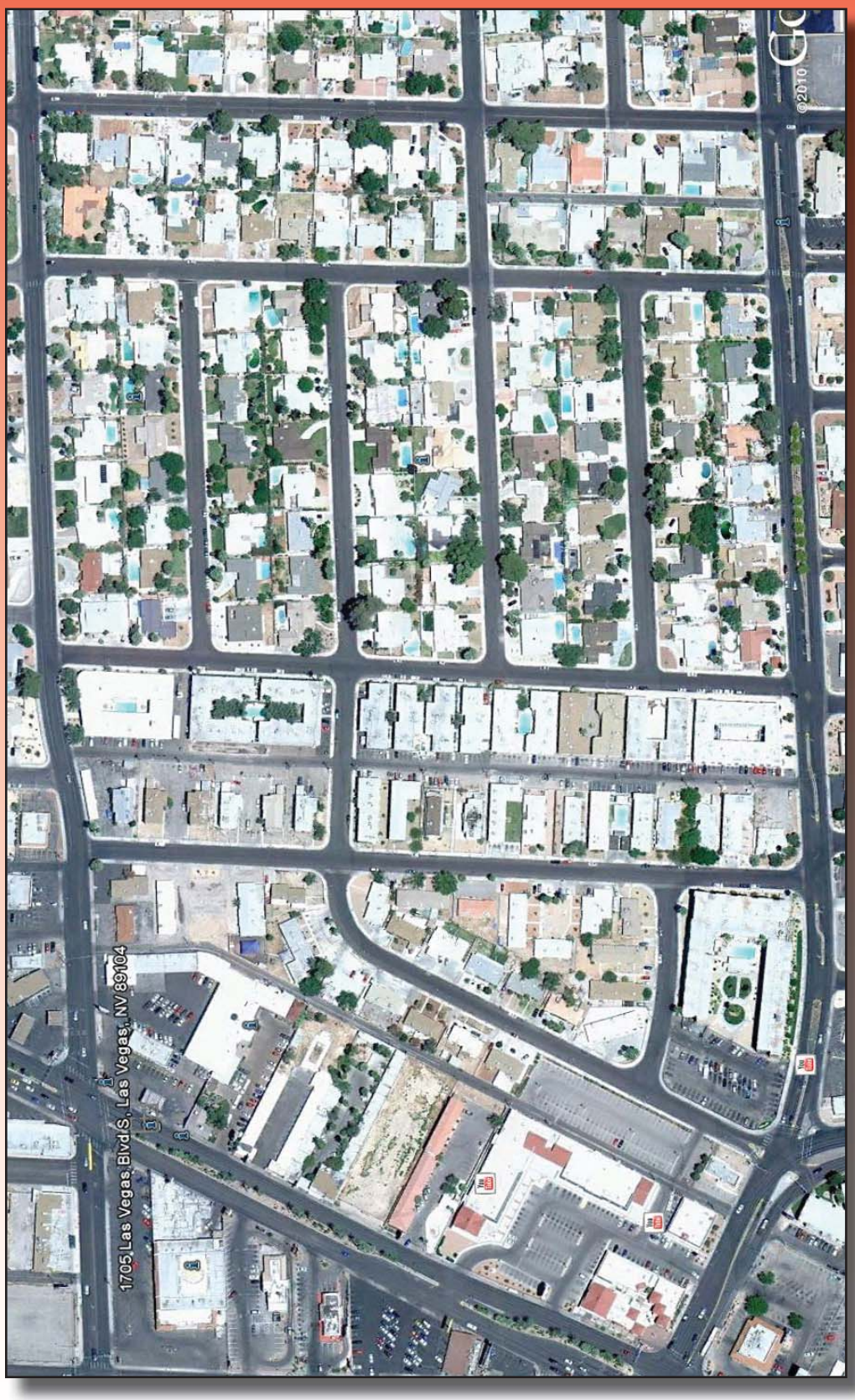


Figure 3.5 Aerial view of the Phase I Beverly Green Neighborhood project area. (Google Earth).

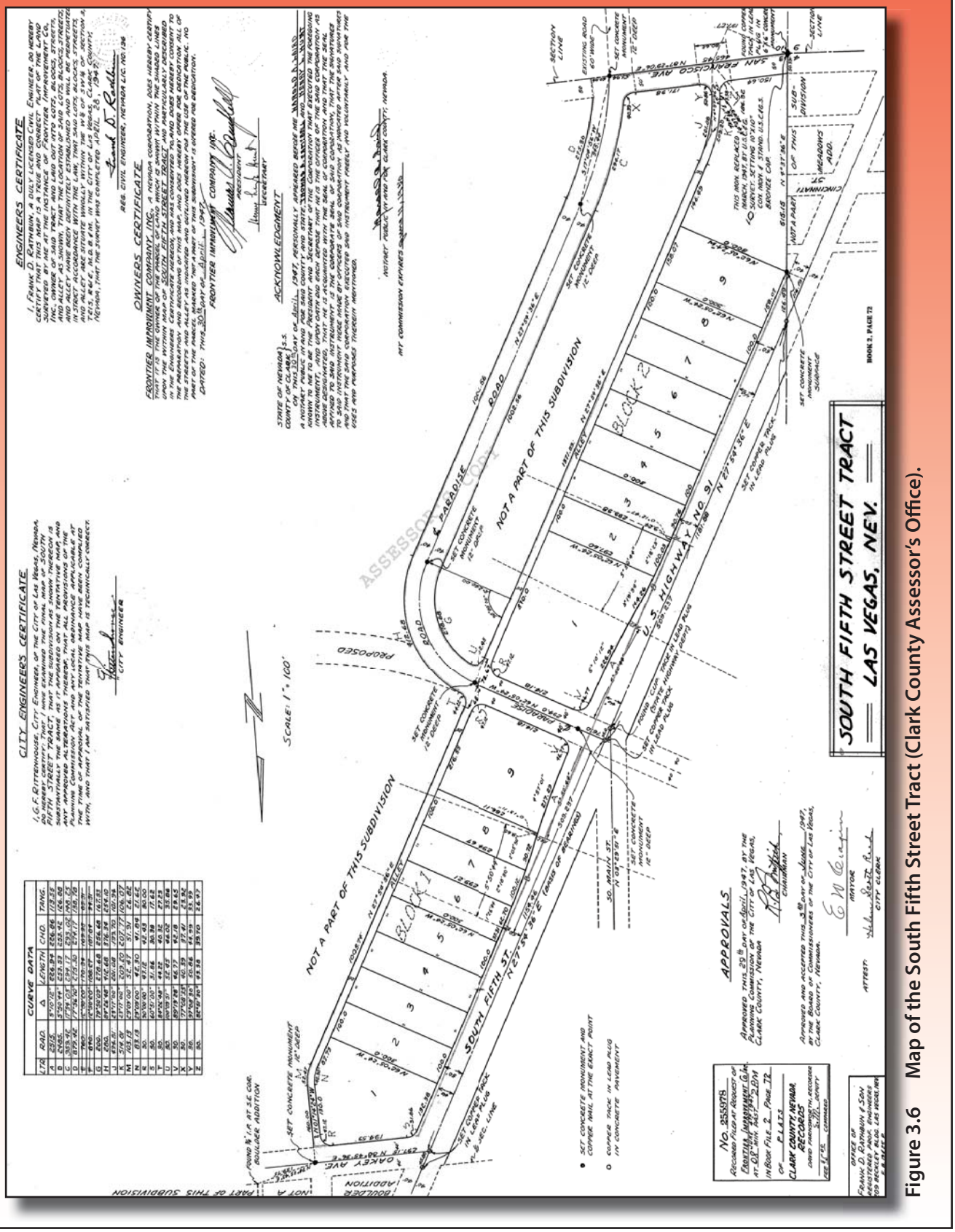


Figure 3.6 Map of the South Fifth Street Tract (Clark County Assessor's Office).

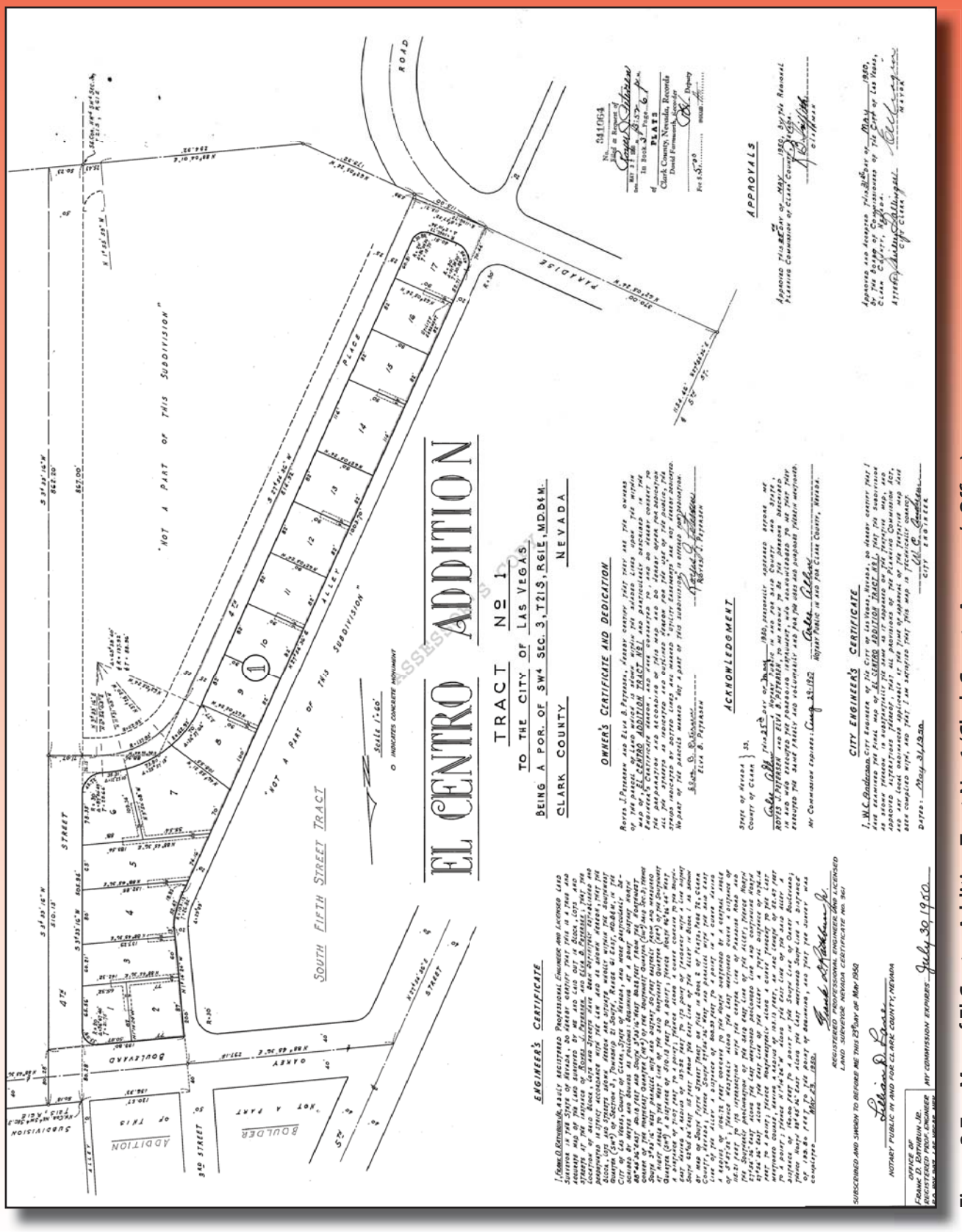


Figure 3.7 Map of El Centro Addition Tract No. 1 (Clark County Assessor's Office).

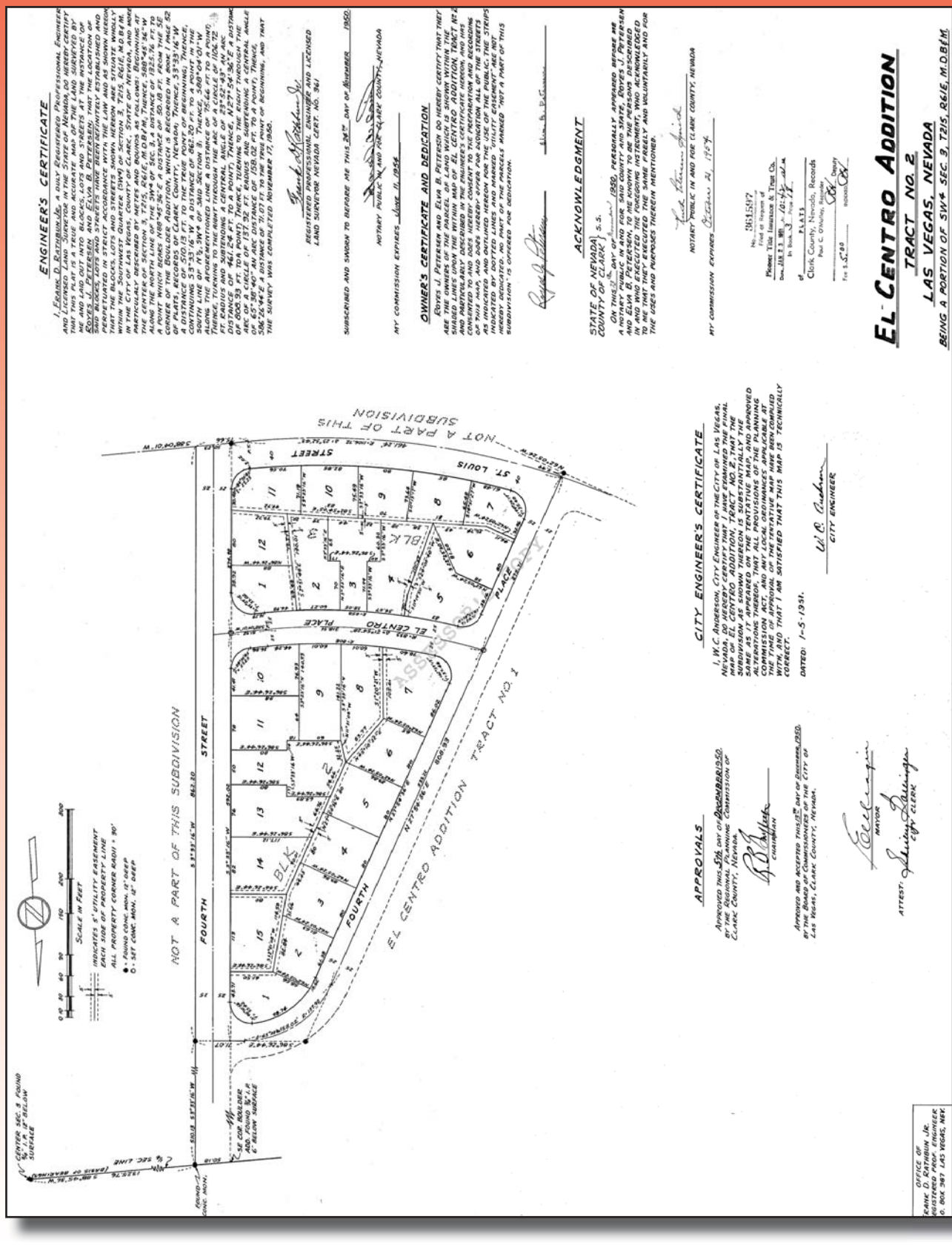


Figure 3.8 Map of El Centro Addition Tract No. 2 (Clark County Assessor's Office).

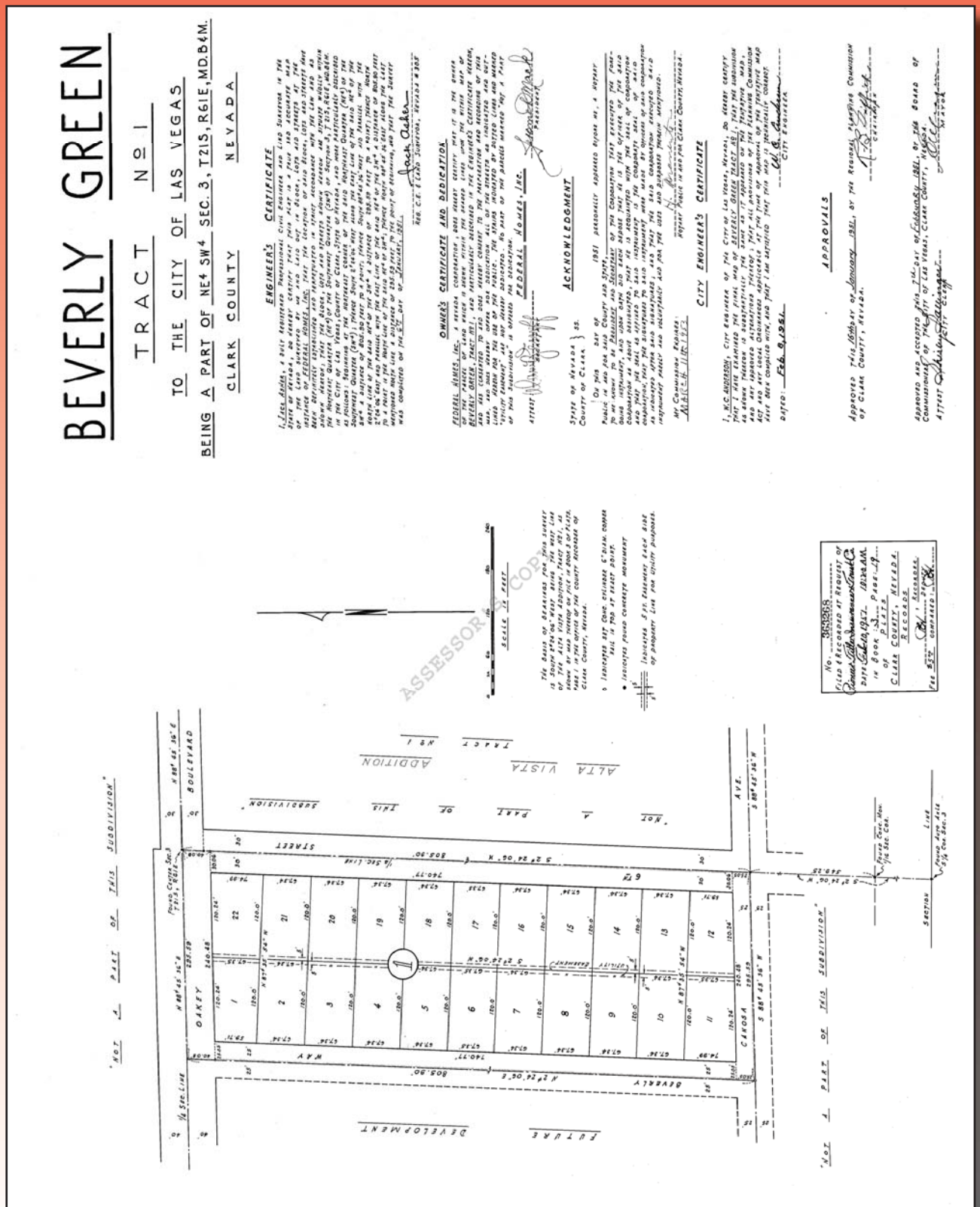


Figure 3.9 Map of Beverly Green Tract No. 1 (Clark County Assessor's Office).

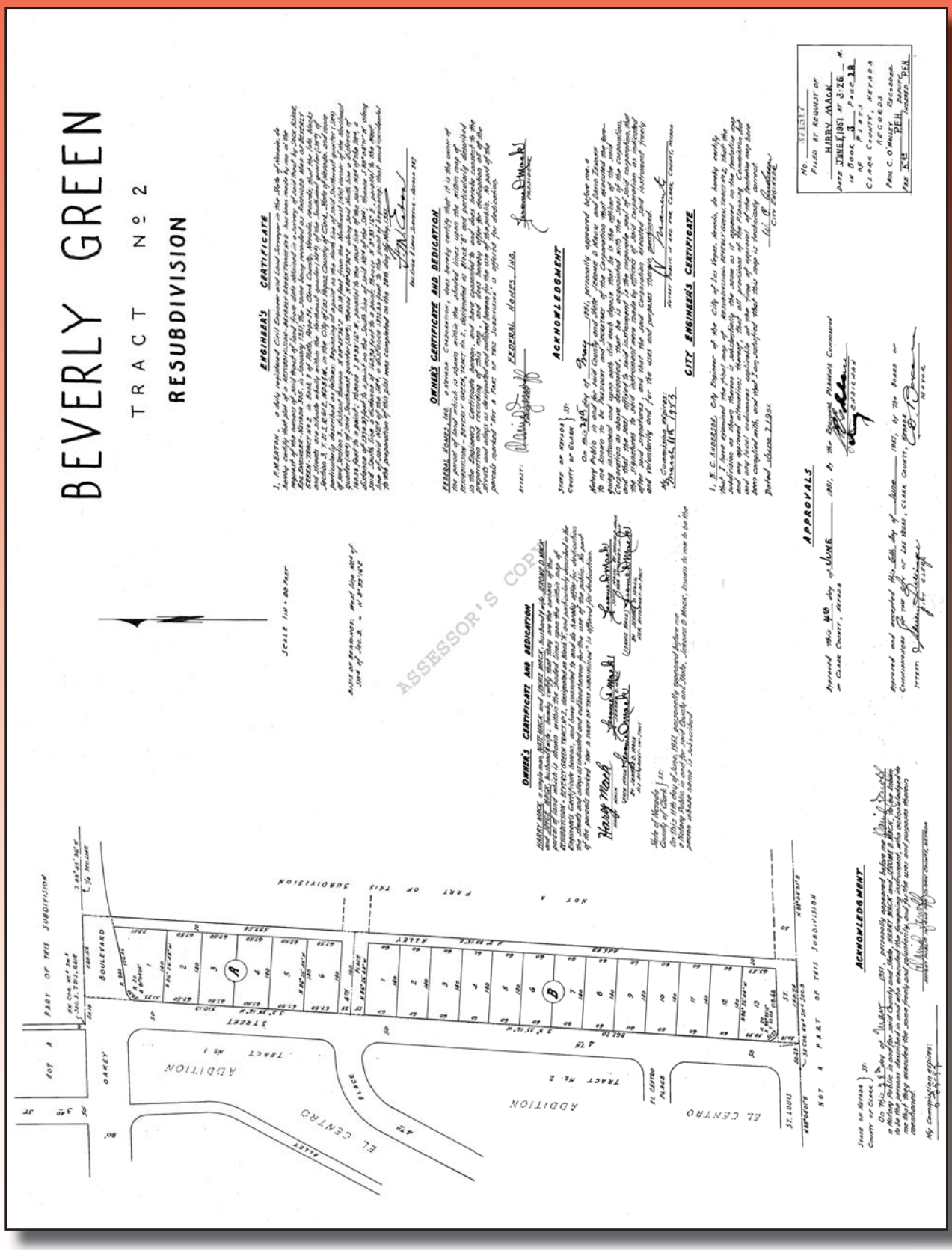


Figure 3.10 Map of Beverly Green Tract No. 2 (Clark County Assessor's Office).

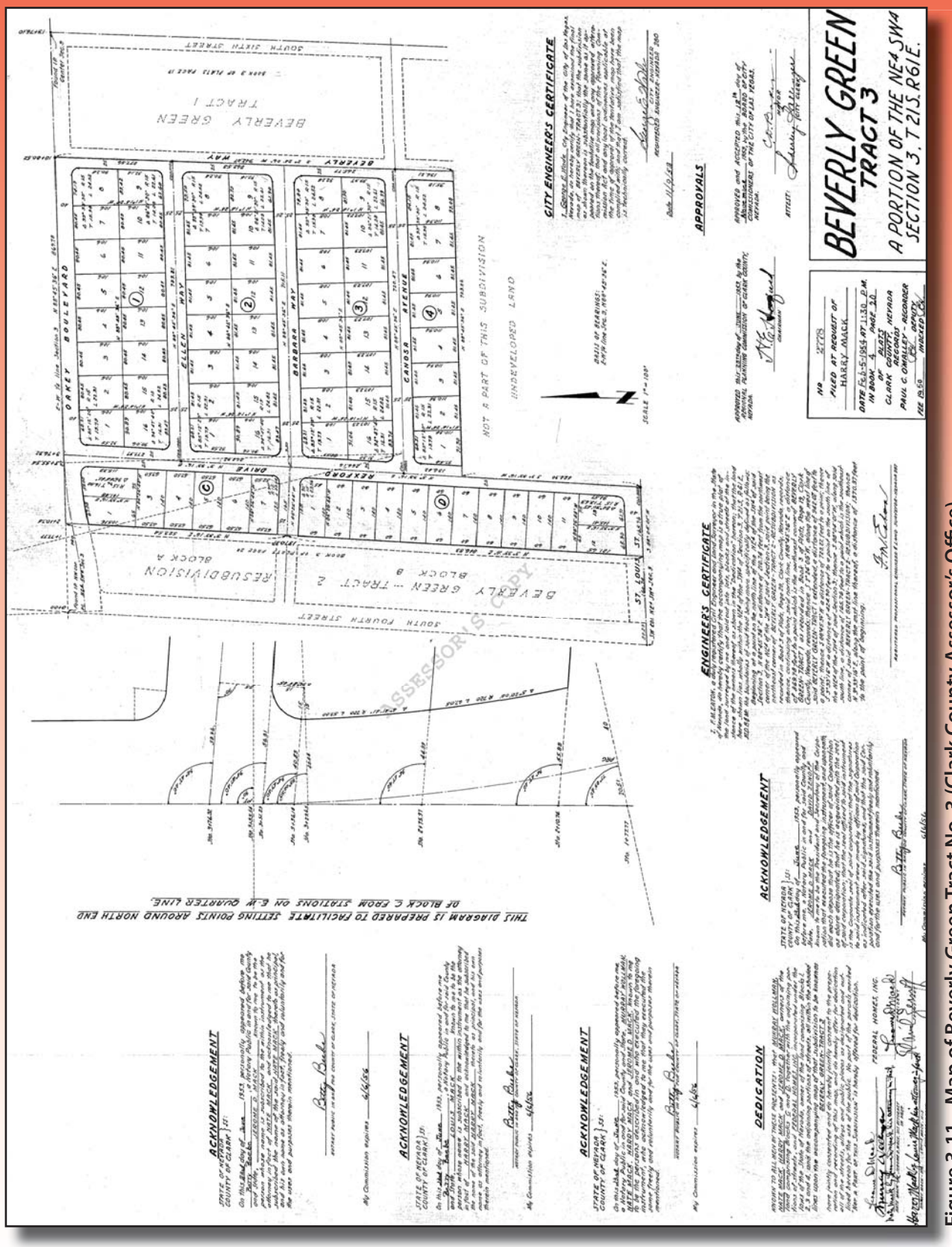


Figure 3.11 Map of Beverly Green Tract No. 3 (Clark County Assessor's Office).

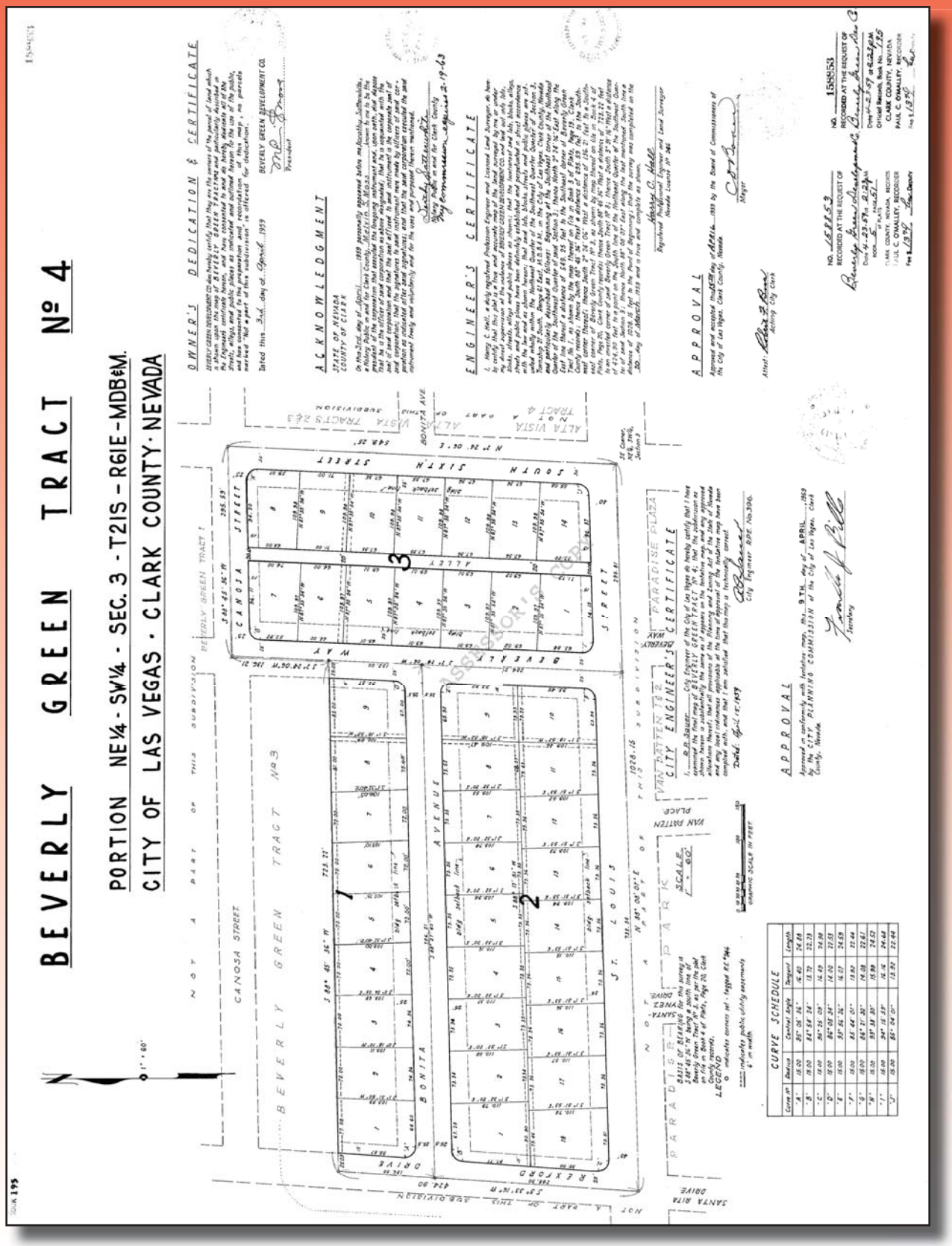


Figure 3.12 Map of Beverly Green Tract No. 4 (Clark County Assessor's Office).

3.2 ARCHITECTURAL CONTEXT

Las Vegas's architectural history was typical of western railroad towns–at least until the 1950s. In the beginning, there were the ubiquitous false-front commercial buildings and late-Victorian residences. As the town grew, homes reflecting the Craftsman ethos filled the neighborhoods. The array of period revival styles, as well as Minimal Traditional and early Ranch styles that predominated in the Huntridge subdivision, followed through the World War II years. Ranch and Contemporary, under the umbrella of Modernism, were two related styles that came to Las Vegas from neighboring southern California and converged in Las Vegas's 1950s subdivisions.

Distinctive characteristics of the Ranch house were its long and low rambling plan and the blurring of interior and exterior spaces through the use of large picture windows and sliding glass doors opening on to the private realm of suburban America, the family backyard. The Ranch style became synonymous with suburbia; symbolized by *Sunset* magazine as "the ultimate modern home, reflecting a lifestyle of simplicity, privacy, and informality that was close to nature" (Hess 2004b:12). With roots in the Bungalow and the Prairie styles, and Hollywood's western movies, the Ranch style developed regional characteristics and found itself in the repertoires of main-stream and Modernist architects. The architecture critic Alan Hess calls the phenomenon "a hospitable Modernism" (Hess 2004b:13). The key to the style's success was its commodification, the result of its accommodation to mass-production and mass-marketing (Figure 3.13). Developers used building systems and processes that emerged from large-scale defense housing projects during the war, creating the ideal housing product for the booming 1950s (Hess 2004b:13).

A style that lent itself to a desert climate even better than the Ranch was the Contemporary style. The architectural historians Virginia and Lee McAlester make the distinction between two subtypes: the flat-roofed and the gabled (1984:482). The McAlesters assert that the flat-roofed type (often covered in glittery white rocks to reflect the heat of the sun) is derived from the International Style, with the concomitant lack of decorative detailing, but allowing the addition of materials not seen in International buildings, such as wood, brick, or stone. This subtype is also known as American International (McAlester and McAlester 1984:482). The gable subtype, on the other hand, was influenced by earlier Craftsman and Prairie styles, with overhanging eaves, frequently with exposed beams and the use of wood, stone, and brick wall cladding. Both of these styles are most commonly single story. Contemporary-style homes of both subtypes are widely found in Las Vegas's 1950s subdivisions (Figure 3.14), where they were seemingly more popular–or at least more functional–than Ranch-style homes (McAlester and McAlester 1984:482).

The middle class of Las Vegas eagerly embraced the Modernist mode of the 1950s, explored in California. California had developed a reputation as an architectural proving ground for contemporary architecture (McCoy 1977:9). Modern architecture developed in southern California as early as the 1910s, through the work of Irving Gill, R. M. Schindler, Richard Neutra, Lloyd Wright, and Frank Lloyd Wright. As first, the style was considered to be *avant garde*, but by the 1950s, the style enjoyed broader appeal, especially with the middle class. The post-World War II boom years were ideal for talented young architects to explore the possibilities of new materials for new lifestyles in the temperate climate of the West (Hess 2008:8). The Case Study program (1945-1962) of *Arts + Architecture* magazine helped expand and promote the style by commissioning eight experimental homes designed by eight different architectural firms. After the program ended, John Entenza, editor and publisher of *Arts + Architecture* and creator of the Case Study project, remarked, "We like to think that these houses have been responsible for some remarkably lucid thinking in terms of domestic architecture. While it is true that not all have been every man's dream cottage, they have nevertheless had a demonstrably wide influence in the sound use of new materials and in re-use of the old, and have attempted, with considerable success, to suggest contemporary living patterns" (McCoy 1977:10).

The more high-style examples of contemporary architecture claimed direct connections to



Figure 3.13 A 1953 ranch-style house in the John S. Park neighborhood (1234 8th Place) (Courtesy of 20th Century Preservation).



Figure 3.14 A Mid-century Modern house in one of Las Vegas's upscale subdivisions (Photo by Allen Sandquist, courtesy of the Junior League of Nevada and the On-line Nevada Encyclopedia).

internationally-known Modernist architects practicing in southern California and upscale subdivisions filled with these types were developed into the 1960s. The Antonio Morelli House, originally built in 1959 in Desert Inn Estates, is a case in point (Figure 3.15). The Desert Inn Estates neighborhood, built at the verge of the golf course at the Desert Inn Hotel, was emblematic of the new suburban metropolises that evolved in Las Vegas and other southwestern cities during the twentieth century, where Modern architecture was used to satisfy the public's imagination for all things new (Hess 2008). In addition to Desert Inn Estates, custom subdivisions such as Rancho Circle and Scotch 80s echoed this trend. Many mass-produced tract homes, in addition to our subjects, incorporated this Modern/Contemporary style. Examples include Charleston Heights, developed by Ernest Becker in 1952, and the 1963 subdivision Paradise Palms, designed by southern California architects Palmer and Krisel for developer Irwin Molasky (Hess 2008:7). Las Vegas has become associated with the quest for newness and re-invention, especially in its casino architecture. In both commercial (casino) and residential architecture, Las Vegas offered opportunities for its own Modernist architects, such as the firm of Zick and Sharp, Hugh E. Taylor, Jack Knighton, Jim McDaniel, and others.

Hugh Taylor designed the Morelli House, in close association with the Morellis. Helen Morelli had specific models in mind for her home: Rudolph Schindler's work in southern California and Philip Johnson's Glass House in her hometown of New Canaan, Connecticut. Taylor studied architecture at the University of Southern California and began practicing in Los Angeles. He came to Las Vegas in 1948 with his client Wilbur Clark to work on the Desert Inn Hotel. When the project was completed, he stayed in Las Vegas, where he had a long career. His works include the Sunrise Hospital, the Country Club Towers, and numerous custom homes in the Alta Vista tract (1925 S. 6th Street and 711 E. Bonita Avenue), and Beverly Green neighborhoods (545 Barbara Way and 549 Canosa Avenue) (Figure 3.16), as well as upscale subdivisions such as Rancho Circle (Hess 2008:10).

The Ranch-style house had wide appeal throughout the West, and certainly its influence is seen in Las Vegas's post-war domestic architecture developed over the course of World War II. The houses in the Southridge Tracts, east of this project area, were designed and built by Howard and Hassett reflecting a cross-over between the Tract Ranch—an assembly-line version of the Ranch style—and the Contemporary style (Figure 3.17). For the sake of classification, these Tract Ranch homes are considered to be in the McAlesters's gable subtype of the Contemporary style. A few of Howard and Hassett's homes and all of the houses in Southridge Tract No. 6, built by Royes Petersen in 1959, draw their architectural inspiration from the Modernist architects of nearby southern California, albeit in more moderate forms that lend themselves to the McAlesters's definition of "American International" style, the other Contemporary subtype (Figure 3.18).

The International Style, the more austere form of Modernist architecture, was introduced in the United States by several European architects in the 1930s (Figure 3.19). The style emphasizes functionality and the structural aspects of the building. International Style buildings are devoid of ornamentation or superfluous elements. The goal of the style was to show the structure completely unconcealed (Wolfe 1999, 51). Characteristics of this style are angular lines and smooth surfaces, flat roofs, large sections of windowless walls, and obscured doors (McAlester and McAlester 1990, 269-271). In the Stewart addition, the architectural firm of Knighton and McDaniel took the International idiom to its extreme (Harmon, Breitling, Kimball, and Morley 2010) (Figure 3.19). The International Style was an obvious choice for the multi-family buildings in the project area, as it harkens to the style's origins in post-World War I Europe, especially Germany and Holland, where it was employed for workers' housing (Wolfe 1999).

The commercial buildings in the South Fifth Street Tract catered to the automobile traveler. In general the motels were simple utilitarian buildings, whose autocentric forms were of more importance than architectural style. The colorful and often fanciful neon signs that competed for the eye of the weary traveler provided singular fashion statements. Young Electric Sign Company (YESCO) and other sign companies created neon signs that set a high standard for design and technology (Figure 3.20).



Figure 3.15 The Morelli House was built in 1959 at Desert Inn Estates (Photo courtesy of the Las Vegas Junior League and the On-line Nevada Encyclopedia).



Figure 3.16 House designed by the architect Hugh Taylor (549 Canosa Avenue-1958).



Figure 3.17 Howard & Hassett "Tract Ranch" (1016 Hassett Avenue).



Figure 3.18 House designed by the builder Royes Petersen, Jr. (600 E. Bonita Avenue).



Figure 3.19 Knighton & McDaniel Apartment Buildings (732 N. 11th Street).

The motel was the cornerstone of Las Vegas's urban landscape. In form and through the use of striking imagery, the earliest motels laid the groundwork for the casino resorts that were to follow (Hess 1993:18-19). Several notable architects designed the early casino resort projects in Las Vegas. Wayne McAllister designed the western-themed El Rancho Vegas in 1943, the Desert Inn (with Hugh Taylor) in 1950 (Figure 3.21), and the Modernist Sands in 1952 (Hess 1993). The local architecture firm of Zick and Sharp designed the Mint in 1957 (Figure 3.22). One of the most interesting of the smaller motels on the Strip was the La Concha (Figure 3.23). La Concha's signature feature was its shell-shaped lobby, designed by noted African-American architect Paul Revere Williams in 1961. In 2007, to save it from demolition, the La Concha lobby was moved to the grounds of the Neon Museum (McKeough 2007).

The period of significance for the architectural context for the Phase I Beverly Green Neighborhood is 1950 to 1961.

3.3 DEVELOPERS, BUILDERS, AND ARCHITECTS

That Las Vegas was in the throes of a population and building boom by 1950 is evident in the rash of residential subdivisions developed in and around the project area. To the east are the Southridge, Alta Vista, Oakridge, and Acres tracts, platted between 1950 and 1959. Southwest of the project area were various phases of Paradise Village, and the Van Patten Tracts, platted during the same period. Today, this area is known as the Beverly Green/Southridge Neighborhood, a planning area designated by the Las Vegas City Council. The Neighborhood Association appreciates its historic resources and supports consideration as a historic district.

The Phase I Beverly Green Neighborhood project area comprises four Beverly Green Tracts, two El Centro Additions, and one block of the South Fifth Street Tract (See Figures 3.6-3.12). These subdivisions are located east of the Las Vegas Strip, which at the time of their development was known as U. S. Highway 91 or the Los Angeles Highway. A 1940 map shows the project area within a large parcel owned by Jesse N. Hunt, the wife of developer Leigh Hunt (see Figure 3.2). Hunt developed the Huntridge Addition, which was the first subdivision where homes were built on land and sold as a package to the buyers (Moehring 1995:236).

Land speculator Leigh Hunt controlled more than 4,000 acres south of town. He and his wife Jesse had come to Las Vegas in 1923. Hunt had invested in a variety of foreign commodities including Korean gold, Sudanese cotton, Canadian wheat, and American newspapers. He saw Las Vegas's potential as a winter haven for the rich, on the order of Palm Springs and Tucson. Between 1923 and 1928, Hunt bought thousands of acres from the federal government and land owners who had become discouraged with the area's stagnant economy. Leigh Hunt died in 1931 without fulfilling his vision for Las Vegas. Jesse Hunt did not pursue her husband's dreams, but instead gradually liquidated his holdings by selling tracts of land to the likes of Thomas Hull and others. Numerous Strip hotels sit on lands formerly owned by Leigh Hunt, as do a number of residential subdivisions including those in our project area (Moehring 1995:236).

The first three Beverly Green tracts were developed by Federal Homes, Inc., which was incorporated in March 1950 by principals David Zenoff, Jerome and Harry Mack, and Carol Delander (*Nevada State Journal* 1950a). Beverly Green Tract No. 1 consisted of 22 parcels, each roughly 8,000 square feet. Building permit records indicate a range of house sizes from about 1,200 square feet to more than 2,000 square feet, valued at between $12,000 and $20,000. All were single-story concrete block or wood frame and stucco. Most included a carport, although a few had garages. By the end of the 1950s, most property owners had added swimming pools. Few known architects were represented in Tract No. 1. The most notable were two homes designed by Hugh Taylor (560 E. Oakey Boulevard and 1705 Beverly Way). The house at 1901 Beverly Way, with unique Chinese styling, is attributed to the architect R. S. Jones (Figure 3.24). Unfortunately, information about Mr. Jones has proven elusive.

Beverly Green Tract No. 2, on the east side of Santa Paula Drive (formerly South Fourth Street), comprised 18 parcels averaging about 7,600 square feet. The



Figure 3.20 Yucca Motel Sign by Young Electric Signs, now in the Las Vegas Neon Museum.



Figure 3.21 Wilbur Clark's Desert Inn (UNLV).

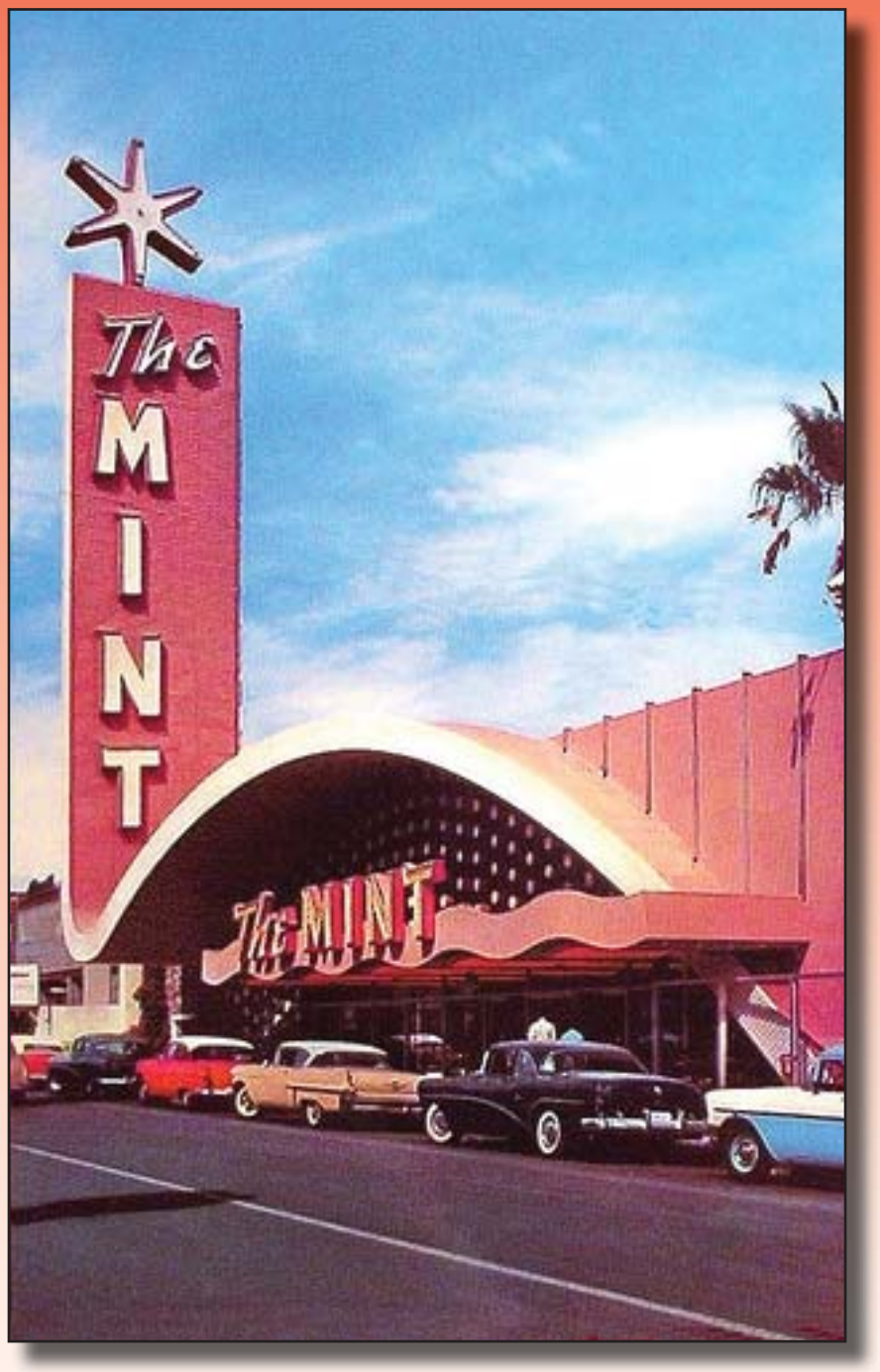


Figure 3.22 The Mint, designed by Zick and Sharp.



Figure 3.23 La Concha Motel lobby relocated to the Neon Museum.



Figure 3.24 Unique home designed by R. S. Jones with Chinese style elements.

majority of the buildings in this tract were duplexes and fourplexes, with three 12-unit apartment buildings and one 18-unit apartment building in the block south of Barbara Way (Figures 3.25 and 3.26). Few building permit records were found for this area, but it is known that the two fourplexes at 1917 and 1921 Santa Paula Drive were designed by the local architectural firm of Zick and Sharp in 1952 (Figure 3.27). One of the residents of this block reported that the fourplexes in the neighborhood were built to accommodate Air Force families relocating to Las Vegas in the late 1940s and early 1950s. While no specific data were found to support this, much is known about the housing crunch facing military personnel during this time. Increased military spending for the Cold War and the Korean War and the expansion of Nellis Air Force Base fueled a building boom in Las Vegas that produced more than 10,000 new homes between 1945 and 1955. Despite the fact that the Air Force built a housing project near the base for 400 airmen and their families, the need for off-base housing remained strong (Moehring 1989:96-97). It is likely that the multi-family properties in the Beverly Green Neighborhood catered to this need.

Beverly Green Tract No. 3 consisted of 62 parcels. The 13 parcels on the west side of Rexford Drive were developed entirely as multi-family residences. The majority of the buildings were eightplexes, with two notable exceptions, the 22-unit Rexford Apartments on the corner of Rexford and Oakey (APN 162-03-314-002 and -002), and a 40-unit apartment building behind it at 1720 Rexford (Figure 3.28 and 3.29). Built in 1956-1957, the Rexford Apartments was the first co-op apartment building in Las Vegas. The developers, Samuel Kurland and Paul Manuel, were officers of the Bank of Las Vegas. The half-million-dollar Rexford was designed by local architect Jack Knighton and built by Labby Construction Company of San Francisco. The fashionable wood-frame and stucco International Style building offered two- and three-bedroom apartments boasting the latest in modern conveniences and prices starting at $16,000 (*Las Vegas Review-Journal* 1956a, 1957). The mother of the famous and flamboyant performer Liberace owned one of the Rexford units.

In 1959, Jack Knighton and partner James McDaniel designed two eight-unit apartments at 1912-1916 Rexford Drive for Mr. and Mrs. L. B. Stein. The apartments, now called the Sovereign, were frame and stucco, and are reminiscent of a series of apartment buildings the team designed in another section of town around this time.

A few doors south of the Rexford were the Beverly Rexford Apartments, built in 1957 (Figure 3.30). Consisting of four buildings of eight units each, the concrete block co-op apartments were built by local contractor C. D. "Roy" Long and designed by architect Charles E. Clark. Liberace owned three units in the Beverly Rexford, one of which was offered on a tour as a sales gimmick. A December 1957 newspaper advertisement read:

> The Beverly Rexford Apartments
> Las Vegas' Exclusive Own Your Own Apartments
> Invites you to a limited showing
> of the newly completed, beautifully
> furnished apartment home of
> Liberace
> A courteous representative will show you through this fabulous apartment and give you complete details on how you, too, can OWN YOUR OWN apartment—ON SURPRISINGLY LOW TERMS—at the Beverly Rexford, in Las Vegas' finest residential district!
> (*Las Vegas Review- Journal* 1957d)

Claiming quiet dignity and gracious living, the Beverly Rexford offered two- and three-bedroom, two-bath apartments for as low as $85 per month.

In addition to the blocks of multi-family buildings, Beverly Green Tract No. 3 included 56 +/-8,500 square-foot lots of custom single-family residential development. The homes, built between 1953 and 1961, ranged in size from 1,200 square feet to more than 2,000 square feet, most of wood frame and stucco construction. A number of Las Vegas's successful developers and contractors are represented, including Labby Construction and Development, Irwin Molasky (and several of his family members), Melvin Moss, Tee Construction, various members of the Mack family, George W. Fox, and others (Figure 3.31).



Figure 3.25 Twelve-unit Apartment Complex at 1807 Santa Paula Drive.



Figure 3.26 Eighteen-unit Apartment Building at 1909 Santa Paula Drive.

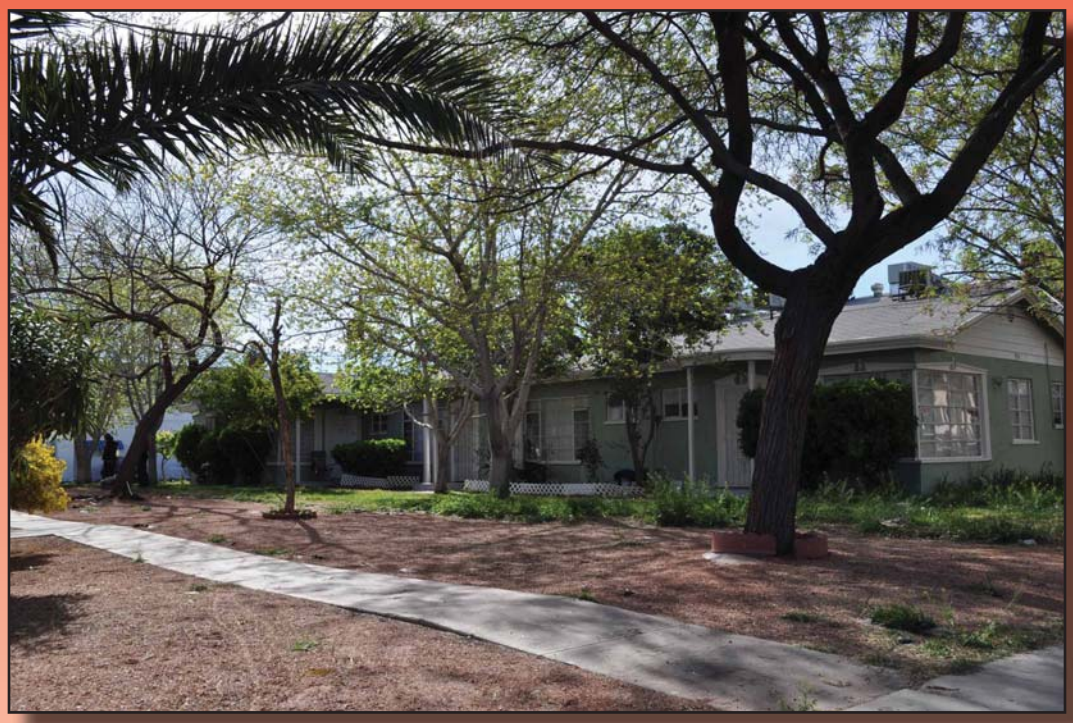


Figure 3.27 One of two fourplexes designed by Zick and Sharp (1921 Santa Paula Drive).



Figure 3.28 The famous Rexford Apartments at 1700 Rexford Drive.



Figure 3.29 Forty-unit apartment complex at 1720 Rexford Drive.



Figure 3.30 The Beverly Rexford Apartments at 1800-1818 Rexford Drive.

The majority of the developers of the Beverly Green Tracts were prominent men who made important contributions to the growth and development of Las Vegas through their involvements in commerce, real estate, and finance. The developer Irwin Molasky is considered a pioneer in Las Vegas real estate development. He came to town in 1951 at the age of 24 and started out doing garage conversions and home additions. A few years later, he entered into partnership in the Paradise Development Company with Merv Adelson. One of their first projects, in the late 1950s, was Paradise Palms, bounded by Desert Inn and Flamingo roads, and by Maryland Parkway and Eastern Avenue. In 1956, Paradise Development Company began drawing plans for Sunrise Hospital. Molasky and Adelson built Boulevard Mall and developed Maryland Parkway from Sahara Avenue to Flamingo Road, and they played a significant role in the development of the University of Nevada, Las Vegas (Hopkins n.d.).

Jerome "Jerry" Mack was another notable developer. The *Las Vegas Review-Journal's* publication "The First 100" described Mack is as "Banker, civic leader, co-founder and constant benefactor of UNLV." In his 1998 obituary, Steve Wynn called Jerry Mack "our Baron Rothschild" (*Las Vegas Sun* 1998). Jerry came to southern Nevada with his parents, Nate and Jenny Mack, in 1929 from Michigan. Nate Mack opened a haberdashery, and Jerry attended local schools. After college and a stint in the Army Air Corps, Jerry Mack returned to Las Vegas. In 1954, he founded the Bank of Las Vegas, which was later merged with Parry Thomas's Valley Bank of Reno. As partners, Thomas and Mack financed local businesses, including some of the first casinos, and real estate developments. In the 1950s, Jerry Mack worked with Maude Frazier and Archie Grant to establish the Nevada Southern College, which became the University of Nevada, Las Vegas. Mack, and his family, also operated the Mack Construction Company. In addition to the Beverly Green project, Mack's company developed housing projects in Los Angeles, Beverly Hills, Westwood, and Bel Air, California (*Las Vegas Review-Journal* 1952).

The *Las Vegas Review-Journal* featured one of Mack Construction Company's homes in Beverly Green Tract No. 3 in a January 20, 1957 article. At the time, the newly-completed home at 558 Canosa Avenue was owned by Mr. and Mrs. Louis Mack (Figure 3.32). The two-bedroom house was described as "very unique and lush in design." We know from the building permit that the architect of record was William Leavers. With an eye to efficiency, the kitchen offered space-saving cabinets with special shelves for pots and pans and lazy-susans for dishes and glasses. One cabinet doubled as a serving cart that could be wheeled about. The interior decor was a fashionable mix of "warm, harmonious colors—yellow built-in appliances, glazed mahogany cabinets of a smoke-gray color, and the vinyl floor covering, which resembles a handmade rug." The article described the living room as simple, lucid, and spacious, with off-white wall-to-wall carpeting and woodwork matching the smoke-gray mahogany used in the kitchen. The focal point of the living room was a Georgia-marble fireplace with a three-foot hearth. The living room also had a mahogany pull-out bar. The upper half contained the liquor and glasses, while the lower half could be pulled out to form a counter top. Adding to the sense of spaciousness and indoor-outdoor living that typified the architectural style were full-length window walls (*Las Vegas Review-Journal* 1957a). This home reflected the ethos of contemporary residential design of this period.

The plat of Beverly Green Tract No. 4 was recorded in April 1959 by Melvin Moss under the corporate name of the Beverly Green Development Company. Tract No. 4 consisted of 41 lots, each around 8,000 square feet. Unlike the other Beverly Green tracts, which feature custom-designed homes by a variety of architects, Melvin Moss's project, named Beverly Green Estate Homes, offered several models in the mid-1500-square-foot range, designed by the Beverly Hills architect David Freedman (Figure 3.33-3.35). By this time, the Beverly Green neighborhood was being advertised as "Las Vegas' Finest Residential Area." It was touted as the "perfect location for perfect living. Near town . . . near fun . . . near everything! Only 3 blocks from schools—shopping—'the Strip'" (*Las Vegas Review-Journal* 1960a).

Melvin Moss and his wife Corky moved to Las Vegas in 1952 from Detroit (*Las Vegas Sun* 2001). Moss was a developer as well as an officer with First Western Savings and Loan Association. Moss's job at First Western was to work with builders and developers and to develop



Figure 3.31 Home at 552 Canosa Avenue designed by architect William Leavers.



Figure 3.32 Louis Mack home at 558 Canosa Avenue.



Figure 3.33 Home at 552 Bonita Avenue designed by David Freedman, AIA.



Figure 3.34 Freedman model at 556 Bonita Avenue with Ranch influences.



Figure 3.35 Contemporary Freedman model at 560 Bonita Avenue.

financing for new homebuyers. In 1963, the financial institution had plans to develop 6,500 lots over the course of the next few years (*Las Vegas Review-Journal* 1963a).

Beverly Green Estate Homes offered three models with nine "distinctive" exteriors: The Contemperama; the Villa; and the Nottingham. The three- and four-bedroom homes, included a family room, two Pullman baths with Italian marble tops, colored fixtures, and Italian mosaic tile, glass tub enclosure, and decorator-coordinated colors throughout. The ceilings and walls were fully insulated, and the carpeted spaces covered in wall-to-wall wool Mohawk carpeting. The living room offered a wood-burning fireplace with a gas log lighter. Kitchens amenities included a built-in O'Keefe & Merritt cook top and hood, built-in fully automatic oven with clock and rotisserie, built-in automatic dishwasher and garbage disposer, natural-finish hardwood cabinets, vinyl floor covering to match that in the bathrooms and the family room. Other luxury features were an intercom system and radio in each room and on the patio, silent light switches, and a snack bar. The yards were completely landscaped and each house had a two-car garage with overhead door (*Las Vegas Review-Journal* 1960a).

The nine lots on the north side of Bonita Avenue in Beverly Green Tract No. 4 had been purchased by the local real estate company Round Up Real Estate, Inc. The building permits for these properties show Bruce Gilbertson, a plaster contractor, as the contractor of record, and Don Van Camp as the architect (Figures 3.36-3.38). An exhaustive search failed to reveal any information on either of these men. All of these homes were built in 1962.

Round Up Realty was established by the Petersen family (no relation to Royes Petersen), consisting of Murray, Faye, and Dean, a brother-and sister group who came to Las Vegas from Utah in 1954. At the time, the family was fighting a charge of tax evasion and were looking to clear their names and start anew. By 1959, they had successfully resolved their legal problems and had set up the real estate company. Round Up Realty was directly involved in development and construction, but the company's most significant contribution was through creative financing for builders and home buyers. One of their schemes was house-swapping. The Petersons would give 85 to 90 percent of the appraised value of a customer's home, while the customer used part of the cash as a down payment on another Round Up home. The Petersens then paid off the mortgage on the old home and refinanced it with a low down payment to a new customer. As a result, by 1963, Round Up Realty's business accounted for 63 percent of Las Vegas's real estate brokerage market (*Las Vegas Review-Journal* 1963b).

In addition to their lucrative real estate business, the Petersens opened the Westward Ho Hotel and Casino on the Las Vegas Strip in 1963. The family retained ownership of the Westward Ho, which billed itself as the world's largest motel, with 1,000 rooms (*Reno Evening Gazette* 1970), for 42 years until it closed in 2005.

Three parcels in Beverly Green Tract No 4 were developed by individuals. The house at 1901 (also 1900) Beverly Way, which sits on a double lot, was built by local custom contractor George W. Fox and designed by the architect R. J. Jones. This house, which features Chinese style elements, is unique in the area. The house at 1928 S. 6th Street was built, and presumably designed, by Cliff Skoglund of Skoglund Construction (Figure 3.39). Skoglund Construction specialized in custom homes. Owner James W. Ford engaged Don Van Camp to design his home at 570 Canosa Avenue.

The two El Centro Addition tracts were platted by Royes and Elva Petersen in 1950 and 1951 (Figure 3.40). Royes Peterson, along with his wife Elva and his son Royes Jr., came to Las Vegas in 1949 from northern Utah for the opportunities the post-war housing boom offered. They found a good parcel of land well located near the Strip and close to government offices. From their home at the corner of Seventh Street and Oakey Boulevard, they could see all the way to the race track at the corner of Paradise and County roads (County Road is now the eastern extension of Desert Inn Road). San Francisco Avenue, now Sahara Boulevard, was no more than a dirt road and the southern extent of the city limits (personal communication, Royes Petersen, Jr., 15 July 2009).



Figure 3.36 Round up Realty home at 549 Bonita Avenue designed by Don Van Camp.



Figure 3.37 Round up Realty home at 567 Bonita Avenue designed by Don Van Camp.



Figure 3.38 Round up Realty home at 561 Bonita Avenue designed by Don Van Camp.



Figure 3.39 Skoglund Construction home at 1928 S. 6th Street. Note modern windows.



Figure 3.40 Triplex at 605 El Centro Place designed Royes Petersen, Jr.

The Petersons's El Centro No. 1 consisted of 17 lots of irregular shape and sizes. Twelve of the parcels on Weldon Place contain duplexes (and one triplex), built in 1950 (one parcel is vacant and four are modern commercial buildings). Building permits do not exist for most of these properties, but the records for 1806-1808 Weldon Place, as well as the triplex at 1714 Santa Paula Drive, identify Royes Petersen as the contractor/architect. Since these buildings are similar in form and design, it is assumed they were all produced by the Petersens.

El Centro Tract No. 2 consists of two blocks with a total of 16 parcels. The block north of El Centro Place contains a mix of duplexes and triplexes designed and built by the Petersens in 1951. The large block south of El Centro Place contains a single 92-unit apartment building that was built in 1963. The records indicate the apartment building was developed by Round Up Real Estate and designed by the elusive Don Van Camp (Figure 3.41). In addition to the El Centro tracts, Royes and Elva Peterson platted Alta Vista Tracts 1, 2, 3, and 4 in 1950, 1952, 1953, and 1959, respectively, and designed and built 23 homes along E. St. Louis and S. Maryland Parkway in the Southridge Tract No. 6 in 1959.

The Petersens considered themselves to be small-volume builders, but they built more than 100 houses, and a number of multi-family buildings, averaging about 12 per year. Royes Petersen, Jr., who was trained as a civil engineer, drew the architectural plans for the buildings that he and his father, assisted by a crew of five, built and sold over the next two years. In a 2009 telephone conversation, Jim McCarty of KEC asked Mr. Peterson what inspired his architectural designs. He said he was not aware of any specific influences, but he built his houses to be efficient. The majority of the Petersens's houses were of cinder block construction, although a few were frame with stucco (personal communication, Royes Petersen, Jr., 15 July 2009). Royes Petersen, Jr. passed away in July 2010 (*Las Vegas Review-Journal* 2010).

To meet the educational needs of the children in the new housing tracts, several schools were built in the general area. John S. Park Elementary School, which opened in 1942, served the Huntridge and Vega Verde neighborhoods. Three new schools were built in 1954, including the John C. Frémont Elementary School at 1100 E. St. Louis Avenue (now a middle school), St. Anne's Catholic Grade School at 1813 S. Maryland Parkway (designed by the architect Elmo C. Bruner), and Bishop Gorman Catholic High School at 1801 Maryland Parkway (now located in Summerlin). Non-Catholic high school-age children attended Las Vegas High School on 7th Street (Harmon et al., 2009).

Thomas Campbell and Henry Leigh Hunt developed the commercial area in the South Fifth Street Tract. Campbell was involved in the construction business and Henry Leigh Hunt was the son of land speculators Jesse and Leigh Hunt. The earliest building on the block appears to have been the Rummel Motel (APN 162-03-310-007) (Figure 3.42). Mr. and Mrs. M. C. Rummel took out a building permit for the initial block of nine units in 1948. Other additions followed, and the existing neon sign was designed and installed by Young Electric Sign Company (YESCO) in 1959 (Figure 3.43). In 1950, F. G. Higgins built a nine-room auto court named the Higgins Motel, at 1801 S. Fifth Street (APN 162-03-310-006) (demolished), and Lee Elsworth built the Em Le Motel (currently the Oasis Motel and two wedding chapels) on 162-03-310-005. The 27-unit Yucca Motel (on 162-03-310-004) was built in 1951 and designed by local Las Vegas architect Aloysius McDonald. The Yucca Motel was demolished in 2010, but its neon sign, designed and installed by the Western Electric Sign company in 1960, has been added to the famous Neon Museum in Las Vegas (see Figure 3.20). Representing the wedding chapel industry is the Little Chapel of the Flowers (162-03-310-003) (Figure 3.44). Clark County Assessor reports a construction date of 1955, but building permit records indicate a permit for a wedding chapel building, designed by architect C. E. Cox, was obtained in March 1960. A building related to an auto sales business had been relocated to the parcel in 1956 from Sunrise Street.

In response to the post-war development in Las Vegas, downtown retailers expanded to the suburbs. J. C. Penney and Woolworths opened stores south of the city center, and in 1950, Safeway opened a large supermarket on east Charleston near Maryland Parkway.



Figure 3.41 Round Up Realty's 92-unit apartment complex at 525 E. St. Louis Avenue designed by Don Van Camp.



Figure 3.42 Rummel Motel at 1809 S. Las Vegas Boulevard.



Figure 3.43 Rummel Motel neon sign by Young Electric Sign Company (YESCO).



Figure 3.44 Little Chapel of the Flowers at 1717 S. Las Vegas Boulevard.

Banks and other service-oriented businesses also moved to meet the needs of the growing population. Resorts and casinos were not exempt from the exodus and new lavish properties filled the desert along the Strip and beyond (Moehring and Green 2005, 132-136).

3.4 ARCHITECTS

With the exception of the commercial buildings in the South Fifth Street Tract, the majority of the single-family residences in the Phase I Beverly Green project area, built between 1950 and 1962, reflect simple architectural types that firmly fit into the two sub-types of the Contemporary style as defined by Virginia and Lee McAlester (McAlester and McAlester 1984:482). The flat- or low-pitched-roofed forms clearly follow the basic principles of Modernism, while the gabled versions reflect the roots they share with the Ranch style. The project area also includes a number of multi-family dwellings, ranging from duplexes to a 92-unit apartment building built in 1963. These buildings, especially the duplexes and triplexes, reflect the Contemporary style. Several of the larger units reflect the International style idiom in the rejection of applied ornamentation.

Since the majority of the buildings in the project area were custom homes, the names of several notable Las Vegas architects appear in the building records (Table 3.2). Of most, however, little—or no—information was found. Of particular note was Don Van Camp, who is credited with the design of at least 16 properties in the project area, but for whom no historical references could be found.

Seven homes in the project area are attributed to the architect Hugh Taylor. Taylor studied architecture at the University of Southern California and began practicing in Los Angeles. He came to Las Vegas in 1948 with his client Wilbur Clark to work on the Desert Inn Hotel. He stayed in Las Vegas where he had a long career. His works include the Morelli House, Sunrise Hospital, the Country Club Towers, and numerous custom homes in upscale subdivisions such as Rancho Circle (Hess 2008, 10), and several more modest homes in the Alta Vista subdivision (1925 S. 6th Street and 711 E. Bonita Avenue) (Figure 3.21).

Table 3.2 Architects in the Phase 1 Beverly Green Neighborhood

Last Name	First Name	Notes
Belcher	Jack	Las Vegas
Brewster	Floyd E.	California
Clark	Charles E.	
Cohen	Lester	New Jersey (Cohen's residential floor plans were published in newspapers. The *Reno Evening Gazette* featured a number of them in the feature "The House of the Week.")
Cox	C.A.	
Freedman	David, AIA	Beverly Hills
Hael	V. A.	
Hofman	A.	
Jones	R. S.	
Kaster	Jerry G.	
Knighton	Jack	Las Vegas
Knighton and McDaniel		

Last Name	First Name	Notes
Leavers	William	Leavers, Belcher & Knighton (1956-1957)
Levitch	M. L.	
McDaniel	James	Las Vegas
Merrill	Clark	
Mulvey	Cliff	
Sharp	Harris	Las Vegas
Shuman	John	
Taylor	Hugh	Las Vegas
Van Camp	Don	
Zick and Sharp		ACOE contract for housing at Nellis Air Force Base
Zick	Walter	Las Vegas

Jack Knighton, who with partner James McDaniel designed a complex of International-style apartment buildings on N. 11th Street, also designed several single family residences in Beverly Green Tract No. 3. Jack Knighton was a 1953 graduate of California Polytechnic Institute. Between 1958 and 1959, he was in partnership with Julius Gabriele and Jim McDaniel. By 1959, Gabriel left the firm to go into private practice, and in 1962, the *American Architects Directory* listed Knighton as a sole practitioner (Brown 1962). Little else is known of Knighton's work, but a February 1961 article in the *Reno Evening Gazette* noted that the White Pine County School Board had approved plans for a new school in McGill submitted by Jack Knighton. In *A Brief History of AIA Las Vegas*, Jack Knighton is included in the list of "young turks" who practiced in Las Vegas during the 1960s. Among this august group were the likes of George Tate, Julio Lucchesi, Ed Hendricks, Jack Belcher, Jim McDaniel, Jim Little, Gerald Moffitt, and Robert A. Fielden (American Institute of Architects Las Vegas 2006).

Jim McDaniel's work is better known, with a long list of commissions to his name. McDaniel won several awards and is credited for revolutionizing the architecture industry in Las Vegas, "making it more modern and streamlined" (UNLV Library n.d.). Among his Las Vegas buildings are the California Hotel/Casino, several buildings on the UNLV campus (gymnasium, Dickinson Library, the Fine Arts Building, and others), state buildings and master plans, and a number of multi- and single-family residences. Jim McDaniel's career was cut short by cancer in 1978.

According to the 1962 *American Architects Directory*, Jack Belcher received his training at Chaffee College, the University of San Francisco, and the University of Southern California (Figure 3.45). The directory also indicates that he was associated with the Architects Collaborative from 1956-1957. The Architects Collaborative was the firm formed by Walter Gropius in 1945 in Cambridge, Massachusetts. Gropius, a former German Bauhaus instructor, was a forerunner in the Modernist Movement. Belcher was also associated with the Las Vegas firm Leavers, Belcher, and Knighton, but he apparently set off on his own in 1957 (Brown 1962).

The prolific David Freedman was based in Beverly Hills, California, where he established his firm in 1947. Having received his training at Los Angeles City College and the University of Southern California, he created a niche for himself in southern California's booming tract-home business. From 1950 through the 1970s, his name appears in articles and advertising for innumerable housing developments with names such as Anawood (near Long Beach), Buena Park Mutual Homes (Buena Park), Devonwood Estates (Canoga Park), Northridge

Park Estates (Northridge), Park Terrace (Sunland). His designs reflected the Contemporary Ranch mode, which he replicated in his Las Vegas properties. In 1950, Freedman was among fifteen "top" architects chosen to design custom estate homes in the Sherman Woods development in the San Fernando Valley. The noted African-American architect Paul Revere Williams was among that number as well (*Van Nuys News* 1950). David Freedman passed away in 1999 in Playa Del Rey, California (Ancestry.com).

The last of the Modernist architects to appear in the records covering this project area is the firm of Zick and Sharp, one of the major architectural firms in Las Vegas in the 1950s. Harris Sharp and Walter Zick established their firm in 1949, and by 1956 they had executed several important commissions, including the Clark County Courthouse and several buildings at Nellis Air Force Base (Brown 1956). Known for excellence in the Mid-century Modern idiom, Zick and Sharp designed the iconic Moulin Rouge Hotel/Casino in 1955 and the Mint Hotel/Casino in 1957 (see Figure 3.22). The firm also designed the buildings at Robert Gordon Plaza, a public housing development, in the 1970s.



Figure 3.45 Home at 548 Barbara Way designed by architect Jack Belcher.

3.5 THE RESIDENTS

In general, business owners, bank and casino executives, performers, and physicians, including a number of prominent Las Vegans, were attracted to the custom homes and fashionable tract homes in the Beverly Green Tracts. In addition, several important multi-family buildings in the area drew distinguished residents, the most famous being the performer Liberace who owned three units in the Beverly Rexford Co-op and whose mother lived in the Rexford Co-op up the street (Table 3.3).

Over time, the demographic characteristics of the neighborhood have changed. The socio-economic status of the occupants has dropped. Many of the multi-family buildings have fallen into disrepair and now cater to low-income tenants. There are more tenants than owner occupants, and the racial and ethnic make-up of the neighborhood has changed to include blacks and Hispanics in what was historically a predominantly white area (Connie Inman and Marion Oakes, personal communication, 12 June 2010).

Table 3.3 Notable Residents in the Phase I Beverly Green Neighborhood

#	Street Name	Occupant	Association
544	Barbara Way	Ted and Ann Otis	Members of the Otis Elevator family (City of Las Vegas 2003:11).
545	Barbara Way	The Bergiel Family	Mr. Bergiel worked at the Flamingo. Daughter Amy later married Desi Arnaz, Jr. (City of Las Vegas 2003:12).
559	Barbara Way	Wendell and Marion Bunker	City Council member, unsuccessful bid for mayor (City of Las Vegas 2003:12).
1815	Beverly Way	Phillip and Maxine Spencer	Phillip was the Bishop in the Sixth Ward of the Mormon Church (City of Las Vegas 2003)
1901	Beverly Way	Frank A. Schivo	Pioneer casino owner. Opened Club Bingo in 1947, manager and co-owner of the Sahara (*Las Vegas Sun* 1996)
544	Bonita Avenue	Dusty Springston	Owner of Las Vegas Bowling Alley (City of Las Vegas 2003:14).
545	Bonita Avenue	Dr. Daniel Zimmerman	(City of Las Vegas 2003:14)
548	Bonita Avenue	Bernard and Sybil Minden	Owners of Minden Jewelers at old Vegas Village (City of Las Vegas 2003:14).
552	Bonita Avenue	Jackie and Betty Mandel	Host and pit boss at the Dunes Hotel and Casino (City of Las Vegas 2003:14).
553	Bonita Avenue	Leon Unitin	Designer of ladies shoes at Joseph Magnin's on Las Vegas Boulevard. He later opened a store on Rodeo Drive in Beverly Hills (City of Las Vegas 2003:14).
556	Bonita Avenue	Max and Ruth Nauman	Executive vice president of Southwest Gas (City of Las Vegas 2003:15).

#	Street Name	Occupant	Association
557	Bonita Avenue	Art and Ellie Lurie	Operated Forty Niner and Popo Restaurants and in Boxing Hall of Fame. Son Ron was mayor from 1987-1992 (City of Las Vegas 2003:15).
560	Bonita Avenue	Jim and Joann Murry	Representative of Music Corporation of America and handled most of the major talent on the Strip (City of Las Vegas 2003:15).
561	Bonita Avenue	Owner Jin Konys; Renters Eddie and Eleanor Doumani	Konys: shift boss at Sahara Hotel and part owner of Aladdin Casino. Doumani: part owner of the Tropicana Hotel and owner of La Concha Motel (City of Las Vegas 2003:16).
564	Bonita Avenue	The Ostap Family	Arthur Ostap was head captain at the Riviera Hotel showroom (City of Las Vegas 2003:16).
565	Bonita Avenue	Stan and Marva Rae	Owners of Rocky Mountain Produce Company (City of Las Vegas 2003:16).
568	Bonita Avenue	Michael and Ruth Sarkis	Michael: casino pit boss. Ruth: owner of Frank's Safe and Lock Company on Main Street (City of Las Vegas 2003:16).
569	Bonita Avenue	Ted and Norma Sutula	Pit boss at the Sahara and Hilton Casinos (City of Las Vegas 2003:16).
572	Bonita Avenue	The Murray Wallman Family	Large property owners. Owned most of Main Street south of Charleston. Son-in-law was Melvin Moss (City of Las Vegas 2003:17).
573	Bonita Avenue	Fred and Donna Mendendorf	Owners of Dot's Flower Shop (City of Las Vegas 2003:17).
576	Bonita Avenue	Richard Longmire	Owner of the Blue Onion Restaurant (City of Las Vegas 2003:17).
577	Bonita Avenue	Dean and Barbara Petersen	Owners of the Westward Ho Motel and builders of home on the north side of Bonita and the north side of the 500 block of St. Louis Avenue (City of Las Vegas 2003:17).
544	Ellen Way	James and Vida Costello	Owners of Nevada Beverage Company (City of Las Vegas 2003:8).
545	Ellen Way	Dr. Lucius Imboden	Chief of staff as North Las Vegas Hospital (City of Las Vegas 2003:9).
547	Ellen Way	The Sanford Family	Owners of Sanford Jewelry Store on Fremont Street (City of Las Vegas 2003:9).
548	Ellen Way	Dean and Elaine Dunn Shendal	Dean: Owner of Caesar's Palace. Elaine: Broadway and Las Vegas stage performer (City of Las Vegas 2003:9).
549	Ellen Way	John and Natalie Torchio	One of the few pre-fab homes in the neighborhood (City of Las Vegas 2003:10).

#	Street Name	Occupant	Association
550	Ellen Way	The Rue Family	Major League Baseball umpire and co-owner of Young and Rue Transfer Company (City of Las Vegas 2003:10).
551	Ellen Way	Sam and Anita Rivkin	Sam worked in the gaming industry and trained dogs (City of Las Vegas 2003:10).
552	Ellen Way	Parry Thomas	President of the Bank of Las Vegas and Jerome Mack's partner (City of Las Vegas 2003:10).
553	Ellen Way	Derald (Doc) and Betty Dokter	Betty was the daughter of pioneer residents Artemus and Alta Ham (City of Las Vegas 2003:10).
554	Ellen Way	Don and Francis Brown	President of the Bank of Nevada and School Board member (City of Las Vegas 2003:10).
555	Ellen Way	Hank and Joann Henry	Burlesque entertainers. Frank Sinatra was godfather to their youngest son (City of Las Vegas 2003:11).
556	Ellen Way	Charlie and Alva Shelton	Owners of the Rowel, western apparel store on the Strip (City of Las Vegas 2003:11).
557	Ellen Way	The Manente Family	President of the Bank of Nevada (City of Las Vegas 2003:11).
558	Ellen Way	Les and Elsie Goldring	Owners of a restaurant on Fremont Street (City of Las Vegas 2003:11).
1700	Rexford Drive	Frances Liberace	Liberace's mother owned a unit in the Rexford Co-op (City of Las Vegas 2003:12).
1720	Rexford Drive	C. D. Baker	Mayor of Las Vegas owned a unit (City of Las Vegas 2003:12).
1824	Rexford Drive	Liberace	Liberace owned three units in the Beverly Rexford Co-op (City of Las Vegas 2003:12).

3.6 INTEGRITY

The integrity of individual properties and the neighborhood in general will be discussed in Chapter Four, but a note about early modifications is in order. The City of Las Vegas building permit records reveal that the early owners of the homes in the Beverly Green Tracts made a number of changes to their homes not long after they were built. In general, these initial changes included room additions, enclosed patios, enclosed carports, storage sheds, fences, and swimming pools. The large rocks on the Tropicool roofs were removed and replaced with composition shingles (Connie Inman, personal communication, 12 June 2010) (Figure 3.46 and 3.47). The additions made within the first few years have their own historical significance and in general do not detract from the historical integrity of the properties. Summaries of building permit applications from the 1950s and 1960s located at the Las Vegas Records Office are located in Appendix C.

The field inspections made by our surveyors confirm that the buildings in the Phase I survey area have continued to undergo change. Examples of more recent modifications include room additions and/or patio conversions, window and door replacements, roof replacements—sometimes with materials that are not sympathetic to the original house, the application of modern exterior surface materials, and carport and/or garage additions or conversions (Figures 3.48-



Figure 3.46 Example of a converted garage at 1814 S. 6th Street.



Figure 3.47 Rare original Tropicool roof at 548 Barbara Way (Jack Belcher, architect).

3.54). In general, the later modifications have had an adverse effect on the integrity of the neighborhood by diminishing integrity of design, materials, workmanship, feeling, and association.

Several parcels that were presumably improved at one time are currently vacant. These include APN 162-03-310-004,162-03-310-06, and 162-03-311-04. Four parcels in the South Fifth Street Tract (162-03-310-008 to -011) and four in the El Centro Tract No. 1 (APN 162-03-311-013 to -016) contain a small shopping center, built in 1987. Two residences, 1819 Beverly Way (APN162-3-316-010) and 544 E. Oakey Boulevard (APN 162-03-314-062), were built in 1973.

3.7 SUMMARY

The 179 historic-age residential properties in the project area relate to the National Register of Historic Places themes of Land Usage/Townsite Development and City Planning, and Architecture as these were manifested in Las Vegas in the 1950s and early 1960s. The boundaries of this survey and inventory project are necessarily arbitrary, based on funding and time constraints. Thematically, developmentally, and architecturally the 1950s middle-class housing phenomenon in Las Vegas encompasses all of the subdivisions east of Las Vegas Boulevard, between Oakey and Sahara boulevards. Future surveys in this area will provide a more complete picture of this important period in Las Vegas's history.



Figure 3.48 Modern carport at 558 Barbara Way.



Figure 3.49 Modern stucco and windows on a Royes Petersen, Jr.-designed duplex at 1820 Weldon Place.



Figure 3.50 Modern stucco and porch on A David-Freedman-designed house at 1921 Beverly Way.



Figure 3.51 Unique modern exterior material on a Hugh Taylor-designed home at 1705 Beverly Way.



Figure 3.52 Modern tile roof on a David Freedman-designed house at 545 E. St. Louis Avenue.



Figure 3.53 Multiple additions at 1804 S. 6th Street.



Figure 3.54 Deteriorating condition evident on this four-plex at 1821 Santa Paula Drive.

4.0 RESULTS AND EVALUATION

4.1 SURVEY FINDINGS

The Beverly Green Neighborhood Phase I project area, bounded by S. 6th Street and S. Las Vegas Boulevard, E. Oakey Boulevard and E. St. Louis Avenue, comprises 192 parcels, of which seven are presently vacant (four are parking lots), six are less than 40 years old, and 179 were built between 1950 and 1963. The survey and inventory identified 66 buildings that individually meet the National Register of Historic Places eligibility criteria, 46 that do not, and 67 that, while not individually eligible, would be contributing elements to a potential historic district (Table 4.1 and Figure 4.1).

Table 4.1 National Register Eligibility Recommendations

Eligible	Contributing elements to a potential district	Not Eligible
66	67	46

The Clark County Assessor records indicate that the primary buildings in the project area were constructed between 1950 and 1963 in seven subdivisions. Development and construction activity by year are presented in Figure 4.2 and Tables 4.2 through 4.3. A summary of the multi-family types in the area is presented in Table 4.4.

Table 4.2 Construction Date Distribution in Survey Area

1950	11	**1958**	11
1951	23	**1959**	14
1952	16	**1960**	27
1953	6	**1961**	15
1954	8	**1962**	12
1955	11	**1963**	2
1956	16	**1973**	2
1957	6	**1987**	4

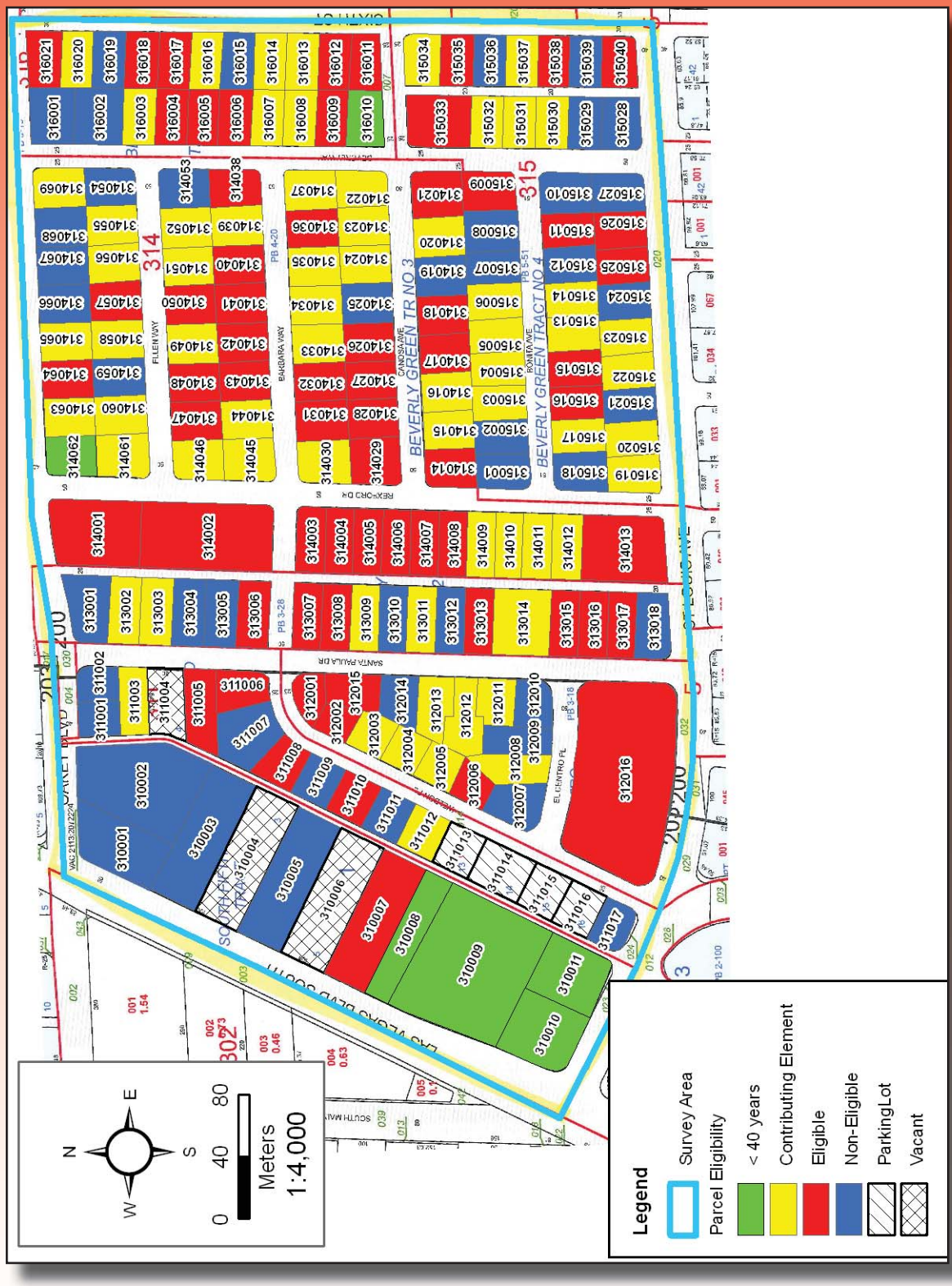


Figure 4.1 Parcel eligibility status in current project area. Base Map: Map No. 162-03-3 obtained from the Clark County Assessor.



Figure 4.2 Map showing distribution by date built. Base Map: Map No. 162-03-3 obtained from the Clark County Assessor.

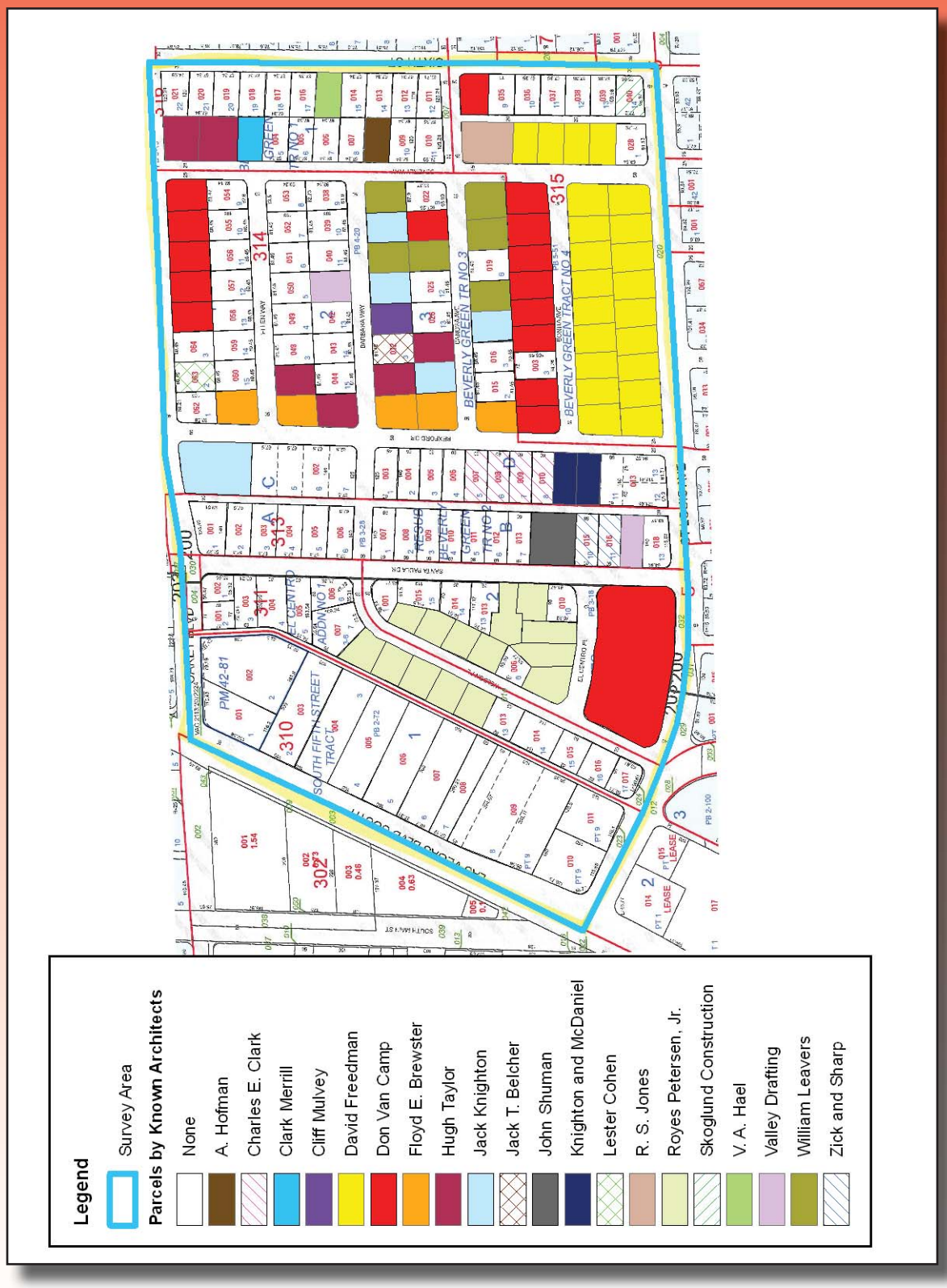


Figure 4.3 Map showing architect-designed properties in the project area. Base Map: Map No. 162-03-3 obtained from the Clark County Assessor.

Table 4.3 Subdivision Information

Subdivision	Developer	Map Date
South Fifth Street Tract	Frontier Improvement Co.	1947
El Centro Addition Tract No. 1	Royes J. Petersen	1950
El Centro Addition Tract No. 2	Royes J. Petersen	1951
Beverly Green Tract No. 1	Federal Homes, Inc.	1951
Beverly Green Tract No. 2	Federal Homes, Inc.	1951
Beverly Green Tract No. 3	Federal Homes, Inc.	1954
Beverly Green Tract No. 4	Beverly Green Development Co.	1959

There are 58 multi-family dwellings serving the rental market in the western part of the project area ranging from duplexes to a large 92-unit apartment building (Table 4.4 and Figure 4.4). Included with the multi-family properties are the Rexford Apartments and the Beverly Rexford Apartments, which were built as co-ops ("own-your-own apartment"). Presently, three of the triplexes and one duplex have been converted to commercial use.

Table 4.4 Multi-family Dwellings in Project Area

Number of Units	Total	Number of Units	Total
Duplex	19	18 units	1
Triplex	10	22 units	2
Four-plex	10	40 units	1
8 units	10	92 units	1
12 units	4	**Total**	**58**

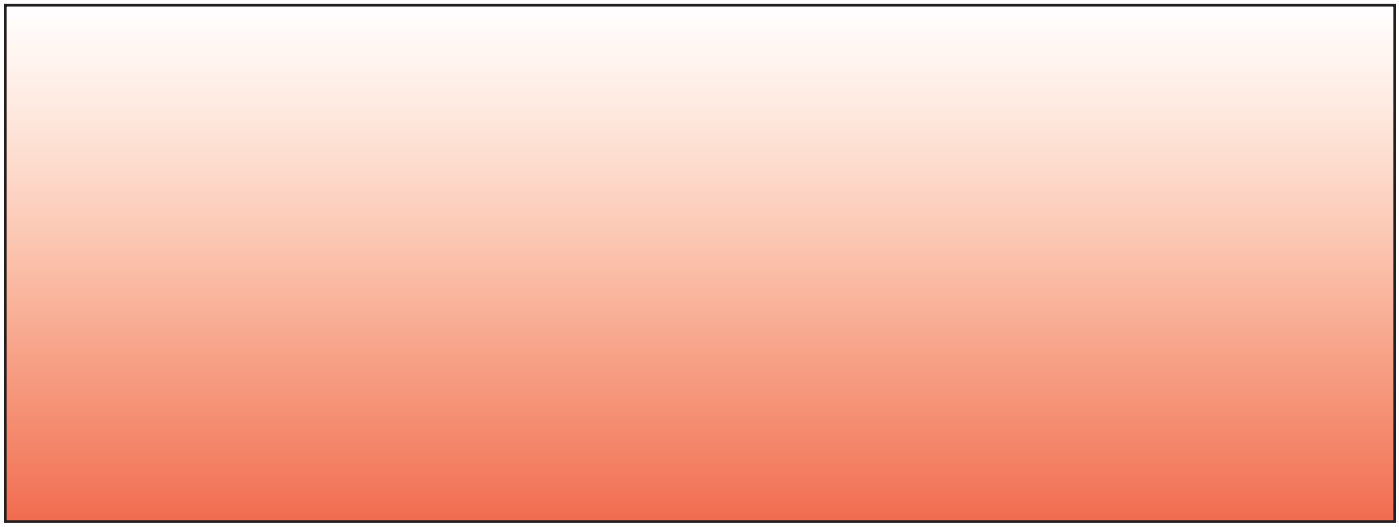




Figure 4.4 Map showing the distribution and type of multi-family buildings in the project area. Base Map: Map No. 162-03-3 obtained from the Clark County Assessor.

4.1.1 Architectural Styles

The single-family houses in the survey area were built in the post-World War II Contemporary style as defined by Virginia and Lee McAlester in *A Field Guide to American Architecture* (1985) and described in Chapter 3 of this report. Variations on the theme ranged from those designs aligned with the principles of the International style to those following more closely Ranch sensibilities (Figures 4.5 and 4.6). Several Ranch homes are of a subtype dubbed "Character Ranch" or "Cowboy Ranch," with gingerbread trim and pigeon-coop cupolas (Figure 4.7). The multi-family buildings, which range from duplexes to a 92-unit apartment, reflect the same influences, although several of the apartment buildings lie solidly within the International style idiom (Figure 4.8). While the basic form of the buildings is contemporary, a few of the multi-family reflected Colonial Revival design elements. This is especially evident on the two fourplexes at 1917 and 1921 Santa Paula Drive designed by the architectural firm of Zick & Sharp (see Figure 3.27). The styles of the commercial buildings on S. Las Vegas Boulevard, while loosely influenced by the architectural trends of the period, were more directly affected by their purpose and use, ranging from auto repair businesses to motels and wedding chapels. More important than style were visibility and access to automobile travelers on the highway, which Las Vegas Boulevard (Fifth Street/ Los Angeles Highway) was during our project's period of significance (Figure 4.9). Of note in this project area is a preponderance of architect-designed buildings compared to the contiguous Southridge neighborhoods to the east (recorded by KEC in 2009 and 2010) (see Figure 4.3).

4.1.2 Material and Form

The homes in the survey area are larger by several hundred square feet than those recorded in the Phase I and Phase II Southridge survey. There were fewer conversions and additions made in the first few years after construction than in the smaller homes. Today, with historic and modern additions, most of the homes range from about 2,000 square feet to more than 3,000 square feet.

Plans were generally simple rectangles to L and H plans, but many boasted modern interior amenities and high style. The majority of the original roofs were low pitched to flat, in keeping with the summer temperatures in Las Vegas. Roof coverings included built-up (membrane), composition shingle, wood shake, and a few tile roofs (Figure 4.10). A number of the architect-designed homes would have been built with "Tropicool" roofs, which were tar-and-gravel covered with reflective white rock (Figure 4.11). A surprising number of homes in the survey area retain their original Tropicool roofs.

Building construction was predominantly of concrete block or stucco over wood frame. The majority of the single-family units had garages or carports. Over time, however, these were either replaced or expanded, or converted to living space. In addition, numerous swimming pools were built during the first decade after construction.

In general, the single-family homes in the Phase I Beverly Green area have retained a higher degree of overall historical integrity than the two contiguous neighborhoods to the east. A band of multi-family dwellings along Weldon Place, Santa Paula Drive, and Rexford Drive serves as a buffer between Las Vegas Boulevard on the west and the tract housing to the east. In general, the integrity of the multi-family buildings is not as high as of the single-family homes, as a number of them have suffered unsympathetic alterations as well as a general decline in condition.

4.1.3 Streetscapes

The residential parcels in the survey area range in size from 0.13 acre to 0.44 acre, with the buildings set in such a way as to provide an ample backyard and a front yard large enough for landscaping and a sidewalk. Homes came with a minimal amount of landscaping. In most cases, the current landscaping throughout the area is vastly different from the original. Current landscaping treatments range from palm trees to entirely paved yards, and there are numerous examples of walls and wrought-iron fences surrounding front yards.



Figure 4.5 Post-World War II Contemporary style with International style influences at 547 Canosa Avenue (Jack Knighton, architect).



Figure 4.6 Post-World War II Contemporary style with ranch influences at 553 Ellen Way.



Figure 4.7 Character ranch at 546 Barbara Way (Hugh Taylor, architect).



Figure 4.8 International-style Rexford Apartments at 1700 Rexford Drive (Jack Knighton, architect).

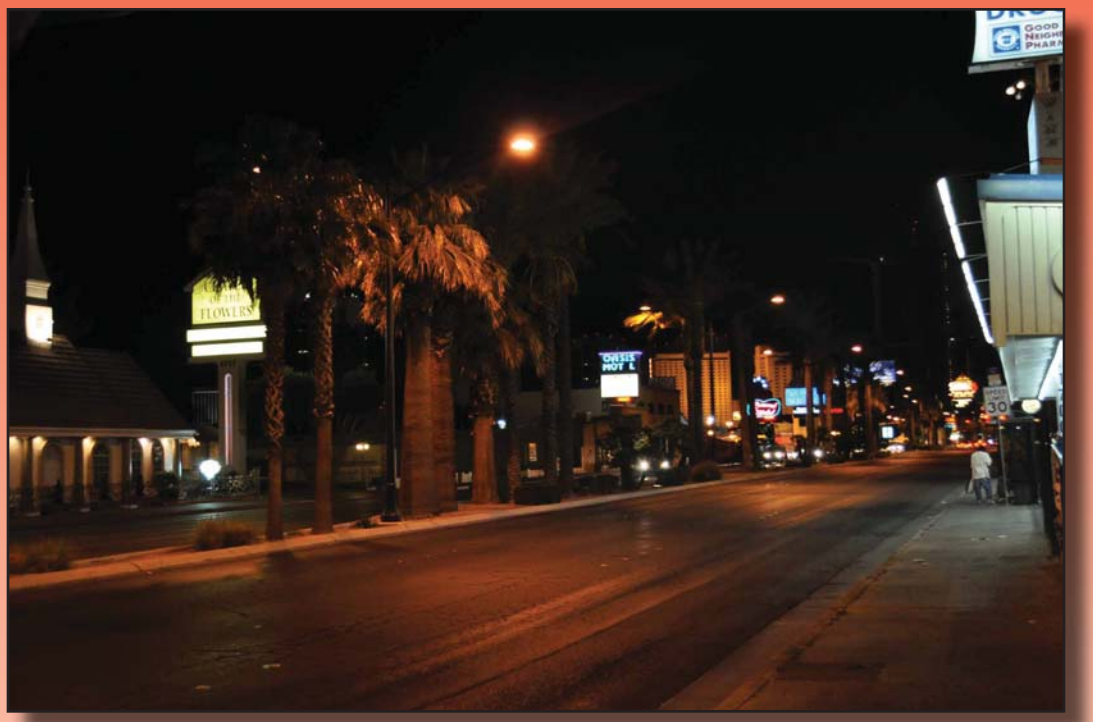


Figure 4.9 Highway-related businesses along S. Las Vegas Boulevard.



Figure 4.10 A shake roof at 545 Barbara Way.



Figure 4.11 Close up of a Tropicool roof at 548 Barbara Way.

The commercial parcels on Las Vegas Boulevard range in size from 0.38 to 1.55 acre. The largest parcel contains the 92-unit Siegel Suites at 525 E. St. Louis Avenue. Figures 4.12 through 4.28 show the various streetscapes in the survey area.

4.2 NATIONAL REGISTER OF HISTORIC PLACES EVALUATION

One of the goals of conducting a survey and inventory is to evaluate the subject properties for their eligibility for listing in the National Register of Historic Places (NRHP). Guidelines for the evaluation of properties and eligibility for nomination to the National Register of Historic Places are very specific, and each property must meet at least one of four criteria by being associated with an important historic context *and* retaining historical integrity of those features necessary to convey its significance (36CFR, Part 60).

4.2.1 NRHP Eligibility Criteria and Criteria Considerations

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

a. hat are associated with events that have made a significant contribution to the broad patterns of our history; or
b. that are associated with the lives of persons significant in our past; or
c. that embody 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; or
d. that have yielded, or may be likely to yield, information important in prehistory or history.

Ordinarily not considered eligible for the National Register are cemeteries, birthplaces, or graves of historic figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past fifty years are. However, such properties may qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories called Criteria Considerations:

a. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
b. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
c. a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life; or
d. a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, from association with historic events; or
e. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
f. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
g. a property achieving significance within the past 50 years if it is of exceptional importance



Figure 4.12 Alley between Rexford Drive and Santa Paula Drive, facing south.



Figure 4.13 Barbara Way, facing west.



Figure 4.14 Beverly Way, facing north.



Figure 4.15 Beverly Way, facing south.



Figure 4.16 Bonita Avenue, facing west.



Figure 4.17 Canosa Avenue, facing west.



Figure 4.18 E. Oakey Boulevard, facing east.



Figure 4.19 E. Oakey Boulevard, facing west.



Figure 4.20 E. St. Louis Avenue, facing west.



Figure 4.21 El Centro Place, facing west.



Figure 4.22 Ellen Way, facing west.



Figure 4.23 Rexford Drive, facing south.



Figure 4.24 S. 6th Street, facing north.



Figure 4.25 S. 6th Street, facing south.



Figure 4.26 Santa Paula Drive, facing south.



Figure 4.27 S. Las Vegas Boulevard, facing south.

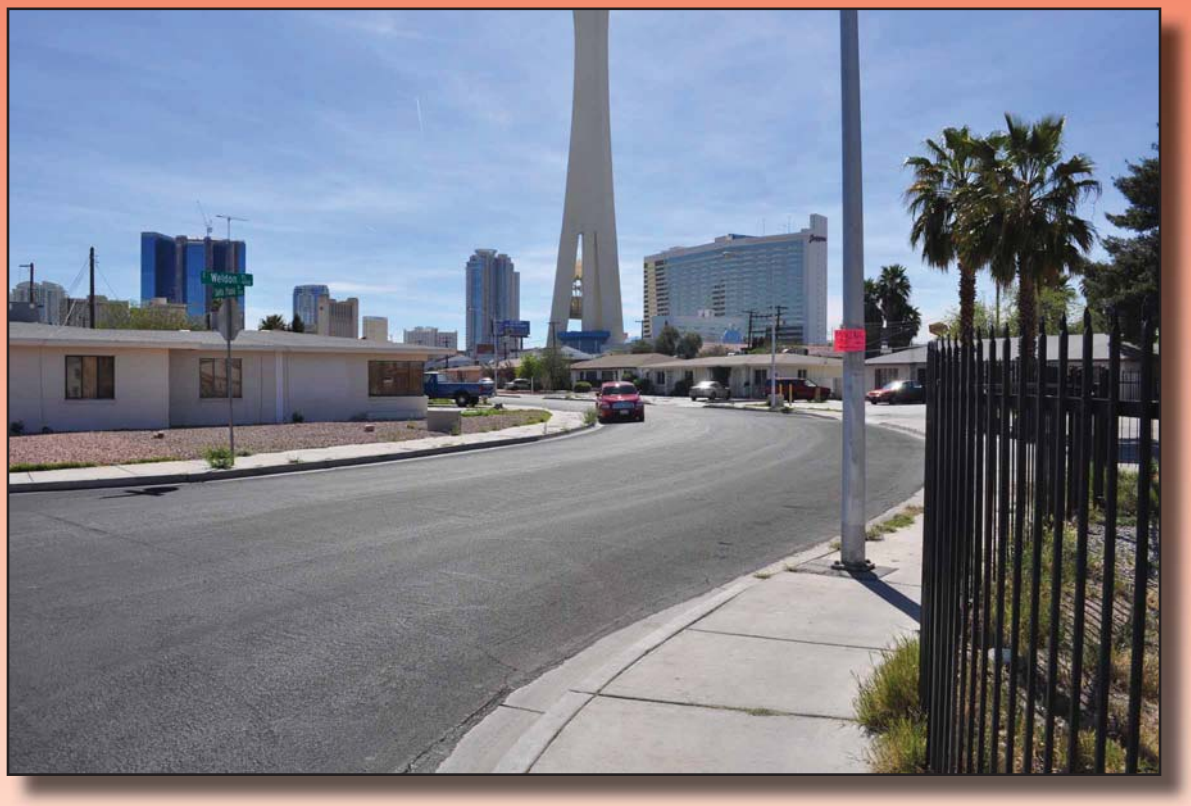


Figure 4.28 Weldon Place, facing southwest.

4.2.2 The NRHP's Seven Aspects of Integrity

Historical integrity is another important factor to consider when evaluating National Register eligibility. Without integrity, a property is unable to convey its historical significance despite its association with one or more of the NRHP eligibility criteria. The National Register recognizes seven aspects of integrity as shown in Table 4.5.

Table 4.5 The Seven Aspects of Integrity According to the National Register

LOCATION	Location is the place where the historic property was constructed, or the place where the historic event occurred.
DESIGN	Design is the combination of elements that create the form, plan, space, structure, and style of a property.
SETTING	Setting is the physical environment of an historic property.
MATERIALS	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.
WORKMANSHIP	Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
FEELING	Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.
ASSOCIATION	Association is the direct link between an important historic event or person, and a historic property.

The individual aspects do not receive equal weight during the integrity evaluation process. *National Register Bulletin 15* advises that recording historians identify which of the seven aspects are most important to the particular property under consideration. For architectural properties, the relative weight of the integrity aspects may, in part, depend on the building's area of significance. *National Register Bulletin 15* states that buildings significant under National Register Criterion A or B must retain *some* features of all seven aspects of integrity. Integrity of design and workmanship, however, might not be as important to the significance. In contrast, for buildings significant under Criterion C, retention of design, workmanship, and materials will usually be more important than location, setting, feeling, and association. Previous field experience has shown that integrity issues often include the replacement of exterior materials (especially windows), building conditions, and modern development in historic neighborhoods. Those integrity issues that apply to the survey area are addressed below.

Replacement Exterior Materials: The predominant original exterior material in the project area is stucco. In several cases, aluminum siding was installed as early as the 1950s. From the 1960s to the present, modern metal and vinyl siding was used. There were no examples of asbestos or Masonite siding in the area. These changes in themselves do not disqualify a building from the National Register. Non-historic exterior siding does not destroy integrity, but it does diminish it. Consequently, the other historic design aspects of a building with modern siding must be relatively strong. For example, a building displaying altered fenestration may still be eligible if it retains historic siding, but may not be eligible if the siding is modern. Finally, it is important to note that replacement siding installed more than fifty years ago may be considered historic. This is true for other architectural changes, as well. Roof materials have also changed over time. Typical original roofing in the area includes shake, composition shingle, built-up, and the rock-covered Tropicool roofs. Replacement types include composition shingle, concrete shingle, and clay

tile. In most cases, replacement roofing material does not have an adverse effect on a building's integrity. However, in certain instances modern clay tile or cement roofs are out of scale with the building and compromise its integrity.

Historic Carports: The Beverly Green neighborhood was built during a time when carports were considered both fashionable and functional, and they were options available to the original buyers. Over time, carports have fallen out of favor, and for privacy and security reasons, they are often enclosed or converted into garages or living space. Evaluating the effects of modified carports in mid-century neighborhoods can be a complicated matter. In 2005, the Arizona State Historic Preservation Office issued a report entitled *Carport Integrity Policy*, which lays out a method for evaluating the effects of changes to carports in historic neighborhoods. This report was used as a guide for the Beverly Green project, and the specific policy used to evaluate changes to carports in the subject survey area states: "All residences with compatible carport garage conversions and compatible enclosures into habitable space are considered contributors" (Fox and Jeffery 2005).

Building Conditions: The level of maintenance given to historic buildings over the years varies significantly, both over time and from building to building. Some structures may receive relatively little attention. Despite an unkempt appearance, some buildings that have received little attention may display a significantly higher level of integrity than do better-maintained homes nearby.

4.2.3 Historic Districts

The survey area clearly constitutes a part of a broader historic district of mid-twentieth century residential properties relating to the historic themes of city development and architecture. The National Register recognizes historic districts, which consist of both contributing and non-contributing properties. Historic districts possess a concentration, linkage, or continuity of objects, structures, buildings and sites that are united historically or aesthetically, either by choice or by the nature of their development. Properties in a historic district need not be individually eligible for listing in the National Register of Historic Places, but rather contribute to an eligible whole.

4.2.4 Evaluation of Historic Resources

There are a total of 192 properties in the Phase I Beverly Green Neighborhood survey area. Of the 192, seven (7) are currently vacant (four are parking lots), and six (6) contain buildings that are less than 40 years in age. A total of 179 parcels contain buildings constructed between 1950 and 1963. The year 1961 is the present fifty-year cut-off for National Register evaluation. Since the 1962/1963 buildings in the subject area relate to the historical and architectural contexts developed for evaluation, and because they are so close to the fifty-year cut-off, they are being evaluated against the same standards as the over-fifty properties. Properties less than fifty years old may be considered eligible if they possess exceptional significance, as outlined in Criteria Consideration G. While twelve of the buildings show a construction date of 1962, all but one was under construction in 1961, while the house at 557 Barbara Way was built in the spring of 1962. Two large apartment buildings have construction dates of 1963. The forty-unit building at 1720 Rexford Drive was under construction in the summer of 1962. The 92-unit apartment at 525 E. St. Louis Avenue was built in the spring of 1963. Two properties were built in 1973 and four commercial properties were built in 1987 (Figures 4.29–4.31). None of these recent properties are considered to be exceptionally significant under Criteria Consideration G.

The properties in the survey area were evaluated against the historical themes of Land Usage: Townsite Development and City Planning and Architecture. The period of significance for the Beverly Green properties is 1950 to 1961, which represents both the time during which the area was being subdivided (relating to the city planning theme) and the decade in which the Contemporary and Ranch styles of architecture were flourishing. These themes are closely tied under the broader theme of the growth of American suburbia.

In terms of a potential historic district, the Phase I Beverly Green Neighborhood survey area possesses a



Figure 4.29 Home at 544 E. Oakey Boulevard built in 1973.



Figure 4.30 Home at 1819 Beverly Way built in 1973.

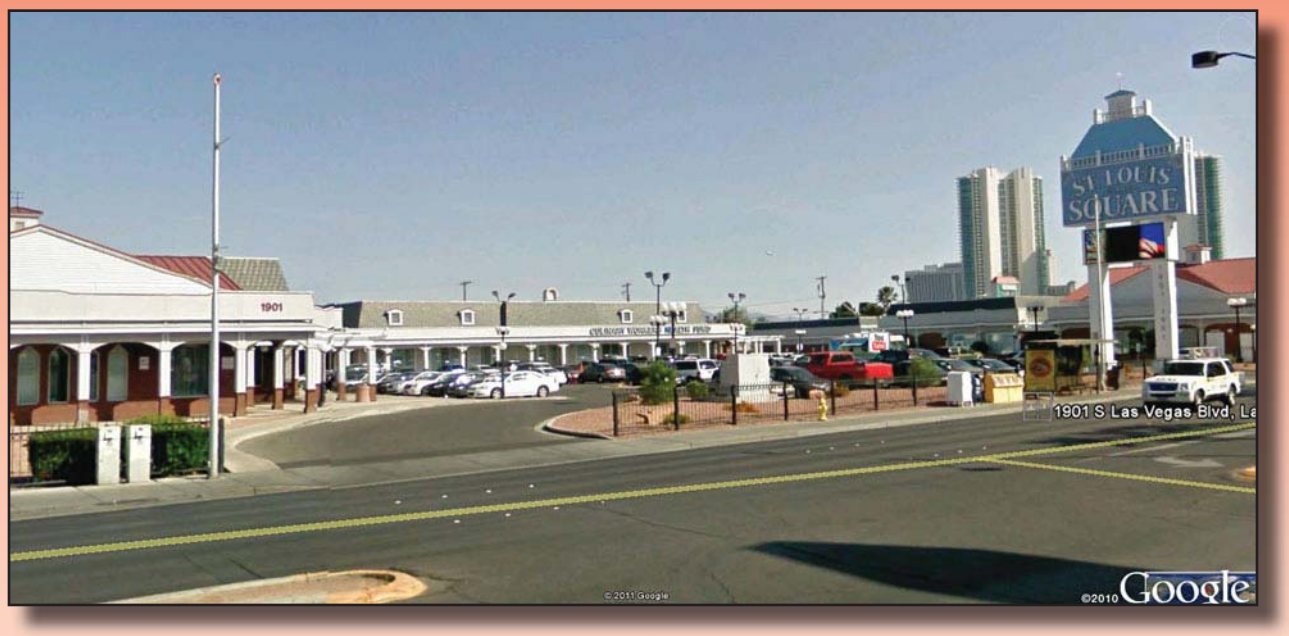


Figure 4.31 Shopping Center at 1901 S. Las Vegas Boulevard built in 1987 (Google Earth).

remarkably high degree of integrity of setting, feeling, association, and location. By extension, all of the individual properties in the project retain some degree of these aspects of integrity. The remaining aspects, materials, workmanship, and design were those aspects most important in determining the National Register eligibility of the individual properties, especially as they relate to Criterion C. Those retaining the highest degree were recommended eligible, while those that had suffered a significant loss were not. Properties that have lost some degree of integrity, but are still able to convey their significance under the two themes, were recommended as contributing elements to a potential historic district.

Integrity of materials refers to the retention of the original materials, or in the case of replacement, the use of materials that are compatible with the original. In the survey area original materials included stucco wall surfaces, metal posts supporting carport and porch roofs, composition shingle, membrane, and Tropicool (rock) roofs, and aluminum and steel casement windows. Materials that compromise integrity include modern stucco, which is courser and thinner than earlier stucco, T-1-11 siding, vinyl siding, cultured stone and brick veneer, and modern windows and doors (Figures 4.32–4.36). Eligibility is affected by the degree to which these changes impact the property's ability to convey its significance.

Integrity of design is best reflected in those properties that have not been modified in any way. The majority of the homes have experienced some structural alterations, which include room additions, carport and garage conversions, and additional carports. In some instances, these changes do not adversely affect the property's integrity. Unlike the neighborhoods to the east, there are no second-story additions in the Phase I Beverly Green area. The Arizona *Carport Integrity Policy* provides guidance in evaluating the effects of large exterior modifications. If materials, scale, and massing were consistent with the original, the property retains integrity of design. Integrity of feeling, as it conveyed the sense of the mid-twentieth-century housing tract, is an especially important consideration.



Figure 4.32
Modern exterior material at 1705 Beverly Way (Hugh Taylor, architect).



Figure 4.33 New windows, garage, and tile roof at 544 Canosa Way.



Figure 4.34 Garage conversion at 553 Bonita Way.



Figure 4.35 Multiple additions made to 1804 S. 6th Street.



Figure 4.36 A major remodel to a Don VanCamp house at 556 E. Oakey Boulevard.



Figure 4.37 548 Barbara Way by Jack Belcher, architect (with Tropicool Roof).



Figure 4.38 544 Canosa Avenue designed by Floyd Brewster, architect.



Figure 4.39 1900 Rexford Drive by Charles Clark, architect.



Figure 4.40 556 Bonita Way designed by David Freedman, architect.



Figure 4.41 1901 Beverly Way by R. J. Jones, architect.



Figure 4.42 547 Canosa Avenue, by Jack Knighton, architect.



Figure 4.43 552 Canosa Avenue designed by William Leavers, architect.



Figure 4.44 Duplex at 1808 Weldon Place by Royes Petersen, Jr.



Figure 4.45 549 Canosa Avenue designed by Hugh Taylor, architect.



Figure 4.46 570 Canosa Avenue by Don VanCamp, architect.

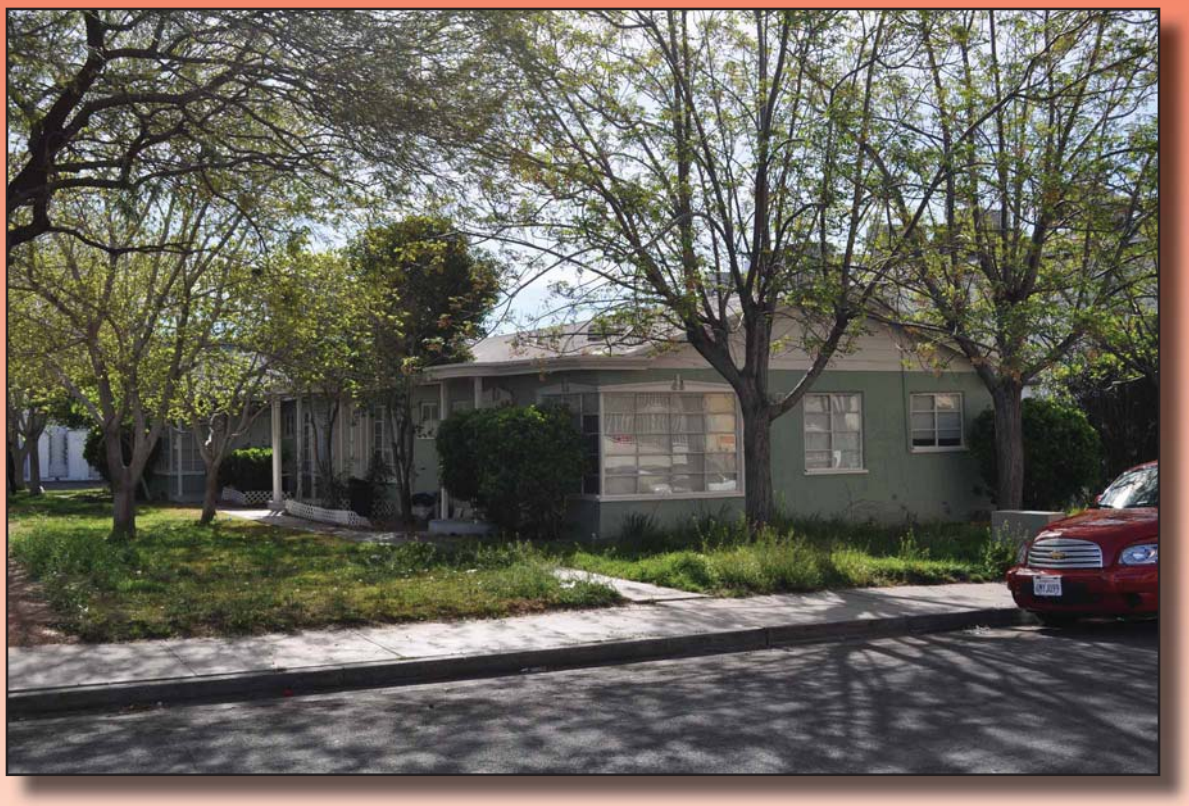


Figure 4.47 921 Santa Paula Drive by Zick and Sharp, architects.

Integrity of workmanship is closely related to integrity of materials and design. While the majority of the homes in the Phase I Beverly Green survey area are tract homes, in the sense that groups of them were built by individual developers, there is a relatively high number of custom built (i.e., architect-designed) homes, and this is reflected through the use of materials and the design of the buildings (Figures 4.37-4.47). The integrity of workmanship was evaluated largely in conjunction with materials and design. In the cases where major incompatible modifications have been made, integrity of workmanship is considered to be compromised, as well. In properties with few alterations, or changes that are in keeping with the building's original form, integrity of workmanship is considered to be high.

4.3 ELIGIBILITY RECOMMENDATIONS

The properties in the project area were evaluated against the eligibility criteria of the National Register of Historic Places and the seven aspects of integrity considered by the National Register. Properties recommended eligible meet at least one of the criteria and retain sufficient integrity to individually convey their significance. Properties that were not individually eligible, but contribute to the significance of the historic district are recommended as contributing elements to the potential historic district. A "not eligible" recommendation refers to properties that are not individually eligible, and by extension do not contribute to the proposed historic district.

Of the 179 historic-age buildings, 66 are recommended individually eligible for listing in the National Register of Historic Places, 67 are recommended as contributing elements to a potential historic district, and 46 are recommended not eligible for listing in the NRHP (see Table 4.1 and Figure 4.1).

The properties recommended eligible are presented in Table 4.6 below. Examples of eligible properties can be seen in Figures 4.48 to 4.50. These properties retain most of the seven aspects of integrity.

Table 4.6 Properties Recommended Eligible for the NRHP

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
6th Street	S	1700	162-03-316-021	1952	E	A & C
6th Street	S	1708	162-03-316-018	1952	E	A & C
6th Street	S	1710	162-03-316-017	1952	E	A & C
6th Street	S	1814	162-03-316-012	1953	E	A&C
6th Street	S	1908	162-03-315-035	1961	E	A & C
6th Street	S	1920	162-03-315-038	1961	E	A & C
6th Street	S	1928	162-03-315-040	1961	E	A & C (Skoglund)
Barbara Way		546	162-03-314-031	1956	E	A & C (Taylor)
Barbara Way		548	162-03-314-032	1959	E	A & C (Belcher)
Barbara Way		549	162-03-314-043	1956	E	A & C
Barbara Way		551	162-03-314-042	1956	E	A & C
Barbara Way		553	162-03-314-041	1954	E	A & C

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
Barbara Way		555	162-03-314-040	1956	E	A & C
Barbara Way		556	162-03-314-036	1956	E	A & C (Knighton)
Barbara Way		559	162-03-314-038	1957	E	A & C
Beverly Way		1709	162-03-316-004	1953	E	A & C
Beverly Way		1711	162-03-316-005	1952	E	A & C
Beverly Way		1805	162-03-316-006	1954	E	A & C
Beverly Way		1815	162-03-316-009	1953	E	A & C
Beverly Way		1901	162-03-315-033	1962	E	A & C (R. S. Jones--Chinese Style)
Bonita Ave.		552	162-03-315-016	1960	E	A & C (Freedman)
Bonita Ave.		556	162-03-315-015	1960	E	A & C (Freedman)
Bonita Ave.		572	162-03-315-011	1960	E	A & C (David Freedman)
Bonita Ave.		577	162-03-315-009	1962	E	A & C (VanCamp)
Canosa Ave.		544	162-03-314-014	1959	E	A & C (Brewster)
Canosa Ave.		545	162-03-314-029	1959	E	A & C (Brewster)
Canosa Ave.		547	162-03-314-028	1958	E	A & C (Knighton)
Canosa Ave.		549	162-03-314-027	1958	E	A & C (Taylor)
Canosa Ave.		550	162-03-314-017	1958	E	A & C (Knighton)
Canosa Ave.		551	162-03-314-026	1958	E	A & C
Canosa Ave.		552	162-03-314-018	1956	E	A & C (Leavers)
Canosa Ave.		558	162-03-314-021	1956	E	A & C
Canosa Ave.		569	162-03-316-011	1953	E	A & C
Ellen Way		546	162-03-314-047	1958	E	A & C (Taylor)
Ellen Way		548	162-03-314-048	1956	E	A & C
Ellen Way		552	162-03-314-050	1955	E	A & C
Ellen Way		553	162-03-314-057	1955	E	A & C
Las Vegas Blvd.	S	1809	162-03-310-007	1951	E	A (also neon sign)
Oakey Blvd.	E	548	162-03-314-064	1956	E	A & C

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
Rexford Dr.		1700	162-03-314-001	1957	E	A & C (Rexford Apartments) (Knighton)
Rexford Dr.		1720	162-03-314-002	1963	E	A & C (40 Units)
Rexford Dr.		1800	162-03-314-003	1960	E	A & C (8 units)
Rexford Dr.		1806	162-03-314-004	1960	E	A & C (8 units)
Rexford Dr.		1812	162-03-314-005	1960	E	A & C (8 units)
Rexford Dr.		1818	162-03-314-006	1960	E	A & C (8 units)
Rexford Dr.		1824	162-03-314-007	1958	E	A & C (8 units) (Clark)
Rexford Dr.		1900	162-03-314-008	1958	E	A & C (8 units) (Clark)
St. Louis Ave.	E	525	162-03-312-016	1963	E	A & C (92 Units) (VanCamp)
St. Louis Ave.	E	539	162-03-314-013	1961	E	A & C (22 units)
St. Louis Ave.	E	569	162-03-315-025	1960	E	A & C (Freedman)
St. Louis Ave.	E	573	162-03-315-026	1960	E	A & C (Freedman)
Santa Paula Dr.		1714	162-03-311-005	1950	E	A & C (triplex)
Santa Paula Dr.		1720	162-03-311-006	1950	E	A & C (duplex)
Santa Paula Dr.		1727	162-03-313-006	1951	E	A & C (fourplex)
Santa Paula Dr.		1801	162-03-312-001	1951	E	A & C (duplex)
Santa Paula Dr.		1806	162-03-312-015	1951	E	A & C (triplex)
Santa Paula Dr.		1807	162-03-313-007	1954	E	A & C (12 units)
Santa Paula Dr.		1811	162-03-313-008	1952	E	A & C (12 units)
Santa Paula Dr.		1905	162-03-313-013	1952	E	A & C (triplex)
Santa Paula Dr.		1917	162-03-313-015	1952	E	A & C (fourplex) (Zick & Sharp)
Santa Paula Dr.		1921	162-03-313-016	1952	E	A & C (fourplex) (Zick & Sharp)
Santa Paula Dr.		1925	162-03-313-017	1954	E	A & C (12 units)
Weldon Place		1808	162-03-311-008	1950	E	A & C (duplex) (Petersen)
Weldon Place		1809	162-03-312-002	1951	E	A & C (duplex) (possibly Petersen)

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
Weldon Place		1816	162-03-311-010	1950	E	A & C (duplex) (possibly Petersen)
Weldon Place		1905	162-03-312-006	1951	E	A & C (duplex) (possibly Petersen)



Figure 4.48 Property recommended eligible at 550 Canosa Avenue (Jack Knighton, architect).



Figure 4.49 Property recommended eligible at 577 Bonita Avenue (Don VanCamp, architect).



Figure 4.50 Eight-unit apartment recommended eligible at 1800 Rexford Drive.

Those properties recommended not eligible for listing in the National Register of Historic Places are listed in Table 4.7. Examples of such properties can be seen in Figures 4.51 to 4.53.

Table 4.7 Properties Recommended Not Eligible for the NRHP

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
6th Street	S	1706	162-03-316-019	1954	NE	Integrity
6th Street	S	1804	162-03-316-015	1955	NE	Integrity
6th Street	S	1912	162-03-315-036	1961	NE	Integrity
6th Street	S	1924	162-03-315-039	1961	NE	Integrity
Beverly Way		1705	162-03-316-002	1952	NE	Integrity
Beverly Way		1921	162-03-315-029	1961	NE	Integrity (Freedman)
Beverly Way		1925	162-03-315-028	1961	NE	Integrity (Assessor date 1964)
Bonita Ave.		544	162-03-315-018	1960	NE	Integrity (Freedman)
Bonita Ave.		545	162-03-315-001	1962	NE	Integrity
Bonita Ave.		549	162-03-315-002	1962	NE	Integrity
Bonita Ave.		568	162-03-315-012	1960	NE	Integrity
Bonita Ave.		569	162-03-315-007	1962	NE	Integrity (VanCamp)
Bonita Ave.		573	162-03-315-008	1962	NE	Integrity (VanCamp)
Bonita Ave.		576	162-03-315-010	1960	NE	Integrity
Canosa Ave.		553	162-03-314-025	1956	NE	Integrity
Canosa Ave.		554	162-03-314-019	1956	NE	Integrity
El Centro Place		611	162-03-312-009	1951	NE	Integrity (triplex) (Petersen)
Ellen Way		549	162-03-314-059	1957	NE	Integrity (possible prefab)
Ellen Way		558	162-03-314-053	1960	NE	Integrity
Ellen Way		559	162-03-314-054	1957	NE	Integrity
Las Vegas Blvd.	S	1705	162-03-310-001	1961	NE	Integrity
Las Vegas Blvd.	S	1701	162-03-310-002	1961	NE	Integrity
Las Vegas Blvd.	S	1717	162-03-310-003	1955	NE	Integrity
Las Vegas Blvd.	S	1731	162-03-310-005	1951	NE	Integrity
Oakey Blvd.	E	520	162-03-311-001	1950	NE	Integrity
Oakey Blvd.	E	528	162-03-311-002	1950	NE	Integrity

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
Oakey Blvd.	E	530	162-03-313-001	1951	NE	Integrity (fourplex)
Oakey Blvd.	E	552	162-03-314-066	1960	NE	Integrity (VanCamp)
Oakey Blvd.	E	554	162-03-314-067	1959	NE	Integrity (VanCamp)
Oakey Blvd.	E	556	162-03-314-068	1959	NE	Integrity (VanCamp)
Oakey Blvd.	E	560	162-03-316-001	1952	NE	Integrity
St. Louis Ave.	E	519	162-03-311-017	1950	NE	Integrity (duplex)
St. Louis Ave.	E	535	162-03-313-018	1954	NE	Integrity
St. Louis Ave.	E	553	162-03-315-021	1960	NE	Integrity (Freedman)
St. Louis Ave.	E	565	162-03-315-024	1960	NE	Integrity (Freedman)
St. Louis Ave.	E	577	162-03-315-027	1960	NE	Integrity (Freedman)
Santa Paula Dr.		1715	162-03-313-004	1951	NE	Integrity (fourplex) (currently undergoing remodeling)
Santa Paula Dr.		1721	162-03-313-005	1951	NE	Integrity (fourplex)
Santa Paula Dr.		1812	162-03-312-014	1951	NE	Integrity (duplex)
Santa Paula Dr.		1821	162-03-313-010	1952	NE	Integrity (fourplex)
Santa Paula Dr.		1901	162-03-313-012	1952	NE	Integrity (triplex)
Santa Paula Dr.		1908	162-03-312-010	1951	NE	Integrity (duplex)
Weldon Place		1800	162-03-311-007	1950	NE	Integrity (triplex) (Petersen)
Weldon Place		1812	162-03-311-009	1950	NE	Integrity (duplex)
Weldon Place		1820	162-03-311-011	1950	NE	Integrity (duplex)
Weldon Place		1909	162-03-312-007	1951	NE	Integrity (triplex) (Petersen)





Figure 4.51 Property recommended not eligible at 558 Ellen Way.



Figure 4.52 Property recommended not eligible at 544 Bonita Avenue (David Freedman, architect).



Figure 4.53 Four-plex recommended not eligible at 1717 Santa Paula Drive.

The properties shown in Table 4.8 are those that are not individually eligible, but are recommended as contributing elements to a potential historic district (see discussion below). Examples can be seen in Figures 4.54 to 4.56.

Table 4.8 Properties Recommended as Contributing Elements

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
6th Street	S	1704	162-03-316-020	1954	CE	
6th Street	S	1712	162-03-316-016	1952	CE	
6th Street	S	1718	162-03-316-014	1953	CE	
6th Street	S	1722	162-03-316-013	1953	CE	
6th Street	S	1916	162-03-315-037	1961	CE	
Barbara Way		544	162-03-314-030	1959	CE	
Barbara Way		545	162-03-314-045	1960	CE	
Barbara Way		547	162-03-314-044	1959	CE	
Barbara Way		550	162-03-314-033	1955	CE	
Barbara Way		552	162-03-314-034	1958	CE	(Knighton)
Barbara Way		554	162-03-314-035	1956	CE	(Leavers)
Barbara Way		557	162-03-314-039	1962	CE	
Barbara Way		558	162-03-314-037	1956	CE	(Leavers)
Beverly Way		1707	162-03-316-003	1952	CE	
Beverly Way		1807	162-03-316-007	1954	CE	
Beverly Way		1811	162-03-316-008	1952	CE	
Beverly Way		1814	162-03-314-022	1956	CE	
Beverly Way		1909	162-03-315-032	1961	CE	
Beverly Way		1913	162-03-315-031	1961	CE	
Beverly Way		1917	162-03-315-030	1961	CE	
Bonita Ave.		548	162-03-315-017	1960	CE	(Freedman)
Bonita Ave.		553	162-03-315-003	1962	CE	
Bonita Ave.		557	162-03-315-004	1962	CE	(VanCamp)
Bonita Ave.		560	162-03-315-014	1960	CE	(Freedman) garage conversion
Bonita Ave.		561	162-03-315-005	1962	CE	(VanCamp)

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
Bonita Ave.		564	162-03-315-013	1960	CE	(Freedman) garage conversion
Bonita Ave.		565	162-03-315-006	1962	CE	(VanCamp)
Canosa Ave.		546	162-03-314-015	1959	CE	
Canosa Ave.		548	162-03-314-016	1957	CE	
Canosa Ave.		555	162-03-314-024	1956	CE	
Canosa Ave.		556	162-03-314-020	1956	CE	
Canosa Ave.		557	162-03-314-023	1959	CE	VanCamp
Canosa Ave.		570	162-03-315-034	1961	CE	
El Centro Place		605	162-03-312-008	1951	CE	(triplex) (Petersen)
Ellen Way		544	162-03-314-046	1959	CE	(Brewster)
Ellen Way		545	162-03-314-061	1959	CE	(Brewster)
Ellen Way		547	162-03-314-060	1959	CE	
Ellen Way		550	162-03-314-049	1955	CE	
Ellen Way		551	162-03-314-058	1955	CE	
Ellen Way		554	162-03-314-051	1955	CE	
Ellen Way		555	162-03-314-056	1955	CE	
Ellen Way		556	162-03-314-052	1955	CE	
Ellen Way		557	162-03-314-055	1957	CE	
Oakey Blvd.	E	546	162-03-314-063	1959	CE	(Lester Cohen)
Oakey Blvd.	E	550	162-03-314-065	1959	CE	(VanCamp)
Oakey Blvd.	E	558	162-03-314-069	1958	CE	(VanCamp)
Rexford Dr.		1904	162-03-314-009	1958	CE	(8 units) (Clark)
Rexford Dr.		1908	162-03-314-010	1958	CE	(8 units) (Clark)
Rexford Dr.		1912	162-03-314-011	1960	CE	(8 units) (Knighton and McDaniel
Rexford Dr.		1916	162-03-314-012	1960	CE	(8 units) (Knight and McDaniel)
St. Louis Ave.	E	545	162-03-315-019	1960	CE	(Freedman)
St. Louis Ave.	E	549	162-03-315-020	1960	CE	(Freedman)
St. Louis Ave.	E	557	162-03-315-022	1960	CE	(Freedman)
St. Louis Ave.	E	561	162-03-315-023	1960	CE	(Freedman)

Street Name	Dir.	#	APN	Built	Eligibility (Consultant)	Notes
Santa Paula Dr.		1704	162-03-311-003	1950	CE	(triplex)
Santa Paula Dr.		1707	162-03-313-002	1951	CE	(fourplex)
Santa Paula Dr.		1711	162-03-313-003	1951	CE	(fourplex)
Santa Paula Dr.		1817	162-03-313-009	1952	CE	(fourplex)
Santa Paula Dr.		1820	162-03-312-013	1951	CE	(triplex) (possibly Petersen)
Santa Paula Dr.		1823	162-03-313-011	1955	CE	(12-units)
Santa Paula Dr.		1902	162-03-312-012	1951	CE	(duplex) (Petersen)
Santa Paula Dr.		1904	162-03-312-011	1951	CE	(duplex) (Petersen)
Santa Paula Dr.		1909	162-03-313-014	1962	CE	(18 units)
Weldon Place		1813	162-03-312-003	1951	CE	(duplex) (possibly Petersen)
Weldon Place		1817	162-03-312-004	1951	CE	(duplex) (possibly Petersen)
Weldon Place		1901	162-03-312-005	1951	CE	(duplex) (possibly Petersen)
Weldon Place		1902	162-03-311-012	1950	CE	(duplex) (possibly Petersen)



Figure 4.54 Property recommended as a contributing element at 550 E. Oakey Boulevard (Don VanCamp, architect).



Figure 4.55 Property at 1704 S. 6th Street recommended as a contributing element.

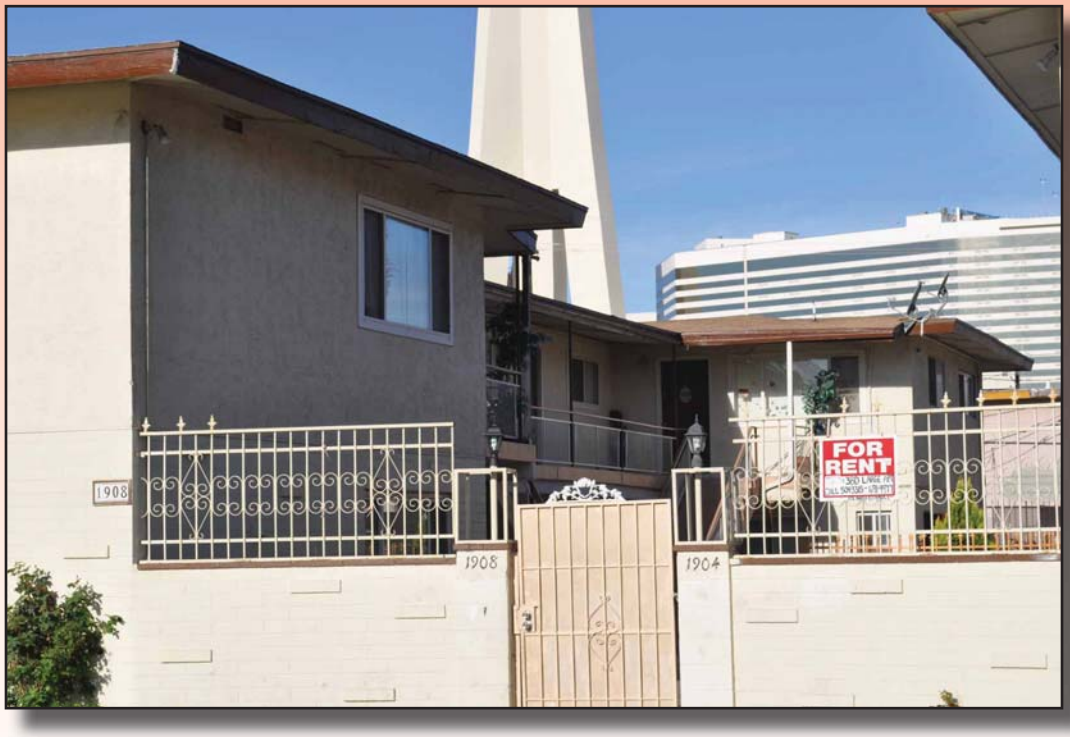


Figure 4.56 Eight-unit apartment building recommended as a contributing element at 1912 Rexford Drive (Knighton & McDaniel, architects).

4.3.1 The Potential for a Mid-century Historic District

With the exception of the 10 parcels along S. Las Vegas Boulevard in the South Fifth Street Tract (Figures 4.57-4.60), the area south of E. Oakey Boulevard, west of Las Vegas Boulevard, east of S. Maryland Parkway, and north of Sahara Boulevard was developed during the decade spanning 1950 to 1961 in response to a demand for housing driven by the post-war economic boom, the baby boom, and the general development of suburbia in America. This area includes a number of subdivisions, like the ones in our current project area, developed by speculative developers, who either built tract houses in their own designs (a mix of builder and custom architect-designed homes) or sold their lots to speculative builders or individuals. The architectural styles in these neighborhoods are generally Mid-century Contemporary with Ranch and International influences. Several of the multi-family buildings are International style. This remarkable–and geographically definable–area is ripe for consideration as a historic district. It is distinctively different from the subdivisions north of Oakey Boulevard that were developed in the previous decades. It is to this broader historic district concept that the properties in Table 4.8 (plus those recommended eligible in Table 4.6) are recommended to be contributing. The distribution of contributing and non-contributing elements in the Phase I Beverly Green survey area is shown on Figure 4.1.

The potential boundaries of a Mid-century Historic District are those mentioned above and would include the properties addressed in the 2011 Phase I Beverly Green survey, and the 2009 Phase I and 2010 Phase II survey areas (excluding the 19 Huntridge parcels in the 2010 survey). The contributing elements of such a historic district would include the properties recommended individually eligible for the National Register and those deemed to be contributing elements. However, since the historical themes of post-war development and Contemporary architecture apply to similar aged housing tracts located to the west and south of these two survey areas, the potential for an even larger historic district also exists. Additional research is recommended in order to develop a thorough architectural context for the historic district. A comparative study of mid-century buildings throughout Las Vegas would be useful to understand the significance of the Beverly Green/ Southridge area. In order to evaluate the significance of the architect-designed buildings, the body of work of each of the master architects who contributed to the area should be identified.

4.4 SUMMARY

The Phase I Beverly Green neighborhood survey examined 192 parcels. One hundred seventy-nine of the properties were built between 1950 and 1963, while two date to 1973 and four to 1987. A total of 179 Historic Resource Inventory Forms is included in the appendix, documenting the historic-period resources and recommending their potential eligibility for listing in the National Register of Historic Places, both individually and as contributors to a potential historic district if they do not possess individual distinction. These recommendations are listed in Tables 4.6 through 4.8 above.

The project area is a relatively intact mid-twentieth-century neighborhood that clearly reflects the development and architectural trends in play during the period of significance. Our recommendation is that the City Las Vegas should continue the survey and inventory process to include the surrounding subdivisions, which as a broader whole should be considered as a large historic district, or several distinct but related historic districts.

There are also questions that should be asked in future survey efforts to elucidate the history of this period. For example, the area was developed by a number of large and small development companies, and the homes were built by large and small building companies. Some were designed by academically-trained architects, while others were designed by the builders themselves. Was there competition among the builders and developers? How were the builder-designers influenced in their choice of styles? Were they simply designing buildings to be efficient, as Royes Petersen claims? How do these buildings fit into Las Vegas's architectural history and the careers of the architects who worked in the



Figure 4.57 1701 and 1705 S. Las Vegas Boulevard, recommended not eligible.



Figure 4.58 Little Chapel of the Flowers, 1717 S. Las Vegas Blvd., recommended not eligible.



Figure 4.59 1731-1737 S. Las Vegas Blvd., recommended not eligible.



Figure 4.60 Rummel Motel, 1809 S. Las Vegas Blvd, recommended eligible.

area? How does the architecture in these middle-class neighborhoods relate to the high-style mid-century homes in the upscale subdivisions? What role does this remarkable growth spurt play in Las Vegas's development and architectural history? And what role did mortgage lending practices (FHA, VA, conventional, etc.) play in the development of these properties?

Over the past three years, Kautz Environmental Consultants, Inc. has surveyed 559 properties in the Beverly Green/Southridge neighborhoods.[1] While the three survey areas share historical and architectural associations, there are several notable distinctions in development and architecture.

The 2009 Phase I Southridge Neighborhood survey area was bounded by S. 6th Street and S. 10th Street, and E. Oakey Boulevard and E. Saint Louis Avenue and included six subdivisions (Alta Vista Tracts 1-4, Oakridge Tract, and Acres Addition) (Figure 4.61). The majority of the 176 properties in this area were built between 1950 and 1954. The dominant builder was Royes Petersen, whose son Royes, Jr., an engineer, served as primary designer. Chauncey Van Patten, a developer, designed homes in the Oakridge Tract. Architects Hugh Taylor, Arthur Jacobsen (from California), and J. G. Kastner are represented on a limited basis. The Phase I Southridge survey resulted in the identification of 35 properties recommended eligible for listing in the National Register, 74 recommended as contributing elements to a potential historic district, 61 not eligible, and 6 that were left unevaluated.

The Phase II Southridge survey was conducted in 2010. The survey area was bounded by S. 10th Street and Maryland Parkway, and E. Oakey Boulevard and E. Saint Louis Avenue, comprising two tracts of the Huntridge Addition Subdivision (nos. 4 and 5) and six tracts of the Southridge Subdivision, for a total of 191 parcels (Figure 4.62). The 16 Huntridge properties date to 1944 and do not relate to the post-World War II neighborhoods that dominate the area south of E. Oakey Boulevard. The majority of the Southridge properties were developed (and built) between 1951 and 1953. One hundred eleven were built in 1951 alone. Homes in Southridge Tracts 1-5 were built (and designed) by the developers Howard and Hassett. These were small, modestly appointed homes compared to the Petersen houses in the Alta Vista Tracts, and the Petersen's 23 homes built in Southridge No. 6 in 1959. No academically-trained architects are represented in the Phase II Southridge survey area. Likewise, the level of historical integrity is lower in this survey area than in either Phase I Southridge or Phase I Beverly Green. The result of this survey was the identification of 19 properties recommended eligible for listing in the National Register of Historic Places, 73 recommended as contributing elements to a potential historic district, and 91 not eligible.

The 2011 Phase I Beverly Green Neighborhood survey area was bounded by S. Las Vegas Boulevard and S. 6th Street, and E. Oakey Boulevard and E. Saint Louis Avenue, encompassing the northern half of the South Fifth Street Tract, El Centro Tracts 1 and 2, and Beverly Green Tracts 1-4, with a total of 192 parcels. In contrast to the previous survey area, dates of construction are more-or-less equally distributed throughout the period of significance, 1950 to 1961. In addition to the commercial strip along S. Las Vegas Boulevard, this survey area includes 57 parcels with multi-family dwellings ranging from duplexes to a 92-unit apartment building. These units housed middle-class families—likely a number of Air Force families—as well as well-to-do investors in two co-op apartments (the Rexford and the Beverly Rexford), which attracted the likes of Liberace and his mother. Seventy-five of the 179 historic-age buildings in the Phase I Beverly Green survey area were designed by architects, while another 15 are attributable to local developer and builder Royes Petersen, Jr. The Phase I Beverly Green survey recommended 66 properties as eligible for listing in the National Register of Historic Places, 46 as not eligible, and 67 as contributing elements to a potential historic district.

1 *The Alta Vista, Acres, Oakridge Tracts: A Survey and Inventory in Las Vegas, Clark County, Nevada* (2009) (Phase I Southridge Neighborhood Survey); *The Huntridge and Southridge Tracts: Phase II Survey and Inventory of the Southridge Neighborhood, Las Vegas, Clark County, Nevada* (2010); *The South Fifth Street, El Centro, and Beverly Green Tracts: Phase I Beverly Green Neighborhood Survey and Inventory, Las Vegas, Clark County, Nevada* (2011).



Figure 4.61 Phase I Southridge Neighborhood Survey Area, 2009.

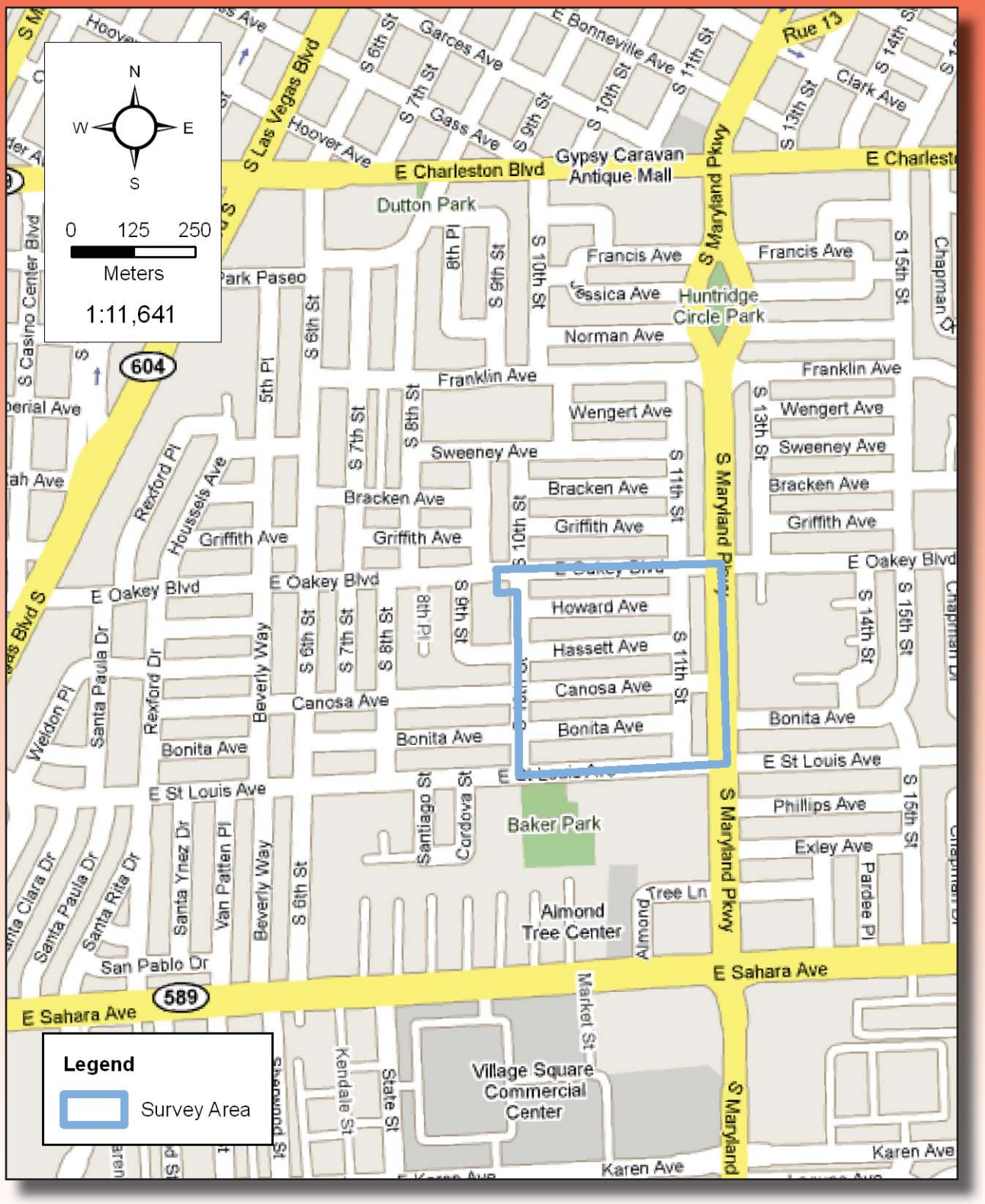


Figure 4.62 Phase II Southridge Neighborhood Survey Area, 2010.

These three survey areas run the gamut of middle-class suburban housing options, all grounded in the 1950-1961 history of development and architecture in Las Vegas. The data from the future Phase II and III Beverly Green surveys will complete our understanding of this area and allow an informed decision to be made about the potential for a Mid-century historic district.

Clearly, the residents in the project area recognize the special nature of their neighborhood. The Beverly Green/Southridge Neighborhood Plan identified the community as a "diamond in the rough" (City of Las Vegas 2003). Through the planning process–and those mechanisms and funding sources provided by historic preservation agencies–the residents have stated their commitment to preserving the neighborhood's past. We hope that in some small way, this survey and inventory supports their efforts.

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#	Street Name	Dir.	#	Historic/Current Building Name	APN	Acreage	Built	Associated Structures (#; C, NC)	Eligibility (Consultant)	Notes
1	6th Street	S	1700		162-03-316-021	0.19	1952		E	A & C
2	6th Street	S	1704		162-03-316-020	0.18	1954		CE	
3	6th Street	S	1706		162-03-316-019	0.19	1954		NE	Integrity
4	6th Street	S	1708		162-03-316-018	0.19	1952		E	A & C
5	6th Street	S	1710		162-03-316-017	0.19	1952		E	A & C
6	6th Street	S	1712		162-03-316-016	0.18	1952		CE	
7	6th Street	S	1718		162-03-316-014	0.18	1953		CE	
8	6th Street	S	1722		162-03-316-013	0.19	1953		CE	
9	6th Street	S	1804		162-03-316-015	0.18	1955	1 (NC)	NE	Integrity
10	6th Street	S	1814		162-03-316-012	0.18	1953		E	A&C
11	6th Street	S	1908		162-03-315-035	0.17	1961		E	A & C
12	6th Street	S	1912		162-03-315-036	0.17	1961		NE	Integrity
13	6th Street	S	1916		162-03-315-037	0.17	1961		CE	
14	6th Street	S	1920		162-03-315-038	0.17	1961		E	A & C
15	6th Street	S	1924		162-03-315-039	0.17	1961		NE	Integrity
16	6th Street	S	1928		162-03-315-040	0.19	1961		E	A & C (Skoglund)
17	Barbara Way		544		162-03-314-030	0.23	1959		CE	
18	Barbara Way		545		162-03-314-045	0.22	1960		CE	
19	Barbara Way		546		162-03-314-031	0.2	1956		E	A & C (Taylor)
20	Barbara Way		547		162-03-314-044	0.2	1959		CE	
21	Barbara Way		548		162-03-314-032	0.2	1959		E	A & C (Belcher) Tropicool Roof
22	Barbara Way		549		162-03-314-043	0.2	1956	1 (NC)	E	A & C
23	Barbara Way		550		162-03-314-033	0.2	1955		CE	
24	Barbara Way		551		162-03-314-042	0.2	1956		E	A & C
25	Barbara Way		552		162-03-314-034	0.21	1958		CE	(Knighton)
26	Barbara Way		553		162-03-314-041	0.2	1954		E	A & C
27	Barbara Way		554		162-03-314-035	0.2	1956		CE	(Leavers)
28	Barbara Way		555		162-03-314-040	0.2	1956		E	A & C
29	Barbara Way		556		162-03-314-036	0.2	1956		E	A & C (Knighton) Tropicool Roof
30	Barbara Way		557		162-03-314-039	0.2	1962		CE	
31	Barbara Way		558		162-03-314-037	0.2	1956		CE	(Leavers)
32	Barbara Way		559		162-03-314-038	0.19	1957		E	A & C
33	Beverly Way		1705		162-03-316-002	0.28	1952		NE	Integrity
34	Beverly Way		1707		162-03-316-003	0.19	1952	1 (NC)	CE	
35	Beverly Way		1709		162-03-316-004	0.19	1953	1 (NC)	E	A & C
36	Beverly Way		1711		162-03-316-005	0.18	1952	1 (NC)	E	A & C
37	Beverly Way		1805		162-03-316-006	0.19	1954	1 (NC)	E	A & C
38	Beverly Way		1807		162-03-316-007	0.18	1954		CE	
39	Beverly Way		1811		162-03-316-008	0.19	1952		CE	
40	Beverly Way		1814		162-03-314-022	0.19	1956		CE	
41	Beverly Way		1815		162-03-316-009	0.18	1953		E	A & C
42	Beverly Way		1819		162-03-316-010	0.2	1973		N/A	Less than 40 years
43	Beverly Way		1901		162-03-315-033	0.34	1962		E	A & C (R. S. Jones--Chinese Style)
44	Beverly Way		1909		162-03-315-032	0.17	1961		CE	
45	Beverly Way		1913		162-03-315-031	0.17	1961		CE	

46	Beverly Way		1917		162-03-315-030	0.17	1961		CE	
47	Beverly Way		1921		162-03-315-029	0.18	1961		NE	Integrity (Freedman)
48	Beverly Way		1925		162-03-315-028	0.21	1961		NE	Integrity (Assessor date 1964)
49	Bonita Ave.		544		162-03-315-018	0.21	1960		NE	Integrity (Freedman)
50	Bonita Ave.		545		162-03-315-001	0.19	1962		NE	Integrity
51	Bonita Ave.		548		162-03-315-017	0.18	1960		CE	(Freedman)
52	Bonita Ave.		549		162-03-315-002	0.18	1962		NE	Integrity
53	Bonita Ave.		552		162-03-315-016	0.18	1960		E	A & C (Freedman)
54	Bonita Ave.		553		162-03-315-003	0.18	1962		CE	
55	Bonita Ave.		556		162-03-315-015	0.19	1960		E	A & C (Freedman)
56	Bonita Ave.		557		162-03-315-004	0.18	1962		CE	(VanCamp)
57	Bonita Ave.		560		162-03-315-014	0.19	1960		CE	(Freedman) garage conversion
58	Bonita Ave.		561		162-03-315-005	0.18	1962		CE	(VanCamp)
59	Bonita Ave.		564		162-03-315-013	0.19	1960		CE	(Freedman) garage conversion
60	Bonita Ave.		565		162-03-315-006	0.18	1962		CE	(VanCamp)
61	Bonita Ave.		568		162-03-315-012	0.19	1960		NE	Integrity
62	Bonita Ave.		569		162-03-315-007	0.17	1962	1 (NC)	NE	Integrity (VanCamp)
63	Bonita Ave.		572		162-03-315-011	0.18	1960		E	A & C (David Freedman)
64	Bonita Ave.		573		162-03-315-008	0.21	1962	1 (NC)	NE	Integrity (VanCamp)
65	Bonita Ave.		576		162-03-315-010	0.21	1960		NE	Integrity
66	Bonita Ave.		577		162-03-315-009	0.21	1962	1 (con)	E	A & C (potential for B) (VanCamp)
67	Canosa Ave.		544		162-03-314-014	0.2	1959		E	A & C (Brewster)
68	Canosa Ave.		545		162-03-314-029	0.24	1959	1 (NC)	E	A & C (Brewster/Tropicool Roof)
69	Canosa Ave.		546		162-03-314-015	0.2	1959		CE	
70	Canosa Ave.		547		162-03-314-028	0.2	1958		E	A & C (Knighton)
71	Canosa Ave.		548		162-03-314-016	0.2	1957		CE	
72	Canosa Ave.		549		162-03-314-027	0.2	1958		E	A & C (Taylor)
73	Canosa Ave.		550		162-03-314-017	0.21	1958		E	A & C (Knighton)
74	Canosa Ave.		551		162-03-314-026	0.2	1958		E	A & C
75	Canosa Ave.		552		162-03-314-018	0.21	1956		E	A & C (Leavers)
76	Canosa Ave.		553		162-03-314-025	0.2	1956		NE	Integrity
77	Canosa Ave.		554		162-03-314-019	0.21	1956		NE	Integrity
78	Canosa Ave.		555		162-03-314-024	0.2	1956	1 (NC)	CE	
79	Canosa Ave.		556		162-03-314-020	0.21	1956	1 (NC)	CE	
80	Canosa Ave.		557		162-03-314-023	0.2	1959		CE	(VanCamp)
81	Canosa Ave.		558		162-03-314-021	0.23	1956	1 (NC)	E	A & C
82	Canosa Ave.		569		162-03-316-011	0.17	1953		E	A & C
83	Canosa Ave.		570		162-03-315-034	0.19	1961		CE	
84	El Centro Place		605		162-03-312-008	0.21	1951		CE	(triplex) (Petersen)
85	El Centro Place		611		162-03-312-009	0.2	1951		NE	Integrity (triplex) (Petersen)
86	Ellen Way		544		162-03-314-046	0.2	1959		CE	(Brewster)
87	Ellen Way		545		162-03-314-061	0.23	1959		CE	(Brewster)
88	Ellen Way		546		162-03-314-047	0.2	1958		E	A & C (Taylor)
89	Ellen Way		547		162-03-314-060	0.2	1959		CE	
90	Ellen Way		548		162-03-314-048	0.2	1956		E	A & C (possibly B)
91	Ellen Way		549		162-03-314-059	0.2	1957	1 (NC)	NE	Integrity (possible prefab)
92	Ellen Way		550		162-03-314-049	0.2	1955		CE	

93	Ellen Way		551		162-03-314-058	0.2	1955		CE	
94	Ellen Way		552		162-03-314-050	0.2	1955		E	A & C
95	Ellen Way		553		162-03-314-057	0.2	1955		E	A & C
96	Ellen Way		554		162-03-314-051	0.2	1955		CE	
97	Ellen Way		555		162-03-314-056	0.2	1955		CE	
98	Ellen Way		556		162-03-314-052	0.2	1955	1 (NC)	CE	
99	Ellen Way		557		162-03-314-055	0.2	1957		CE	
100	Ellen Way		558		162-03-314-053	0.2	1960		NE	Integrity
101	Ellen Way		559		162-03-314-054	0.19	1957		NE	Integrity
102	Las Vegas Blvd.	S	1705		162-03-310-001	0.48	1961	1 (NC)	NE	Integrity
103	Las Vegas Blvd.	S	1701		162-03-310-002	0.93	1961		NE	Integrity
104	Las Vegas Blvd.	S	1717		162-03-310-003	0.69	1955	2 (NC)	NE	Integrity
105	Las Vegas Blvd.	S	1727		162-03-310-004	0.67	0		N/A	Vacant
106	Las Vegas Blvd.	S	1731		162-03-310-005	0.68	1951		NE	Integrity
107	Las Vegas Blvd.	S	1801		162-03-310-006	0.68	0		N/A	Vacant
108	Las Vegas Blvd.	S	1809		162-03-310-007	0.65	1951	2 (Con)	E	A (Also neon sign)
109	Las Vegas Blvd.	S	1901		162-03-310-008	0.38	1987		N/A	Less than 40 years
110	Las Vegas Blvd.	S	1901		162-03-310-009	1.55	1987		N/A	Less than 40 years
111	Las Vegas Blvd.	S	1901		162-03-310-010	0.47	1987		N/A	Less than 40 years
112	Oakey Blvd.	E	520		162-03-311-001	0.15	1950		NE	Integrity
113	Oakey Blvd.	E	528		162-03-311-002	0.14	1950	1 (NC)	NE	Integrity
114	Oakey Blvd.	E	530		162-03-313-001	0.27	1951		NE	Integrity (fourplex)
115	Oakey Blvd.	E	544		162-03-314-062	0.2	1973		N/A	Less than 40 years
116	Oakey Blvd.	E	546		162-03-314-063	0.2	1959		CE	(Lester Cohen)
117	Oakey Blvd.	E	548		162-03-314-064	0.2	1956		E	A & C
118	Oakey Blvd.	E	550		162-03-314-065	0.2	1959		CE	(VanCamp)
119	Oakey Blvd.	E	552		162-03-314-066	0.2	1960		NE	Integrity (VanCamp)
120	Oakey Blvd.	E	554		162-03-314-067	0.2	1959		NE	Integrity (VanCamp)
121	Oakey Blvd.	E	556		162-03-314-068	0.2	1959		NE	Integrity (VanCamp)
122	Oakey Blvd.	E	558		162-03-314-069	0.21	1958	1 (Con)	CE	(VanCamp)
123	Oakey Blvd.	E	560		162-03-316-001	0.25	1952		NE	Integrity
124	Rexford Dr.		1700		162-03-314-001	0.6	1957		E	A & C Rexford Apartments (Knighton)
125	Rexford Dr.		1720		162-03-314-002	0.89	1963		E	A & C (40 Units)
126	Rexford Dr.		1800		162-03-314-003	0.19	1960		E	A & C (8 units)
127	Rexford Dr.		1806		162-03-314-004	0.19	1960		E	A & C (8 units)
128	Rexford Dr.		1812		162-03-314-005	0.19	1960		E	A & C (8 units)
129	Rexford Dr.		1818		162-03-314-006	0.19	1960		E	A & C (8 units)
130	Rexford Dr.		1824		162-03-314-007	0.19	1958		E	A & C (8 units) (Clark)
131	Rexford Dr.		1900		162-03-314-008	0.19	1958		E	A & C (8 units) (Clark)
132	Rexford Dr.		1904		162-03-314-009	0.19	1958		CE	(8 units) (Clark)
133	Rexford Dr.		1908		162-03-314-010	0.19	1958		CE	(8 units) (Clark)
134	Rexford Dr.		1912		162-03-314-011	0.2	1960		CE	(8 units) (Knighton and McDaniel
135	Rexford Dr.		1916		162-03-314-012	0.2	1960		CE	(8 units) (Knight and McDaniel)
136	St. Louis Ave.	E	515		162-03-310-011	0.44	1987		N/A	Less than 40 years
137	St. Louis Ave.	E	519		162-03-311-017	0.16	1950		NE	Integrity (duplex)
138	St. Louis Ave.	E	525		162-03-312-016	1.9	1963		E	A & C (92 Units) (VanCamp)
139	St. Louis Ave.	E	535		162-03-313-018	0.22	1954		NE	Integrity

140	St. Louis Ave.	E	539		162-03-314-013	0.56	1961		E	A & C (22 units)
141	St. Louis Ave.	E	545		162-03-315-019	0.2	1960	1 (NC)	CE	(Freedman)
142	St. Louis Ave.	E	549		162-03-315-020	0.18	1960		CE	(Freedman)
143	St. Louis Ave.	E	553		162-03-315-021	0.18	1960		NE	Integrity (Freedman)
144	St. Louis Ave.	E	557		162-03-315-022	0.19	1960		CE	(Freedman)
145	St. Louis Ave.	E	561		162-03-315-023	0.19	1960		CE	(Freedman)
146	St. Louis Ave.	E	565		162-03-315-024	0.19	1960		NE	Integrity (Freedman)
147	St. Louis Ave.	E	569		162-03-315-025	0.19	1960		E	A & C (Freedman)
148	St. Louis Ave.	E	573		162-03-315-026	0.19	1960		E	A & C (Freedman)
149	St. Louis Ave.	E	577		162-03-315-027	0.2	1960		NE	Integrity (Freedman)
150	Santa Paula Dr.		1704		162-03-311-003	0.2	1950		CE	(triplex)
151	Santa Paula Dr.		1707		162-03-313-002	0.22	1951		CE	(fourplex
152	Santa Paula Dr.		1710		162-03-311-004	0.26	0		N/A	Vacant
153	Santa Paula Dr.		1711		162-03-313-003	0.22	1951	1 (NC)	CE	(fourplex)
154	Santa Paula Dr.		1714		162-03-311-005	0.25	1950		E	A & C (triplex)
155	Santa Paula Dr.		1715		162-03-313-004	0.22	1951		NE	Integrity (fourplex) (currently undergoing remodeling)
156	Santa Paula Dr.		1720		162-03-311-006	0.2	1950		E	A & C (duplex)
157	Santa Paula Dr.		1721		162-03-313-005	0.22	1951		NE	Integrity (fourplex)
158	Santa Paula Dr.		1727		162-03-313-006	0.22	1951		E	A & C (fourplex)
159	Santa Paula Dr.		1801		162-03-312-001	0.13	1951		E	A & C (duplex)
160	Santa Paula Dr.		1806		162-03-312-015	0.18	1951		E	A & C (triplex)
161	Santa Paula Dr.		1807		162-03-313-007	0.19	1954		E	A & C (12 units)
162	Santa Paula Dr.		1811		162-03-313-008	0.19	1952		E	A & C (12 units)
163	Santa Paula Dr.		1812		162-03-312-014	0.19	1951		NE	Integrity (duplex)
164	Santa Paula Dr.		1817		162-03-313-009	0.19	1952		CE	(fourplex)
165	Santa Paula Dr.		1820		162-03-312-013	0.2	1951		CE	(triplex) (possibly Petersen)
166	Santa Paula Dr.		1821		162-03-313-010	0.19	1952		NE	Integrity (fourplex)
167	Santa Paula Dr.		1823		162-03-313-011	0.19	1955		CE	(12-units)
168	Santa Paula Dr.		1901		162-03-313-012	0.19	1952		NE	Integrity (triplex)
169	Santa Paula Dr.		1902		162-03-312-012	0.24	1951		CE	(duplex) (Petersen)
170	Santa Paula Dr.		1904		162-03-312-011	0.17	1951		CE	(duplex) (Petersen)
171	Santa Paula Dr.		1905		162-03-313-013	0.19	1952		E	A & C (triplex)
172	Santa Paula Dr.		1908		162-03-312-010	0.18	1951		NE	Integrity (duplex)
173	Santa Paula Dr.		1909		162-03-313-014	0.39	1962		CE	(18 units)
174	Santa Paula Dr.		1917		162-03-313-015	0.19	1952		E	A & C (fourplex) (Zick & Sharp)
175	Santa Paula Dr.		1921		162-03-313-016	0.19	1952		E	A & C (fourplex) (Zick & Sharp)
176	Santa Paula Dr.		1925		162-03-313-017	0.19	1954		E	A & C (12 units)
177	Weldon Place		1800		162-03-311-007	0.32	1950		NE	Integrity (triplex) (Petersen)
178	Weldon Place		1808		162-03-311-008	0.19	1950		E	A & C (duplex) (Petersen)
179	Weldon Place		1809		162-03-312-002	0.12	1951		E	A & C (duplex) (possibly Petersen)
180	Weldon Place		1812		162-03-311-009	0.18	1950		NE	Integrity (duplex)
181	Weldon Place		1813		162-03-312-003	0.15	1951		CE	(duplex) (possibly Petersen)
182	Weldon Place		1816		162-03-311-010	0.18	1950		E	A & C (duplex) (possibly Petersen)
183	Weldon Place		1817		162-03-312-004	0.16	1951	1 (NC)	CE	(duplex) (possibly Petersen)
184	Weldon Place		1820		162-03-311-011	0.18	1950		NE	Integrity (duplex)
185	Weldon Place		1901		162-03-312-005	0.16	1951		CE	(duplex) (possibly Petersen)
186	Weldon Place		1902		162-03-311-012	0.18	1950		CE	(duplex) (possibly Petersen)

187	Weldon Place		1905		162-03-312-006	0.14	1951	1 (NC)	E	A & C (duplex) (possibly Petersen)
188	Weldon Place		1906		162-03-311-013	0.18	0		N/A	Parking Lot
189	Weldon Place		1909		162-03-312-007	0.22	1951		NE	Integrity (triplex) (Petersen)
190	Weldon Place		1912		162-03-311-014	0.25	0		N/A	Parking Lot
191	Weldon Place		1914		162-03-311-015	0.18	0		N/A	Parking Lot
192	Weldon Place		1918		162-03-311-016	0.18	0		N/A	Parking Lot

Beverly Green Phase I
Contractors, Developers, and Architects

#	Dir	Street Name	APN	Const Date	Parcel (acres)	SFR	Multi Units	Contractor or Developer	Architect
544		Barbara Way	162-03-314-030	1959	0.23	X		Labby Construction	Floyd E. Brewster
545		Barbara Way	162-03-314-045	1960	0.22	X			Hugh Taylor
546		Barbara Way	162-03-314-031	1956	0.20	X		Molasky	Hugh Taylor
547		Barbara Way	162-03-314-044	1959	0.20	X			
548		Barbara Way	162-03-314-032	1959	0.20	X			Jack T. Belcher
549		Barbara Way	162-03-314-043	1956	0.20	X			
550		Barbara Way	162-03-314-033	1955	0.20	X			Cliff Mulvey
551		Barbara Way	162-03-314-042	1956	0.20	X			
552		Barbara Way	162-03-314-034	1958	0.21	X			Jack Knighton
553		Barbara Way	162-03-314-041	1954	0.20	X		Valley Drafting	Valley Drafting
554		Barbara Way	162-03-314-035	1956	0.20	X		Melvin Moss	William Leavers
555		Barbara Way	162-03-314-040	1956	0.20	X			
556		Barbara Way	162-03-314-036	1956	0.20	X		Melvin Moss	Jack Knighton
557		Barbara Way	162-03-314-039	1962	0.20	X			
558		Barbara Way	162-03-314-037	1956	0.20	X			William Leavers
559		Barbara Way	162-03-314-038	1957	0.19	X			
1705		Beverly Way	162-03-316-002	1952	0.28	X			Hugh Taylor
1707		Beverly Way	162-03-316-003	1952	0.19	X			Clark Merrill
1709		Beverly Way	162-03-316-004	1953	0.19	X			
1711		Beverly Way	162-03-316-005	1952	0.18	X			
1805		Beverly Way	162-03-316-006	1954	0.19	X		Bruno Mack	
1807		Beverly Way	162-03-316-007	1954	0.18	X			
1811		Beverly Way	162-03-316-008	1952	0.19	X			A. Hofman
1814		Beverly Way	162-03-314-022	1956	0.19	X			
1815		Beverly Way	162-03-316-009	1953	0.18	X			
1819		Beverly Way	162-03-316-010	1973	0.20				
1901		Beverly Way	162-03-315-033	1962	0.34	X			R. S. Jones
1909		Beverly Way	162-03-315-032	1961	0.17	X		Melvin Moss	David Freedman*
1913		Beverly Way	162-03-315-031	1961	0.17	X		Melvin Moss	David Freedman*
1917		Beverly Way	162-03-315-030	1961	0.17	X		Melvin Moss	David Freedman*
1921		Beverly Way	162-03-315-029	1961	0.18	X		Melvin Moss	David Freedman
1925		Beverly Way	162-03-315-028	1961	0.21				
544		Bonita Avenue	162-03-315-018	1960	0.21	X		Melvin Moss	David Freedman
545		Bonita Avenue	162-03-315-001	1962	0.19	X		Round Up Realty	Don Van Camp*
548		Bonita Avenue	162-03-315-017	1960	0.18	X		Melvin Moss	David Freedman
549		Bonita Avenue	162-03-315-002	1962	0.18	X		Round Up Realty	Don Van Camp
552		Bonita Avenue	162-03-315-016	1960	0.18	X		Melvin Moss	David Freedman
553		Bonita Avenue	162-03-315-003	1962	0.18	X			
556		Bonita Avenue	162-03-315-015	1960	0.19	X		Melvin Moss	David Freedman
557		Bonita Avenue	162-03-315-004	1962	0.18	X		Round Up Realty	Don Van Camp
560		Bonita Avenue	162-03-315-014	1960	0.19	X		Melvin Moss	David Freedman
561		Bonita Avenue	162-03-315-005	1962	0.18	X		Round Up Realty	Don Van Camp

#	Dir	Street Name	APN	Const Date	Parcel (acres)	SFR	Multi Units	Contractor or Developer	Architect
564		Bonita Avenue	162-03-315-013	1960	0.19	X		Melvin Moss	David Freedman
565		Bonita Avenue	162-03-315-006	1962	0.18	X		Round Up Realty	Don Van Camp
568		Bonita Avenue	162-03-315-012	1960	0.19	X		Melvin Moss	David Freedman
569		Bonita Avenue	162-03-315-007	1962	0.17	X		Round Up Realty	Don Van Camp
572		Bonita Avenue	162-03-315-011	1960	0.18	X		Melvin Moss	David Freedman
573		Bonita Avenue	162-03-315-008	1962	0.21	X		Round Up Realty	Don Van Camp
576		Bonita Avenue	162-03-315-010	1960	0.21	X		Melvin Moss	David Freedman
577		Bonita Avenue	162-03-315-009	1962	0.21	X		Round Up Realty	Don Van Camp
544		Canosa Avenue	162-03-314-014	1959	0.20	X		Labby Construction	Floyd E. Brewster
545		Canosa Avenue	162-03-314-029	1959	0.24	X		Labby Construction	Floyd E. Brewster
546		Canosa Avenue	162-03-314-015	1959	0.20	X			
547		Canosa Avenue	162-03-314-028	1958	0.20	X		Melvin Moss	Jack Knighton
548		Canosa Avenue	162-03-314-016	1957	0.20	X			
549		Canosa Avenue	162-03-314-027	1958	0.20	X		Irwin Molasky	Hugh Taylor
550		Canosa Avenue	162-03-314-017	1958	0.21	X		Melvin Moss	Jack Knighton
551		Canosa Avenue	162-03-314-026	1958	0.20	X			
552		Canosa Avenue	162-03-314-018	1956	0.21	X		Clifford Blacker	William Leavers
553		Canosa Avenue	162-03-314-025	1956	0.20	X		Tee Construction	
554		Canosa Avenue	162-03-314-019	1956	0.21	X		Melvin Moss	
555		Canosa Avenue	162-03-314-024	1956	0.20	X		Clifford Blacker	William Leavers
556		Canosa Avenue	162-03-314-020	1956	0.21	X		Melvin Moss	William Leavers
557		Canosa Avenue	162-03-314-023	1959	0.20	X		Howard Thompson	Don Van Camp
558		Canosa Avenue	162-03-314-021	1956	0.23	X		Clifford Black	William Leavers
569		Canosa Avenue	162-03-316-011	1953	0.17	X		Hampton and Jackson	
570		Canosa Avenue	162-03-315-034	1961	0.19	X			Don Van Camp
605		El Centro Place	162-03-312-008	1951	0.21		3	Royes Petersen	Royes Petersen, Jr.
611		El Centro Place	162-03-312-009	1951	0.20		3	Royes Petersen	Royes Petersen, Jr.
544		Ellen Way	162-03-314-046	1959	0.20	X		Labby Construction	Floyd E. Brewster
545		Ellen Way	162-03-314-061	1959	0.23	X		Labby Construction	Floyd E. Brewster
546		Ellen Way	162-03-314-047	1958	0.20	X			Hugh Taylor
547		Ellen Way	162-03-314-060	1959	0.20	X		Melvin Moss	
548		Ellen Way	162-03-314-048	1956	0.20	X		Tee Construction	
549		Ellen Way	162-03-314-059	1957	0.20	X			
550		Ellen Way	162-03-314-049	1955	0.20	X		Cliff Blacker	
551		Ellen Way	162-03-314-058	1955	0.20	X			
552		Ellen Way	162-03-314-050	1955	0.20	X		Cliff Blacker	
553		Ellen Way	162-03-314-057	1955	0.20	X			
554		Ellen Way	162-03-314-051	1955	0.20	X		Cliff Blacker	
555		Ellen Way	162-03-314-056	1955	0.20	X			
556		Ellen Way	162-03-314-052	1955	0.20	X		Cliff Blacker	
557		Ellen Way	162-03-314-055	1957	0.20	X		Melvin Moss	
558		Ellen Way	162-03-314-053	1960	0.20	X		N. J. Helgeson Const. Co.	
559		Ellen Way	162-03-314-054	1957	0.19	X		George W. Fox	
1701	S	Las Vegas Blvd	162-03-310-001	1961	0.48			Commercial	
1701	S	Las Vegas Blvd	162-03-310-002	1961	0.93			Commercial	
1717	S	Las Vegas Blvd	162-03-310-003	1955	0.69			Little Chapel of the Flowers	

#	Dir	Street Name	APN	Const Date	Parcel (acres)	SFR	Multi Units	Contractor or Developer	Architect
1727	S	Las Vegas Blvd	162-03-310-004	0	0.67				
1731	S	Las Vegas Blvd	162-03-310-005	1951	0.68			Monaco Wedding Chapel/Hitching Post	
1801	S	Las Vegas Blvd	162-03-310-006	0	0.68				
1809	S	Las Vegas Blvd	162-03-310-007	1951	0.65			Rummel Motel	
1901	S	Las Vegas Blvd	162-03-310-008	1987	0.38				
1901	S	Las Vegas Blvd	162-03-310-009	1987	1.55				
1901	S	Las Vegas Blvd	162-03-310-010	1987	0.47				
520	E	Oakey Boulevard	162-03-311-001	1950	0.15		2		
528	E	Oakey Boulevard	162-03-311-002	1950	0.14		2		
530	E	Oakey Boulevard	162-03-313-001	1951	0.27		4		
544	E	Oakey Boulevard	162-03-314-062	1973	0.20				
546	E	Oakey Boulevard	162-03-314-063	1959	0.20	X		Morrill Miller	Lester Cohen
548	E	Oakey Boulevard	162-03-314-064	1956	0.20	X		Otis Briant	
550	E	Oakey Boulevard	162-03-314-065	1959	0.20	X		George W. Fox	Don Van Camp
552	E	Oakey Boulevard	162-03-314-066	1960	0.20	X		George W. Fox	Don Van Camp
554	E	Oakey Boulevard	162-03-314-067	1959	0.20	X		George W. Fox	Don Van Camp
556	E	Oakey Boulevard	162-03-314-068	1959	0.20	X		George W. Fox	Don Van Camp
558	E	Oakey Boulevard	162-03-314-069	1958	0.21	X		George W. Fox	Don Van Camp
560	E	Oakey Boulevard	162-03-316-001	1952	0.25	X			Hugh Taylor*
1700		Rexford Drive	162-03-314-001	1957	0.60		22	Labby Construction Co.	Jack Knighton
1720		Rexford Drive	162-03-314-002	1963	0.89		40	Round Up Realty	
1800		Rexford Drive	162-03-314-003	1960	0.19		8	Joseph and Mary Blasco	
1806		Rexford Drive	162-03-314-004	1960	0.19		8	Joseph and Mary Blasco	
1812		Rexford Drive	162-03-314-005	1960	0.19		8	Joseph and Mary Blasco	
1818		Rexford Drive	162-03-314-006	1960	0.19		8	Joseph and Mary Blasco	
1824		Rexford Drive	162-03-314-007	1958	0.19		8	C. D. “Roy” Long	Charles E. Clark
1900		Rexford Drive	162-03-314-008	1958	0.19		8	C. D. “Roy” Long	Charles E. Clark
1904		Rexford Drive	162-03-314-009	1958	0.19		8	C. D. “Roy” Long	Charles E. Clark
1908		Rexford Drive	162-03-314-010	1958	0.19		8	C. D. “Roy” Long	Charles E. Clark
1912		Rexford Drive	162-03-314-011	1960	0.20		8	Simpson and Mather	Knighton and McDaniel
1916		Rexford Drive	162-03-314-012	1960	0.20		8	Simpson and Mather	Knighton and McDaniel
515	E	St. Louis Avenue	162-03-310-011	1987	0.44				
519	E	St. Louis Avenue	162-03-311-017	1950	0.16		2		
525	E	St. Louis Avenue	162-03-312-016	1963	1.90		92	Round Up Realty	Don Van Camp
535	E	St. Louis Avenue	162-03-313-018	1954	0.22	X**			
539	E	St. Louis Avenue	162-03-314-013	1961	0.56		22		
545	E	St. Louis Avenue	162-03-315-019	1960	0.20	X		Melvin Moss	David Freedman
549	E	St. Louis Avenue	162-03-315-020	1960	0.18	X		Melvin Moss	David Freedman
553	E	St. Louis Avenue	162-03-315-021	1960	0.18	X		Melvin Moss	David Freedman
557	E	St. Louis Avenue	162-03-315-022	1960	0.19	X		Melvin Moss	David Freedman
561	E	St. Louis Avenue	162-03-315-023	1960	0.19	X		Melvin Moss	David Freedman
565	E	St. Louis Avenue	162-03-315-024	1960	0.19	X		Melvin Moss	David Freedman
569	E	St. Louis Avenue	162-03-315-025	1960	0.19	X		Melvin Moss	David Freedman
573	E	St. Louis Avenue	162-03-315-026	1960	0.19	X		Melvin Moss	David Freedman
577	E	St. Louis Avenue	162-03-315-027	1960	0.20	X		Melvin Moss	David Freedman

#	Dir	Street Name	APN	Const Date	Parcel (acres)	SFR	Multi Units	Contractor or Developer	Architect
1704		Santa Paula Drive	162-03-311-003	1950	0.20		3		
1707		Santa Paula Drive	162-03-313-002	1951	0.22		4		
1710		Santa Paula Drive	162-03-311-004	0	0.26				
1711		Santa Paula Drive	162-03-313-003	1951	0.22		4		
1714		Santa Paula Drive	162-03-311-005	1950	0.25		3**	Royes Petersen	Royes Petersen, Jr.
1715		Santa Paula Drive	162-03-313-004	1951	0.22		4		
1720		Santa Paula Drive	162-03-311-006	1950	0.20		2		
1721		Santa Paula Drive	162-03-313-005	1951	0.22		4		
1727		Santa Paula Drive	162-03-313-006	1951	0.22		4		
1801		Santa Paula Drive	162-03-312-001	1951	0.13		2	J. Mack	
1806		Santa Paula Drive	162-03-312-015	1951	0.18		3		
1807		Santa Paula Drive	162-03-313-007	1954	0.19		12		
1811		Santa Paula Drive	162-03-313-008	1952	0.19		12		
1812		Santa Paula Drive	162-03-312-014	1951	0.19		2**		
1817		Santa Paula Drive	162-03-313-009	1952	0.19		4		
1820		Santa Paula Drive	162-03-312-013	1951	0.20		3		
1821		Santa Paula Drive	162-03-313-010	1952	0.19		4		
1823		Santa Paula Drive	162-03-313-011	1955	0.19		12		
1901		Santa Paula Drive	162-03-313-012	1952	0.19		3		
1902		Santa Paula Drive	162-03-312-012	1951	0.24		2	Royes Petersen	Royes Petersen, Jr.
1904		Santa Paula Drive	162-03-312-011	1951	0.17		2	Royes Petersen	Royes Petersen, Jr.
1905		Santa Paula Drive	162-03-313-013	1952	0.19		3		
1908		Santa Paula Drive	162-03-312-010	1951	0.18		2		
1909		Santa Paula Drive	162-03-313-014	1962	0.39		18		John Shuman
1917		Santa Paula Drive	162-03-313-015	1952	0.19		4		Zick and Sharp
1921		Santa Paula Drive	162-03-313-016	1952	0.19		4		Zick and Sharp
1925		Santa Paula Drive	162-03-313-017	1954	0.19		12	D. Carson and N. M. Austin	Valley Drafting
1800		Weldon Place	162-03-311-007	1950	0.32		3**		
1808		Weldon Place	162-03-311-008	1950	0.19		2	Royes Petersen	Royes Petersen, Jr.
1809		Weldon Place	162-03-312-002	1951	0.12		2	Royes Petersen*	Royes Petersen, Jr.*
1812		Weldon Place	162-03-311-009	1950	0.18		2	Royes Petersen*	Royes Petersen, Jr.*
1813		Weldon Place	162-03-312-003	1951	0.15		2	Royes Petersen*	Royes Petersen, Jr.*
1816		Weldon Place	162-03-311-010	1950	0.18		2	Royes Petersen*	Royes Petersen, Jr.*
1817		Weldon Place	162-03-312-004	1951	0.16		2	Royes Petersen*	Royes Petersen, Jr.*
1820		Weldon Place	162-03-311-011	1950	0.18		2	Royes Petersen*	Royes Petersen, Jr.*
1901		Weldon Place	162-03-312-005	1951	0.16		2	Royes Petersen*	Royes Petersen, Jr.*

#	Dir	Street Name	APN	Const Date	Parcel (acres)	SFR	Multi Units	Contractor or Developer	Architect
1902		Weldon Place	162-03-311-012	1950	0.18		2	Royes Petersen*	Royes Petersen, Jr.*
1905		Weldon Place	162-03-312-006	1951	0.14		2		
1906		Weldon Place	162-03-311-013	1987	0.18				
1909		Weldon Place	162-03-312-007	1951	0.22		3**	Royes Peterson	Royes Petersen, Jr.
1912		Weldon Place	162-03-311-014	1987	0.25				
1914		Weldon Place	162-03-311-015	1987	0.18				
1918		Weldon Place	162-03-311-016	1987	0.18				
1700	S	6th Street	162-03-316-021	1952	0.19	X			
1704	S	6th Street	162-03-316-020	1954	0.18	X			
1706	S	6th Street	162-03-316-019	1954	0.19	X			
1708	S	6th Street	162-03-316-018	1952	0.19	X		Jerry Mack	
1710	S	6th Street	162-03-316-017	1952	0.19	X			
1712	S	6th Street	162-03-316-016	1952	0.18	X		M. Levitch	
1718	S	6th Street	162-03-316-014	1953	0.18	X			
1722	S	6th Street	162-03-316-013	1953	0.19	X			
1804	S	6th Street	162-03-316-015	1955	0.18	X		Custom Homes	V. A. Hael
1814	S	6th Street	162-03-316-012	1953	0.18	X			
1908	S	6th Street	162-03-315-035	1961	0.17	X		Melvin Moss	
1912	S	6th Street	162-03-315-036	1961	0.17	X		Melvin Moss	
1916	S	6th Street	162-03-315-037	1961	0.17	X		Melvin Moss	
1920	S	6th Street	162-03-315-038	1961	0.17	X		Melvin Moss	
1924	S	6th Street	162-03-315-039	1961	0.17	X		Melvin Moss	
1928	S	6th Street	162-03-315-040	1961	0.19			Skoglund Construction	Skoglund Construction

* Assumed

** converted to commercial use

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: Report by Department of Planning regarding letter from citizen regarding status of Woodlawn Cemetery, located at 1500 Las Vegas Boulevard North (APN 139-26-101-003), C-V (Civic) Zone, Ward 5 (Barlow)

BACKGROUND

No relevant case history.

SUMMARY

The HPO was copied on a letter, dated September 1, 2011, from a city of Las Vegas resident to Clark County Commissioner Chris Giunchigliani. The letter thanks Commissioner Giunchigliani for following up on concerns regarding the historic Woodlawn Cemetery. Please see attached letter.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

Letter dated September 1, 2011 to Clark County Commissioner Chris Giunchigliani from Margaret McGhie regarding historic Woodlawn Cemetery.

September 1, 2011

Chris Giunchigiani
Clark County Commissioner
Clark County Government Center
500 Grand Central Parkway
Las Vegas, Nevada 89155-1601

Dear Chris,

This is just a note to thank you for following up on my complaint about Woodlawn Cemetery. This cemetery was something to be proud of when it was under the care of the Parks Department. It was not a good idea to privatise this responsibility. I've tried to do some research on Carriage Services but it is difficult to find much information about this contractor, other than they seem to have a monopoly on caring for most of the cemeteries in our country. I suspect that all the profits go out of state, and they pay very low wages to the people they employ locally. As for the homeless sleeping in the cemetery, I don't for a minute believe that! I've never seen a homeless person loitering there - and who would want to sleep in a cemetery!

Anyhow, Chris, I do appreciate your efforts to have this matter resolved, and I look forward to seeing some major improvements when I next visit Woodlawn.

Sincerely,

Margaret B. McGhie

Margaret McGhie

1269 S. 9th St
Las Vegas, NV 89104

Cc: Courtney Mooney ACP

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: Report by Department of Planning regarding public outreach items

BACKGROUND

No relevant case history.

ANALYSIS

As of October 12, 2011, the *Historic Connection* newsletter has been sent to the Office of Communications for final printing and distribution by October 20, 2011.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

- Fall 2011 *Historic Connection* newsletter.
- Article, "Lots of Scenery, History along Byway in Utah," Las Vegas Review Journal, September 18, 2011.
- Article, "Councilman, Activist Now Question Reopening of F Street," Las Vegas Review Journal, September 21, 2011.
- Article, "Cultural Affairs Department Going into 'Foster Care'," Las Vegas Sun, September 23, 2011.
- Article, "Retrace Nevada History along Old Spanish Trail," Las Vegas Review Journal, September 25, 2011.
- Article, "Nevada Magazine Marks 75 Years of Spreading the Word," Review Journal Capital Bureau, September 26, 2011.
- Article, "USS Nevada Bell Back in State's Historic Collection," Las Vegas Review Journal, September 28, 2011.
- Article, "The Mob Museum," Las Vegas Review Journal, October 10, 2011.
- National Alliance of Preservation Commissions newsletter, *Alliance Review*, July-August 2011.
- Article, "Glamour, El Cortez Style," Vegas Seven, August 18, 2011.
- Article, "Eureka Serves as Quaint Diversion en Route to Elko," Las Vegas Review Journal, August 28, 2011.
- Article, "Lounge to Morph into Mob Bar Before Museum Opening," Las Vegas Review Journal, August 29, 2011.
- Article, "Downtown Looking Up for Restaurateurs," Las Vegas Review Journal, August 31, 2011.
- Article, "Plaza Set to Reopen Thursday After Massive Renovations," Las Vegas Review Journal, August 31, 2011.

- Article, “Las Vegas’ Decatur Boulevard’s History Pulls from the Navy,” Las Vegas Review Journal, September 6, 2011.
- Article, “Las Vegas Secures $5.5 Million for Mob Museum Construction” Las Vegas Review Journal, September 7, 2011.
- Article, “Mob Museum to Advance with Tax Credits,” Las Vegas Review Journal, September 7, 2011.
- Article, “Shakespeare Troupe Moving Downtown to Reed Whipple Center,” Las Vegas Review Journal, September 7, 2011.
- Article, “After 30 Years, Ethel M Celebrates its Sweet Sameness,” Las Vegas Sun, September 8, 2011.
- Article, “BLM, Volunteers Scheduled to Clean Up Sloan Rock Art Area,” Las Vegas Review Journal, September 13, 2011.
- Article, “Zappos CEO’s Purchase of First Friday Shocks Arts District Gallery Owners,” Las Vegas Weekly, September 13, 2011.
- Article, “Zappos Foursome Buying First Friday Arts Event,” Las Vegas Review Journal, September 13, 2011.
- Article, “Golden Gate Plan Expansion,” Las Vegas Review Journal, September 14, 2011.

Historic Connection

A newsletter of the city of Las Vegas Department of Planning. The Historic Preservation Commission is dedicated to saving the city's legacy and heritage.

Threatened:

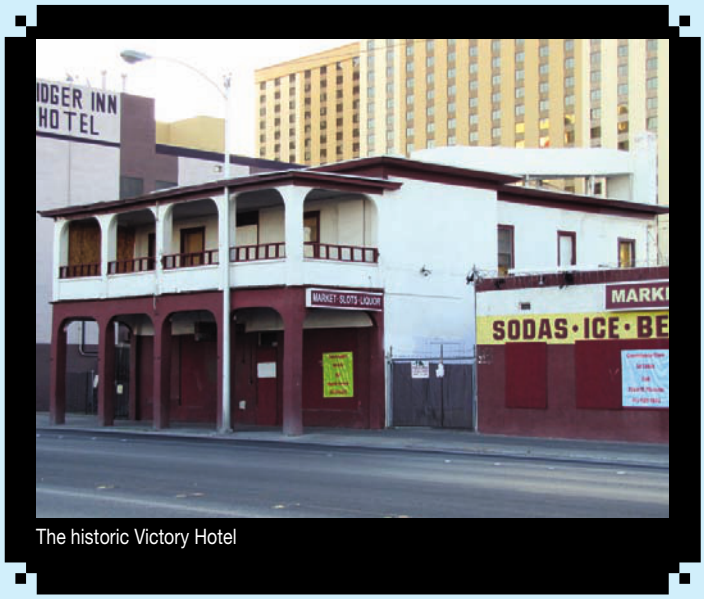
Victory Hotel, 307 S. Main St.

by Courtney Mooney, historic preservation officer

The Victory Hotel is one of the oldest buildings in Las Vegas, and is the last local example of a small hotel built to serve patrons as they exited the train depot at Main and Fremont streets. The hotel opened in 1910 as the Lincoln Hotel. Built in a modest Mission Revival style prior to air-conditioning, the hotel featured an arched covered walkway and central hall with doors at each end which allowed air to circulate through the building.

The hotel's history is arguably one of the most colorful in Las Vegas. It was owned and operated by local businessman Dan Hickey who catered to the notoriously rowdy railroad workers and miners. Hickey himself had several scrapes with the law, usually for taking matters into his own hands. In 1913, Hickey shot A. J. Kelly, a railroad switchman and customer of the hotel, over an "unfortunate quarrel." Local legend claims that the Victory was once a brothel with sixteen rooms and a small bar. In 1933 an explosion injured a 22-year-old "entertainer." The cause of the explosion was never determined, causing speculation about a suicide attempt and a scorned lover.

Currently the Victory Hotel property and the property to the south are owned by Oakbrook Realty and Investment Company from Oakbrook, Ill. A sign on the front facade states that the entire block is for sale. The Victory Hotel property consists of the two-story hotel building facing South Main Street, two one-story hotel buildings toward the rear of the lot and a small storage building. A small market facing South Main St. shares the lot. The hotel buildings have been vacant since the property sold in 2008. The property was found to be eligible for the National Register in 1986; however, the property owners objected to the nomination and it was not listed.



The historic Victory Hotel

The Victory Hotel continues to be threatened by development pressures because of its location within the downtown area, so near to large-scale public and private developments such as the Las Vegas City Hall, Symphony Park, Cleveland Clinic Lou Ruvo Center for Brain Health and other office, retail and residential complexes. A creative solution is possible, as the lot is large enough to accommodate new development to the rear of the property while maintaining the 1910 hotel. If the property becomes listed on the National Register of Historic Places, historic tax credits and historic preservation grant opportunities may be available. The city of Las Vegas Historic Preservation officer looks forward to helping with any historic preservation endeavors. HC

In This Issue

- Introducing: Mayor Carolyn G. Goodman
- Biography Corner: Jarmilla McMillan-Arnold
- HP Update
- Upcoming Events

Fall 2011
Vol. 14 • No. 2

Introducing: Mayor Carolyn G. Goodman

Carolyn G. Goodman was sworn into office as the city's newest mayor on July 6, 2011, by her husband of 49 years and then current, three-term-limited mayor, Oscar B. Goodman. Her colorful swearing in ceremony carried the distinction of being the only known instance of a spouse succeeding a living spouse as mayor in the United States.

Having been born in New York City and having attended college in the Philadelphia area where she met her husband, the new mayor has long had a passion for history and historic building preservation. Unfortunately, Las Vegas tends to implode its history, so the mayor is particularly thrilled with the efforts to preserve the city's first Federal Courthouse and the Historic Westside School. Both buildings hold a special place in the mayor's heart; her husband won his first court case in that first Federal Courthouse – now being turned into a mob museum – and the mayor worked with many of the alumni of the Historic Westside School when she worked in West Las Vegas for the Department of Labor shortly after arriving in Las Vegas in 1964.

Just as the cities of New York and Philadelphia are teaming with historic buildings, the mayor wants to see the same consideration given to historic buildings in Las Vegas. The preservation of the Fifth Street School School is another example of what is being accomplished to that end.



Mayor Carolyn G. Goodman attends a community meeting to discuss the rehabilitation of the Historic Westside School.

The mayor plans to stay very involved with the Mob Museum and Historic Westside School as she supports all of the efforts of the Historic Preservation Commission to preserve the city's history. HC

Biography Corner: Historic Preservation Commissioner Jarmilla McMillan-Arnold



HPC Commissioner Jarmilla McMillan-Arnold

Commissioner Jarmilla McMillan-Arnold is one of three new commissioners appointed to the HPC within the last six months. Ms. Arnold was appointed by former city of Las Vegas Mayor Oscar B. Goodman on March 2, 2011 to serve in Category 7 as a member-at-large. This appointment is one of several in which she serves her community.

Ms. Arnold is a native of Detroit, Michigan. Her father moved the family to West Las Vegas in 1955 to the then brand new Berkley Square neighborhood. At the time, West Las Vegas was the only area of town that would allow blacks to live, and Berkley Square was considered very upscale when the majority of homes in West Las Vegas still had outhouses. Later the family moved to the Twin Lakes Estates near Rancho Drive and Washington Avenue.

Ms. Arnold's father was Dr. James B. McMillan, the first black dentist in the state of Nevada. As president of the local chapter of the NAACP, Mr. McMillan was well-known in the community for his leadership in integrating the casinos and hotels on the Strip. He encouraged his family to be involved and "take note of history in the making." As a child, Ms. Arnold was fortunate to be surrounded by community leaders such as Dr. Charles West, the Hoggard family, Woodrow Wilson, Lubertha Johnson, Bob Bailey and Sarann Knight Preddy. She cites their influence and growing up as an African American during the 1950s and 1960s as inspiring her to get an education and become active in her community.

After studying psychology at Tennessee State A&I University, Ms. Arnold returned to Las Vegas. She is a recently retired compliance auditor with the state of Nevada Division of Industrial Relations. But it was her work as a substance abuse counselor for 10 years, and her memberships in the Las Vegas Metropolitan Police Department Citizen Review Board (an independent oversight agency that reviews complaints of misconduct against Metro peace officers), the West Las Vegas Advisory Board, Historic Westside School Coordination Team, Southern Nevada Coalition of Concerned Women (an African American women's service club), and treasurer of her homeowner's association, that have been her most rewarding callings. Undoubtedly her years of experience as a government employee is invaluable to each organization, helping them navigate the bureaucracy to accomplish goals and objectives.

Ms. Arnold hopes to pass on her love of history and community service to her two granddaughters. She is busier than ever now, balancing family time with board activities. She definitely keeps the folks at the city on our toes! Please join us in welcoming Ms. Arnold to the Historic Preservation Commission. HC

HP Update:

Historic Westside School Master Plan

The city of Las Vegas hosted the second of three community stakeholder meetings on July 25, 2011, to discuss recommendations for rehabilitation of the historic school, located at 330 W. Washington Ave., and redevelopment of the adjacent Variety Early Learning Center site. The architects, KME, presented two design options for mid-block access to the campus. One option would create a tree-lined pedestrian walkway, and the other would create a one-way vehicular access road. Participants voted for the vehicular access.

The Historic Westside School is listed on the city of Las Vegas Historic Property Register, as well as the state and National Register of Historic Places. The city continues to work with the State Historic Preservation Office on guidelines for rehabilitating the historic buildings.

How you can contribute: If you or someone you know attended the school, please contact the Historic Westside School Alumni Foundation at www.westsideschoolalumnifoundation.org/index-1.html to share your stories. The city is also looking for historical photographs of the school for research and future exhibit purposes. Please contact the city via any of the methods below to share your photographs.

For updates on the progress and dates, times and locations of public meetings, please visit www.lasvegasnevada.gov/westside-school, Facebook at www.facebook.com/HISTORICWESTSIDESCHOOL and Twitter at www.twitter.com/HWSCHOOLLV. You can also e-mail questions to HISTORICWESTSIDE-SCHOOL@LASVEGASNEVADA.GOV.

2011 Mayor's Urban Design Awards (MUDA)

The city of Las Vegas is accepting nominations for the 2011 MUDAs. The four criteria include: 1) Buildings and Their Environs, 2) Public Places, 3) Public Art, and 4) Historic Preservation and Adaptive Reuse.

Nomination forms are available at the front counter at the Development Services Center located at 333 N. Rancho Drive or online at www.lasvegasnevada.gov/files/2011_MUDA.pdf beginning Oct. 3, 2011. Anyone is invited to nominate projects; however, the project must be located within city limits and be completed by Dec. 31, 2011 to qualify. The awards will be presented at the State of the City address in April 2012 by Mayor Carolyn G. Goodman.

2011 Historic Preservation Fund Grants

The city of Las Vegas has been awarded $44,000 from the Nevada State Historic Preservation (SHPO) office through the Historic Preservation Fund (HPF). The HPF originates with the National Park Service and is administered by the SHPO to assist with inventories of historic properties throughout the state. The city of Las Vegas is a Certified Local Government which allows for priority status for HPF grant applications. The city is typically awarded approximately $30,000-$40,000 annually.

The 2011 HPF grant will fund the second phase of the Beverly Green neighborhood historic resource survey and inventory. The survey area is generally bounded by East St. Louis Avenue to the north, East Sahara Avenue to the south, Las Vegas Boulevard South to the west, and South Santa Rosa Drive to the east. The survey area contains Ranch style homes constructed in the 1950s.

A survey of this area is part of the recommendation by the city of Las Vegas Historic Preservation Commission to develop a Mid-Century Architecture Historic Context Report for WWII and post-WWII development within the city of Las Vegas.

Historic Preservation Commission Centennial Legacy Grant

The deadline for submitting an application for the HPC Centennial Legacy Grant is Feb. 1, 2012. Grants are limited to $5,000 and are for historic preservation projects within the city of Las Vegas boundaries. Past grant projects include lectures, educational materials and tours of mid-century architecture. For more information, please visit www.lasvegasnevada.gov/files/HPC_Centennial_Legacy_Grant_Application.pdf.

City of Las Vegas Centennial Grant

Grants are for historic preservation projects within the city of Las Vegas boundaries, and are limited to $100,000. Past grant projects include historic preservation events, lectures, educational materials, statues of historical figures, and historic property restoration and rehabilitation. For more information, please contact Esther Carter at (702) 229-6672, or ecarter@lasvegasnevada.gov.

Historic Preservation And Archaeology Day On The Cultural Corridor Trail

The city of Las Vegas is working to keep the spirit and tradition of the Cultural History Fair alive. This year, the city of Las Vegas Historic Preservation Commission, Cultural Corridor Coalition, Department of Planning and Office of Cultural Affairs sponsored the Historic Preservation and Archaeology Day on Saturday, May 14, in donated space at Cashman Center. The event included free tours of the Neon Museum Boneyard, the Las Vegas Natural History Museum and the Old Las Vegas Mormon Fort State Historic Park. The event also featured a lunchtime presentation about the Old Spanish Trail and ice cream sandwiches from Anderson Dairy. Thank you to all of the folks who volunteered time and supplies to make this event a success.

Helldorado Days Parade



Commissioner Jack LeVine and friend ride in style.

HPC commissioners and friends rode in the 77th annual Helldorado Parade in gorgeous classic automobiles provided by the Las Vegas Cadillac and LaSalle Club, and the Sunbelt Auto Museum. Thank you to both of these clubs and the vintage car owners for letting the HPC ride in style.

Historic Preservation Month Proclamation And Awards For Excellence In Historic Preservation

During the ceremonial portion of the May 18, 2011 City Council meeting, former Mayor Oscar B. Goodman and HPC Chairman Robert Stoldal presented the Historic Preservation Month Proclamation and the annual HPC Historic Preservation Month awards. This year's awardees included the city of Las Vegas Department of Operations and Maintenance for the restoration of the barns and corral at Floyd Lamb Park at Tule Springs, Preserve Nevada for their advocacy for and assistance with stabilizing funding in the FY 2011-2013 Nevada State Budget for the State Historic Preservation Office, and the Clark County Museum for the relocation and historic preservation of the Candlelight Wedding Chapel for the Clark County Museum Heritage Street. Congratulations to the awardees!

Floyd Lamb Park At Tule Springs Markers Docent Manual Exhibit

The city of Las Vegas has completed the draft language for new historical markers and exhibits at Floyd Lamb Park at Tule Springs. The project included historical research, data and image gathering for the new markers. The city will begin looking for a qualified company to fabricate the markers and exhibits this fall. The entire project is paid for by a $200,000 grant from the Las Vegas Centennial Commission.

Neon Museum

Construction on the new Visitors Center and staff offices for the Neon Museum will begin this October 2011, with completion in late spring of 2012. The Visitors Center, adjacent to the Neon Boneyard, will be located in the historic La Concha Motel Lobby. This amazing concrete shell-shaped structure was designed by famed African-

(continued on page 4)

Upcoming Events:

Las Vegas News Bureau Presents "A Place In Paradise" At The Boulevard Mall

Aug. 6-Dec. 31, 2011
Boulevard Mall Food Court



Shoppers enjoy "A Place in Paradise" Exhibit at the Boulevard Mall.

Las Vegas News Bureau presents an historical photographic exhibition including 24, large-format images of the Boulevard shopping mall; aerial images of the Historic Paradise Palms neighborhood and its resident celebrities, including Caesars Palace developer Jay Sarno, comedian Rip Taylor, actress and entertainer Debbie Reynolds and Casino De Paris show producer Frederic Apcar; the Tournament of Champions Golf Tournament with Arnold Palmer teeing off in 1967 and many more.

Atomic Vegas: A Celebration Of Midcentury Modern Lifestyle & Design

Oct. 19-23, 2011
Atomic Testing Museum

Dust off your vintage fashions and get ready to travel back to 1950s and 60s Las Vegas! The Architectural & Decorative Arts Society (ADAS) announces *Atomic Vegas: A Celebration of Midcentury Modern Lifestyle & Design*, Oct. 19-23 at various locations throughout the Las Vegas valley. Building on the success of midcentury modern-oriented events in 2009 and 2010, ADAS is expanding this year's program to include a reception and tour of the Atomic Testing Museum, a midcentury home renovation seminar, a gala dinner, educational panel discussions and an updated bus tour of Las Vegas' midcentury modern architectural treasures.

Guests can purchase tickets for individual events or immerse themselves in all things mid-mod by purchasing a discounted five-day pass. A complete program and tickets are available at www.adas-lv.com. For more information, call (702) 236-9483.

Fourth Biennial Three Corners Conference

Oct. 29, 2011, starting at 9 a.m.
University of Nevada, Las Vegas

This conference is a presentation of scholarly papers that will address the growing scope of archaeology and shifting orientation of archaeological research in the Las Vegas area. The increase in the number and types of archaeological sites that have been discovered has created a need for regional researchers to present and discuss findings to promote the development/refinement of regional theory, methodologies and management goals. For more information, please visit threecornersconference@yahoo.com, or contact Mark C. Slaughter at (702) 293-8143

Nevadaween

Oct. 29, 2011 from 9 a.m.-2 p.m.
Las Vegas Mormon Fort State Historic Park

Come celebrate Nevada's statehood with Mark Twain at the historic Mormon Fort, hosted by Soldiers of the Fort. There will be games, pumpkin decorating, balloons, pioneer activities, mountain men, a soup cook-off and free birthday cake. Admission for 12 and under is free, and $1 for 13 and up. For more information, please visit http://parks.nv.gov/olvmf.htm, or call (702) 486-3511.

Helen Stewart Statue Dedication

Dec. 3, 2011 from noon-1 p.m.
Old Las Vegas Mormon Fort State Historic Park

The Friends of the Fort and the Nevada State Parks are pleased to unveil the statue and preview a documentary of Helen J. Stewart, the "First Lady of Las Vegas" and former resident of the Old Fort. The statue's sculptor, Benjamin Victor, created a design that would reflect Helen's independence and passion for women's rights. Fittingly, the statue and the event is the result of a collaboration between several local women's organizations including the Nevada Women's History Project, League of Women's Voters, Mesquite Club and Daughters of the American Revolution. The statue and documentary was funded by the Las Vegas Centennial Commission and Nevada Humanities. For more information about the event, please visit http://parks.nv.gov/olvmf.htm, or call (702) 486-3511.

Cowboy Christmas And Charity Event

Dec. 3, 2011 from 10 a.m.-2 p.m.
Floyd Lamb Park at Tule Springs
9200 Tule Springs Road, Las Vegas

Join Councilman Steve Ross for a fun day of family activities and support area charities who bring food, toys and clothes to people in need. HC

The Historic Preservation Commission is an 11-member board made up of community members appointed by the Las Vegas City Council. The board is responsible for hearing and making recommendations regarding the designation of historic landmarks, properties and districts to the city's historic register; overseeing alterations and new construction of designated historic properties and making recommendations to the City Council. Meetings: Fourth Wednesday of each month, 12:15 p.m., Historic Fifth Street School, 401 S. Fourth St., Las Vegas, NV 89101 except in November and December when they are often combined.

Bob Stoldal, chairperson
Dorothy Wright, vice-chairperson
Mary Hausch
Patrick J. Klenk
Robert Bellis
Richard H. Cuppett
James Veltman
Claytee White
Jarmilla McMillan-Arnold
Jack Levine
Colleen Beck
David Millman, ex-officio

For more information about historic preservation efforts, contact:
Courtney Mooney – Historic Preservation Officer
Department of Planning 333 N. Rancho Drive, 3rd Floor, Las Vegas, Nevada 89106
phone:(702) 229-5260 • fax:(702) 384-1397
cmooney@lasvegasnevada.gov

Newest Commissioner

On June 15, 2011, the Las Vegas City Council appointed Colleen Beck, Ph.D., to Category 10 (experience in the archaeology profession). Please join the commission in welcoming our newest member. HC

HP Update – continued from page 3



Neon Boneyard sign lights the way to the new visitors center, opening in Spring 2012.

American architect Paul Revere Williams and constructed in 1961. Originally located next to the Riviera Hotel and Casino, the building was moved to its current location on the Las Vegas Scenic Byway in 2006 where it remains a Strip landmark.

Currently the museum is open for tours and photo shoots by appointment only, and reservations need to be made at least two weeks in advance because of the high demand and limited availability. The new facility will allow for walk-in traffic, greatly improving this situation. Until construction is complete, staff offices are located at Emergency Arts on Sixth and Fremont Streets. For more information, please visit www.neonmuseum.org, or call (702) 387-6366.

Funding for the project was provided by the Las Vegas Convention and Visitors Authority, the Nevada Commission on Cultural Affairs, the Las Vegas Centennial Commission, the Nevada State Legislature and the Federal Scenic Byways Program. Additional support has been provided by the city of Las Vegas.

The La Concha Motel Lobby is listed on the city of Las Vegas Historic Property Register. HC

Margo Bartlett Pesek | **TRIP OF THE WEEK**



Lots of scenery, history along byway in Utah



MIKE MILLER/FOR THE LAS VEGAS REVIEW-JOURNAL

Southwestern Utah's Smithsonian Butte Scenic Byway remains a little-known treasure. » Buy this photo

Posted: Sep. 18, 2011 | 2:00 a.m.

Short, but spectacular, the 9-mile Smithsonian Butte Scenic Byway in southwestern Utah near Zion National Park remains a little-known gem. Used primarily by locals as a shortcut, the graded road links Highway 9, the main route into Zion, with Highway 59, the road from Hurricane across the Arizona Strip toward Kanab, Lake Powell, Grand Canyon's North Rim and other attractions.

To reach the byway from Las Vegas, head north on Interstate 15 into Utah through St. George. North of St. George, watch for the exit toward Hurricane on Highway 9. Continuing on Highway 9 through Hurricane takes you along the Virgin River to approach the byway from the north in Rockville. You approach the byway from the south if you turn on Highway 59 in Hurricane and drive about 11 miles to Big Plain Junction and then turn north.

Following this back road reveals glimpses of frontier history and splendid scenery. It offers panoramic looks into Zion Canyon, the best views of some of Zion's towering formations and calendar scenes of striated Canaan Mountain rising above the aptly named Vermilion Cliffs. Smithsonian Butte, a 7,000-foot geological feature at the western end of the cliffs, was named by

expeditions into the area in the late 1860s and early 1870s. Powell gained fame as the leader of the first group to course the Colorado River through its fearsome canyons using wooden boats in 1869.

The byway crosses the Virgin River at Rockville on a narrow steel bridge. A little more than a mile across the river, a road forks to the right. This leads to the remains of Grafton, a frontier farming town established by Mormon colonists. Stop at its little cemetery to read headstones that tell stories of pioneer deaths by disease, disaster and massacre. The fence around a mass grave marker is a recent restoration. The road ends at Grafton, where several buildings still stand.

In 1859, several families settled on the southern bank of the Virgin River to establish farms, build homes and raise cotton, among other crops. The river soon wiped them out. Determined, they moved a mile upriver and rebuilt on higher ground. This settlement and several others in the vicinity disrupted the lives of the native people established there. By 1865, Indian troubles began in isolated places. The mass grave in the cemetery marks the massacre of a young man, his wife and his brother. Mormon leaders ordered the pioneers to group together for safety. Families from Grafton moved across the river to larger communities in 1866 but returned in 1868 when treaties settled the conflicts.

Visitors today see a two-story school building also used as a church and community center, three family homes, a couple of barns, a raised granary and an original split-rail fence. A nonprofit interested in preserving Grafton oversaw several restoration projects. Renovation stabilized the 1886 adobe school and the oldest house in town, an 1862 adobe home next door. That home was occupied by members of the same family until 1944. Private owners restored the other houses and outbuildings, most dating from the 1870s. The group nominated Grafton and surrounding features for a national listing of historic sites as a historical district, a designation not yet finalized.

If Grafton looks familiar, it might be from the movies. Hollywood discovered Grafton as a location first in 1929 with the Cisco Kid in "Old Arizona," the first "talkie" in color. "Ramrod" with Joel McCrae followed in 1947. The most famous film using Grafton for key scenes was "Butch Cassidy and the Sundance Kid," starring Robert Redford and Paul Newman. The notoriety made the Grafton Schoolhouse one of the most photographed buildings in Utah. The appeal for filmmakers is obvious to visitors, for Grafton has 19th-century charm and Zion's gorgeous scenery as background.

Retrace the road to the fork to continue on the byway. The drive may be made in passenger vehicles. Just slow down on bumpy portions, and don't attempt the drive after a heavy rain. Follow the twisting route from the river valley to higher country cloaked with pinions and junipers. Allow time to pull over for unmatched views of vividly colored landscapes under skies made bluer by contrast. At Highway 59 turn right for Hurricane or left for Pipe Spring National Monument, a frontier fort.

Margo Bartlett Pesek's column appears on Sundays.

Councilman, activist now question reopening of F Street



JOHN LOCHER/LAS VEGAS REVIEW-JOURNAL FILE PHOTO

People protest the closure of F Street by marching along the Las Vegas Strip on April 18, 2009. » Buy this photo

BY BENJAMIN SPILLMAN
LAS VEGAS REVIEW-JOURNAL

Posted: Sep. 21, 2011 | 12:24 p.m.

A Las Vegas councilman and a community activist are second-guessing a plan for the city to spend another $20 million reopening a blocked street in a low-income neighborhood.

On Wednesday, Councilman Bob Coffin and activist and former mayoral candidate Katie Duncan questioned the wisdom behind the effort to reopen F Street, a thoroughfare in a historically black neighborhood that was the subject of controversy in 2008 when an Interstate 15 widening project permanently blocked the street.

At the time, residents in the area, including Duncan, said the closure segregated the neighborhood from the rest of downtown and was a reminder of a period in Las Vegas history in which black residents were isolated to the neighborhood.

Although Duncan and Coffin raised questions about proceeding, another community activist and the councilman

project is located said support for reopening the street is strong.

Still, Coffin said after the meeting there are enough questions to warrant further study of the necessity of the project.

The controversy made it to the Legislature, which in 2009 passed a bill that mandated the street be reopened with the city paying up to $22.5 million and the state picking up costs beyond that amount.

At the time legislators, including Senate Majority Leader Steven Horsford, D-Las Vegas, said the costs were a bargain compared with the potential costs of losing a lawsuit should a court determine the closure was improper.

The doubts raised Wednesday came during a discussion of the city's redevelopment agency, which is made up of City Council members, about an agenda item to authorize spending $2.5 million on the design portion of the project.

The redevelopment agency and the council approved the measure unanimously but not before Coffin and Duncan said the city might be wise to stop the project.

"I am not a certain vote for continuation of spending money after this first $2.5 million," Coffin said.

Afterward, Duncan said the reduction in traffic and other unintended consequences of the blockade have been an improvement for the people who live and own property along the street.

"The homeless people are now on the other side instead of our side," said Duncan, who was once a critic of the closure.

Councilman Ricki Barlow -- the project is in his Ward 5 -- was clearly irritated by the criticism.

Barlow said it is too late to reverse the project because the Legislature has directed the city to move forward. He also said Duncan and another resident who showed up did not represent the will of the broader community.

"It is only a couple people, and she is one of the couple people I am referencing," Barlow said of Duncan. "Other than that there are hundreds of people who have come before this council on separate occasions" in favor of reopening the street.

Coffin, a former state senator, said just because the Legislature acted doesn't mean the reopening is a done deal.

He said legislators were told in 2009 that the city and Nevada Department of Transportation didn't properly notify people near the closure about the pending project.

Since then, Coffin said he learned from city staff members that wasn't true and that plenty of notice was given.

Trish Geran, a former neighborhood resident whose mother still lives in the area, said support for reopening the street remains strong.

Access to the neighborhood, she said, has been a controversial issue for decades, and residents have had to fight to prevent street closures.

"It is not about going around the block. It is about doing things for that community that they want done. It is a principle of the thing," Geran said.

Geran, chairwoman and founder of the F Street Coalition, said she and other residents won't let anyone stand in the way of reopening.

"Katherine Duncan does not speak for us," she said.

other objections to the reopening from people in the community near the project.

"The majority still remain and continue to emphatically proclaim they are in favor of open access for commerce to flow in and out of the community," he said.

Contact reporter Benjamin Spillman at bspillman@reviewjournal.com or 702-229-6435.

GOVERNMENT:

Cultural Affairs Department going into ‘foster care’

By David McGrath Schwartz (contact)
Friday, Sept. 23, 2011 | 2 a.m.

The state’s Cultural Affairs Department dies Oct. 1 after an 18-year run — the latest victim of budget cuts.

To preserve the functions of the agency — state museums, grants for artists, historic preservation and archived information — state officials said they had to cut off the head.

The elimination of the department will save about $1.1 million over the next two years, and $1.3 million every two years after that, according to the budget office. Most of that is in personnel costs.

The divisions will still function, but as part of other departments.

Las Vegas Natural History Museum 20th Anniversary



“We’re sending them to a place to be cared for, without further harm,” said Dale Erquiaga, senior adviser to Gov. Brian Sandoval and a former Cultural Affairs director under Gov. Kenny Guinn.



Dale Erquiaga

He said the moves are temporary, until the state comes up with a permanent plan and hopefully has more money. “The way I look at it, these divisions are in foster care,” he said.

A year ago, the agency’s proposal to meet a 10 percent budget cut target would have closed four of the seven state museums indefinitely.

Today, the facilities all remain open, though only four days a week. And a new museum of Nevada history, from prehistoric through the mob days, is scheduled to open in Las Vegas on Nevada Day, Oct. 28.

The $51.5 million Nevada State Museum, Las Vegas, was commissioned during boom times, and will open with the help of the Las Vegas Valley Water District at the Springs Preserve.

The plan to close the department was made by Sandoval’s administration and passed by the Legislature this year.

During the past four years of budget cuts, the agency saw some of the steepest cuts. Workers in the department were cut from 40-hour workweeks to 32 hours. The state restricted library and museum hours.

The woolly mammoths that once roamed Nevada’s great basin have a tough time competing against education, public safety and health care

Shifting entities

• The Division of Museums and History will move under the Department of Tourism and Cultural Affairs, which was previously the Department of Tourism. That will become a cabinet-level agency for the first time.

for the poor and elderly.

“We have finite dollars,” Erquiaga said. “We have to make those decisions, and education, health and human services and public safety will always come first.”

Even advocates for the department understand its dissolution.

“What people are trying to do is save what we’ve got left,” said Guy Rocha, a former state archivist who retired in 2009.

Mike Hillerby, a former chief of staff to Guinn and director of the department, said, “I have to acknowledge a little personal sadness. It was nice to have a cabinet-level agency looking after various parts of culture in one place.”

But, he said, he doesn’t expect average citizens to see major changes in services. “All government has to do more and more with less and less,” he said. “These are challenges of our time that every agency faces.”

The Museums, Libraries and Art Department was created in 1993 during a reorganization of state government by then-Gov. Bob Miller, a Democrat.

- The Nevada Arts Council, which hands out grants through its board, will also be under Tourism and Cultural affairs.
- The Nevada State Library and Archives will go under the Department of Administration
- The Nevada State Historic Preservation Office will go under the Department of Conservation and Natural Resources

Rocha said it was anticipated that bringing the four sections under one umbrella agency would result in cost savings, and bring “synergies” — museums working with archives working with historic preservation, etc.

But what started out as a bare-bones top gradually grew, and at a rate faster than the divisions that performed the “cultural functions” the administrators oversaw.

Rocha, who worked for the state for 28 years, said that despite some earnest efforts, the four divisions never coalesced around the Cultural Affairs banner.

“Ultimately, people will welcome the breakup,” Rocha said. “Whether these are the best locations for the agencies, the verdict is still out. Let’s see.”

And some appeared ready to debate where they best fit within state government. Secretary of State Ross Miller made a bid in 2009 to have Cultural Affairs brought under his office; the Legislature rejected the proposal.

Erquiaga said officials want to develop a plan for culture and history around the state sesquicentennial in 2014. By then, Erquiaga said, he hopes the state will have more money. He called the closure “unfortunate,” but said, “out of adversity comes creativity.”

Margo Bartlett Pesek | **TRIP OF THE WEEK**



Retrace Nevada history along Old Spanish Trail



MIKE MILLER/FOR THE LAS VEGAS REVIEW-JOURNAL

Parts of the Old Spanish Trail remain visible from today's highways in Southern Nevada. » Buy this photo

Posted: Sep. 25, 2011 | 2:02 a.m.
Updated: Sep. 25, 2011 | 1:31 p.m.

Most Nevadans don't realize, when they drive many of the state's highways, they're following historic trails.

Travel Interstate 15 from Las Vegas toward Utah, or head west into the Red Rock Canyon National Conservation Area and then follow the highway over the mountains to Pahrump, and you're retracing the Old Spanish Trail

In 2001, 152 miles of the state's oldest transportation route was listed as a historic district on the National Register of Historic Places. Portions of the Old Spanish Trail are visible from today's highways, if you know where to look.

Unknown except to native cultures, Nevada's remote distances lay unmapped when the United States was young. Controlled by the Spanish, the unknown regions sat beyond the reach of several exploratory expeditions sent to find overland routes linking interior settlements with those along the coastlines.

The Spanish kept a tight grip on trade. In 1821, newly independent Mexico opened trade with other countries, including the developing United States. Meanwhile, the fur trade encouraged English and American trappers and traders to push westward along rivers and streams in search of beaver and other animals. In

1826, American trapper and trader Jedediah Smith followed waterways, including the Colorado River, across Nevada's southern tip and charted a way to reach Mexican California, the first American to approach overland from the east.

During the winter of 1829-30, Santa Fe trader Antonio Armijo blazed an overland route using a network of old trails heading north and then southwest to avoid chasms such as the Grand Canyon. He led 60 men and a pack train loaded with woolen goods 1,120 miles to California to trade for horses and mules. Various offshoot routes developed over time, known collectively as the Old Spanish Trail.

Armijo's route entered Nevada near Mesquite, climbed from the Virgin River, crossed the Mormon Mesa and dropped into the Moapa area for the last water for 50 miles. While the party recovered from the longest waterless stretch of the trail at an oasis in the Mojave Desert, young Rafael Rivera dubbed the place Las Vegas.

The trail then headed west toward the mountains, where every canyon had water, climbed 2,000 feet through Mountain Springs Pass, then dived down into Pahrump Valley. The trail linked a series of springs south into California to the Mojave River. It reached the San Gabriel Valley through Cajon Pass.

In 1830-31, American traders William Wolfskill and George C. Yount followed Armijo's route, the first transportation corridor used by Euro-Americans across Nevada. Despite its length and hardships, the trail remained busy with legitimate traders, as well as rustlers and slave traders.

John C. Fremont followed the Old Spanish Trail east from California in 1844, mapping and noting available water and pasture. Published within a year or two of his return, Fremont's maps and notations assisted future travelers, including the Mormon Battalion that marched to California from Utah and returned in 1847-48. When the battalion came back, it drove the first wagon on the trail. Widened and improved for use by wagons, the Old Spanish Trail across Southern Nevada carried so much traffic between Utah and California, it became known as the Mormon Road.

The Mormons sent a group to establish the Las Vegas Mission in 1855, the first permanent non-native settlement in Southern Nevada. The colony lasted two years, leaving behind an adobe fort, orchards, fields and the area's first mines. You can visit the site at the Old Mormon Fort State Historic Park downtown. Trace the history of the area and the old trail in a small urban park on Tara Avenue south of Sahara Avenue, where wagon tracks cut ruts across a desert flat.

As other trails developed, portions of the Old Spanish Trail fell into disuse. Railroads changed transportation completely in the late 1800s, as did the automobile in the 1900s.

The Old Spanish Trail/Mormon Road into the Las Vegas Valley became variously the Arrowhead Trail or Arrowhead Highway, then U.S. Route 91 and later Interstate 15. The highway through Red Rock and the Pahrump road, Nevada Route 160, over the mountains parallel the old trail. Sharp eyes will still spot it.

Margo Bartlett Pesek's column appears on Sundays.

Nevada Magazine marks 75 years of spreading the word



BY ED VOGEL
REVIEW-JOURNAL CAPITAL BUREAU

Posted: Sep. 26, 2011 | 1:51 a.m.
Updated: Sep. 26, 2011 | 7:57 a.m.

In the fall of 1935, Nevada state government leaders found themselves in a pleasant predicament:

The Depression was over in the Silver State, which had a budget surplus. Boulder Dam had been dedicated by President Franklin Roosevelt that Sept. 30. Valley of Fire and other state parks just had opened. Nevada had been handed a $5 million federal road-building grant. And about everyone had access to an automobile.

What better way to publicize the wonders of Nevada and gain tourism money than to start a state magazine? On Jan. 1, 1936, the Department of Highways launched Nevada Highways and Parks, a black-and-white tablet-sized "bulletin" filled with pictures and stories about state parks, places to visit and the department's highway construction program.

On the back of many early issues were maps showing the progress of road work. U.S. Highway 95 between Las Vegas and

gravel road; the maps showed you where pavement was being placed. Best of all, if you sent a letter to the Highway Department, you would be sent a free copy of the magazine.

This year Nevada Magazine is celebrating its 75th anniversary with a series of issues devoted to Las Vegas, Indian Country, Cowboy Country and other parts of the state. A larger special anniversary edition was issued in the spring and included reprinted stories on Howard Hughes, the Beatles in Las Vegas and the "Bonanza" television program.

But times have changed since 1936. Today, Nevada Magazine is a glossy, full-color publication that costs $4.95 an issue. It also is on the Internet, even available for free on one website. And you can read about the magazine on Twitter and Facebook.



Editor Matt Brown and Publisher Janet Geary talk about the 75th anniversary of Nevada Magazine in their Carson City offices.
CATHLEEN ALLISON/LAS VEGAS REVIEW-JOURNAL
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Creating an online presence is one reason that the magazine still exists, officials say. Another is that the magazine, faced with the threat of outsourcing this year by state officials trying to deal with a deep recession, has become self-funding.

Weaning itself off state dollars, though, has come at a price, one critic says. And that price is quality.

SAME MISSION FOR 75 YEARS

The product's readership is "now online," Nevada Magazine Publisher Janet Geary said.

"Magazines are really for an older demographic. Online is for younger readers," Geary said.

Still the mission of Nevada Magazine is the same one that faced Highway Department employee Frank Greulich when he put out the first issue: Sell the wonders of the state to the traveling public.

"What we are doing now is not a lot different than what they did in the 1930s," Editor Matt Brown said. "They traveled around (the state), took photos and wrote about it."

Brown also tweets 2,500 readers about the interesting places he visits and what's coming up in the magazine. He maintains the magazine's Facebook site and uploads almost all the photos he and photographers take to a Flickr website.

For most of its 75 years, Nevada Magazine, now a division of the state Commission on Tourism, has operated with help from taxpayers. The state subsidies infuriated legislators as early as the 1980s and in recent years have enraged some members of the state Tourism Commission as well.

The magazine has been a paid publication, at least its print edition, since 1964. Former state Sen. Floyd Lamb of Las Vegas frequently called in magazine staffers in the early 1980s to question why they needed state support instead of surviving on advertising and sales. Today most state government agencies have gone through round after round of budget cuts. As much as legislators like the magazine, they don't want taxpayers to subsidize it, even though a

recent reader survey showed it brought in an extra $45 million in tourism revenue.

In stepped Geary. The first publisher of the magazine to come from a business and not a writing background, Geary over the last three years has reduced spending by $500,000 and now can proclaim that it no longer needs state financial support.

OUTSOURCING REJECTED

Few people realize that Nevada Magazine came close to dying as a state-written and -produced publication in recent months.

But on Wednesday the Tourism Commission rejected a proposal to turn it over to a private company. In some states private companies publish state magazines.

"After a lot of soul-searching, the decision was made not to outsource," said Lt. Gov. Brian Krolicki, who chairs the Tourism Commission. "We will run it more like a business than a government enterprise. It needs to stand on its own. It is a fantastic product that helps drive revenue and tourism for us."

"We cut everything we could to keep the magazine running," said Geary, who was raised in Las Vegas and learned the print business through years of selling advertising and running Northern Nevada newspapers.

The cuts included trimming staff from 13 to eight and cutting the budget to $1.2 million a year.

"Our revenue comes from selling advertising and subscriptions. We are in the black and doing very well financially," Geary said.

That is saying something at a time when many print publications around the nation are barely breathing after losing subscribers and advertisers.

Arizona Highways, widely acclaimed as one of the best state magazines, sells 140,000 copies, down from a peak of 375,000 in the early 1980s.

The bimonthly Nevada Magazine sells only 20,000 copies a month counting newsstand sales and has just 9,700 subscribers. About 40 percent of the subscribers are Nevada residents.

Geary, who earns $85,000 a year, has increased newsstand sales of the magazine by 57 percent since she became publisher. The magazine now can be found at many supermarket checkout lines. But increasing subscribers will be difficult, especially in the recessionary economy where subscriptions are one of the first things people cut, she said.

A CRITICAL VOICE

Former Publisher-Editor C.J. Hadley said she sold 65,000 copies per issue at the end of her 10 years at the helm of the magazine in 1975-85.

Now publisher of 48,000-circulation Range Magazine, which focuses on threats to the American West, Hadley is critical of what she sees in Nevada Magazine.

"What they are doing now is what every state and city magazine does: write about restaurants, where to golf, where to swim," she said. "I was trying to find the essence of Nevada, the miners and cowboys and sheepherders and horsemen."

Hadley said she operated with a staff of six and depended a lot on freelance writers and photographers, some with national reputations.

Twitter and the Internet, of course, were not around at the time, but Hadley considers Twitter a narcissistic hobby, useless for selling a state magazine.

"I don't tweet," she said. "What can you tell me about Nevada in 28 words?"

But Geary contends Nevada Magazine had no choice but to embrace the Internet and the social media to survive and not be a

"It's not like the 1980s when everyone advertised," she added. "It is a totally different economy than when I lived in Las Vegas."

The magazine still emphasizes state history and unusual characters, but it had to move online to keep up with a new generation of readers.

HISTORICAL ARTICLES MOST POPULAR

A reader survey found historical articles are the most popular, Geary said, and the magazine responded with stories on gold finds and the Amargosa Opera House in its September-October edition.

She noted 7,000 copies of its special 75th anniversary edition, priced at $19.95, have been sold. Most of its stories were historical and character-based.

Nevada Magazine's website features a lot of content not found in the print product. And the entire print version of the magazine also is available for free on the Issuu.com website. Keeping the free site on the Internet, however, is subject to change, according to Larry Friedman, acting state tourism director.

Brown, 29, a former Reno Gazette-Journal writer, said he looks for stories and photos that appeal to readers of all ages. Ideas for stories often come from email tips by readers.

There have been fewer stories about people this year, but that is because the magazine has been celebrating its 75th anniversary with special issues about each part of the state. These issues have told the history of communities and promoted attractions that tourists might visit.

Brown welcomes ideas for stories. With the demand to cut costs, he no longer hires as many freelance writers. Most stories in the magazine now are written by him or Associate Editor Charlie Johnston.

In its original issue, Greulich explained the magazine would "promote a wider knowledge of (Nevada's) mountains, deserts and the real western, friendly spirit of its people."

Brown and Geary agree. The friendly spirit of Nevadans is why millions of visitors return to the state.

It's hard times, but Geary sees a brighter future now that the magazine survives without state subsidies. She sees tourism growing and has no doubt Nevada Magazine will be around in another 75 years.

"As long as tourists come here, we will be here, too."

Contact Capital Bureau Chief Ed Vogel at

USS Nevada bell back in state's historic collection



BY KEITH ROGERS
LAS VEGAS REVIEW-JOURNAL

Posted: Sep. 28, 2011 | 6:58 p.m.

A bell from one of World War II's most famous ships -- one that rang when the badly damaged USS Nevada escaped the Pearl Harbor attack and survived to clang during the invasions of Normandy and Iwo Jima -- was returned to Nevada's historic collection Wednesday.

The return came 61 years after Sen. Pat McCarran gave the bell to the Kiwanis Club of Las Vegas.

In a ceremony attended by three Pearl Harbor survivors, Gov. Brian Sandoval gratefully accepted the silver-plated, brass bell from the club's president, Willard Wooten, who dinged it with his gavel one last time before sending it to retirement at the Nevada State Museum in Carson City.

Sandoval promised to "guard that bell with my life" and make it available for all Nevadans to see. The USS Nevada's master bell is already at the State Museum. Sandoval retrieved the ship's wheel from storage for display at his office along with a watercolor painting of the ship undergoing repairs at the Puget Sound Navy Yard after it was torpedoed and bombed by Japanese warplanes during the Dec. 7, 1941, Pearl Harbor attack.

"I'm just very proud that this Kiwanis Club is willing to share this original bell from the



Gov. Brian Sandoval speaks to the Kiwanis Club of Las Vegas luncheon Wednesday at Lawry's restaurant before accepting a bell from the USS Nevada, the only ship in Pearl Harbor's Battleship Row to get under way during the Dec. 7, 1941, attack.
JOHN LOCHER/LAS VEGAS REVIEW-JOURNAL
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state," he said after the club's luncheon at Lawry's restaurant. "It's going to have a proud place in Carson City at the Nevada State Museum for all the kids to see."

Kiwanis Club of Las Vegas officials decided to retire the bell to the state's custody because it had served a long-standing tradition of being rung by the club's presidents at meetings since McCarran presented it to the community organization during the club's 25th anniversary year in 1950.

The bell was one of several from the historic ship and survived not only Pearl Harbor and other major sea battles but also the 1960 fire at the El Rancho Vegas, where the Kiwanis Club held its weekly Wednesday meetings, board member Owen Lloyd said.

Sandoval recognized three local Pearl Harbor survivors, who received a standing ovation from the Kiwanis members:

- Petty Officer 1st Class Ike Schab, a musician from the admiral's band who was on board a destroyer tender and loaded ammunition during the attack.

- Army Air Corps Pvt. Ed Hall, who helped recover dead personnel and drove the wounded to hospitals.

- Naval Air Corps Aerial Radioman 2nd Class Jack Leaming, a machine-gunner who responded to the attack with pilot Dale Hilton in a Douglas scout aircraft from the USS Enterprise. Three months later their dive bomber was shot down. They were captured by Japanese troops off Marcus Island and held in prisoner of war camps until they were liberated more than three years later.

Mob Museum changes identity



BY KRISTI JOURDAN
LAS VEGAS REVIEW-JOURNAL

Posted: Oct. 10, 2011 | 4:59 p.m.

Nothing personal, Las Vegas. It's just business.

The Mob Museum is now known as the National Museum of Organized Crime & Law Enforcement -- swapping its original Las Vegas title for one more reflective of its content, museum officials said.

The museum, which is scheduled to open Feb. 14, 2012, to coincide with the 83rd anniversary of the St. Valentine's Day Massacre, will tell the story of organized crime as it affected the entire country, not just Las Vegas.

That isn't to say Sin City's mob stories are lessened in any way, said Jonathan Ullman, the museum's executive director.

in other cities nationwide, including Chicago and New York.

"You really cannot tell this story without addressing larger national content," Ullman said. "We cover Prohibition, immigration and the evolution of the criminal justice system. We believe our name should reflect our status as a world-class museum and a foremost venue for an informal education on this subject matter."

The name change is showcased on the museum's website, themobmuseum.org. The decision was finalized in August and "embraced by representatives at the city, the museum board and other key stakeholders," Ullman added.

"We hope it's not perceived as a slight on anyone in the local community," he said. "There's a great deal of community pride

Former Las Vegas Mayor Oscar Goodman, who used to work as an attorney representing reputed organized crime figures and was involved in bringing the museum to the area, said he welcomed the change.

"It should be more expansive," Goodman said. "I think it should be called the international museum. As we got into this whole project, we saw this is an international story of folks coming from foreign lands into the United States as immigrants and becoming a part of what was referred to as organized crime."

Goodman added that no one should consider the change negatively.

"This is a great thing," he said.

On Wednesday night, Goodman's appearance on the television show "CSI," which showcases the Mob Museum's opening in its plot, will be aired at a viewing party at the Plaza.

Goodman takes a bullet at the museum, which "CSI" re-created on its own because the actual location won't open until next year. The event starts at 8:30 p.m. with a 10 p.m. screening.

The $42 million Mob Museum will be dedicated to the history of organized crime and the law enforcement that hunted mobsters for decades. It is expected to draw 600,000 visitors annually once it opens at 300 Stewart Ave.

The Depression-era building is a historic former federal courthouse and post office included on both the Nevada and National Registers of Historic Places.

Contact reporter Kristi Jourdan at kjourdan@reviewjournal.com or 702-455-4519.

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In this Issue

This issue of *The Alliance Review* is dedicated to the 2011 National Preservation Conference in Buffalo, New York, October 19-22.

By Paul Trudeau, NAPC Program Director

Many NAPC members will attend "Alternating Currents," the conference theme. There will be numerous opportunities to learn new techniques, network with other preservation advocates from across the country, and explore one of America's great cities. The National Preservation Conference puts preservation on a national stage and reenergizes those who work in the field. As always, there will be several educational sessions tailored specifically for historic preservation commission members and staff. In addition to sponsoring many of these sessions, NAPC will be holding our twice yearly Board of Directors meeting, as well as joining our national partners – the National Trust, National Conference of State Historic Preservation Officers, and Preservation Action – for the Partners in Policy luncheon to discuss what's going on in preservation policy at the national level and how it impacts your work at the state and local level.

This issue offers an overview of preservation in Buffalo as a preview of the conference and host city. Buffalo established its local ordinance over 30 years ago, which has resulted in ten locally designated historic districts and nearly 200 individually listed landmarks. In addition to a breakdown of commission-related sessions at the conference, you'll learn about the operations of the Buffalo Preservation Board and the grassroots efforts of Preservation Buffalo Niagara, the conference's local host organization. Enjoy, and I look forward to seeing you in Buffalo!

Welcome to NAPC

NEW NAPC MEMBERS:

Capitol Zoning District Commission
Little Rock, AR

Esther Hall
Raleigh, NC

Kenneth D. Hammel
Hammel Associates Architects
Lancaster, PA

Tammy Johnson
Benton County Historic Preservation Commission
Rogers, AR

Caroline Labiner
Harvard Heights HPOZ
Beverly Hills, CA

Dolly MacIntyre
Coral Gables Historic Preservation Board
Coral Gables, FL

Larry Phillips
Taylors Falls HPC
Taylors Falls, MN

Erin Shore, AICP
Monroe County Historic Preservation Board
Bloomington, IL

Paul Somerville
Hoboken Historic Preservation Commission
Hoboken, NJ

RENEWING NAPC MEMBERS:

NAPC would also like to recognize our recently renewing members.

Marilyn Kebschull (Kenai Historic District Board - Kenai, AK);
John McConnell (Tuscaloosa HP Commission - Tuscaloosa, AL);
Karen Hofford (Morrilton Historic District Commission - Morrilton, AR);
Jim Gernand (Redwood City HRAC - Redwood City, CA);
Jeanette Jurkovich (Fresno, CA)
John Mayer (City of South Pasadena - South Pasadena, CA);
Kenneth Rolandelli (Redwood City, CA);
Michael Koertje (Louisville ,CO);
Sean McCartney (City of Louisville HPC - Louisville, CO);
Todd McMahon (Colorado Historical Society - Denver, CO);
Debbie Schoonover (Gunnison County HP Commission -Gunnison, CO);
Laura Vandenbosch (Westminster, CO);
Valecia Crisafulli (Washington, DC);
Brian Goeken (Washington, DC);
Richard Cathcart (Delaware City HP Commission - Delaware City, DE);
Patricia Maley (City of Wilmington - Wilmington, DE);
Fran Schwartz (Homestead HP Board - Homestead, FL);
Lisa Sheppard (City of Jacksonville - Jacksonville, FL);
Darryl Simmons (Kennesaw HP Commission - Kennesaw, GA);
Laura Carstens (City of Dubuque HP Commission - Dubuque, IA);
Paul Hexom (Decorah HP Commission - Decorah, IA);
Lisa DiChiera (Landmarks Illinois - Chicago, IL);
Eleanor Gorski (Dept. of Zoning & Land Use Planning - Chicago, IL);
John Hedrick (Municipal Design Review Network - Glenview, IL);
Frank Hijuelos (Newburgh HP Commission - Newburgh, IN);
Catherine D. Hostetler (HP Commission of South Bend & Saint Joseph County - South Bend, IN);
John Burger (Salina Heritage Commission - Salina, KS);
Gail Reed (Shelbyville Historic District Commission - Shelbyville, KY);
Betsy Hannula (Westminster Historical Commission - Westminster, MA);
Gretchen Schuler (Wayland, MA);
Marcia Starkey (Greenfield Historical Commission - Greenfield, MA);
Brandon Wilson (SPCD/Somerville HP Commission - Somerville, MA);
Kirsti Uunila (Historic District Commission Calvert Co. - Prince Frederick, MD);
Tom Stevenson (City of Salisbury Historic District Commission - Salisbury, MD);
Richard Wagner (David H. Gleason Associates, Inc. Architects - Baltimore, MD);
Jennifer N. Ferguson (Lewiston, ME);
Jeanne Arnold (Menominee Historic District Commission - Menominee, MI);
Terry Moultane (Bay City Planning Dept. - Bay City, MI);
Joyce Repya (Edina Heritage Preservation Board - Edina, MN);
Bob Heggestad (Lexington HP Commission - Lexington, MO);
Carolyn Witt (City of Washington, HPC - Washington, MO);
Raleigh Historic Districts Commission (Raleigh, NC);
Donna Muir (Heritage Commission - Concord, NH);
Christine Lewandoski (Princeton Township HP Commission - Princeton, NJ);
Peter Siegrist (City of Rochester Preservation Board - Rochester, NY);
Andrea MacDonald (Penn. Historical and Museum Commission - Harrisburg, PA);
Kiera Reinertsen (Town of Mt. Pleasant, Dept. of Planning & Dev. - Mount Pleasant, SC);
Dr. R. Phillip Stone, II (City of Spartanburg Planning Dept. - Spartanburg, SC);
Brenda Davis (Murfreesboro Historic Zoning Commission - Murfreesboro , TN);
Matt Synatschk (Texas Historical Commission - Austin; TX);
Judson Rex (Town of Strasburg, ARB - Strasburg, VA);
Kristen Giffin (City/County Office of Historic Preservation - Spokane, WA);
John McDonagh (Port Townsed HP Committee - Port Townsend, WA);
Gale Price (Janesville Historic Commission - Janesville, WI); and
Tammy Szudy (City of Wauwatosa, HP Commission - Wauwatosa, WI).

NAPC Board of Directors 2011 Call for Nominations/ Applications

The National Alliance of Preservation Commissions (NAPC) is soliciting Nominations/Applications for membership on its Board of Directors. The NAPC is a private, non-profit 501(c)(3) corporation established in 1983 and is dedicated to helping build strong preservation programs through education, advocacy, and training. The NAPC is committed to having an ethnically, culturally, geographically, and professionally diverse board to meet the needs and challenges facing local commissions in the 21st century. The organization draws from the expertise, experience, and energy of its board members to provide timely and meaningful technical support and information to local preservation stakeholders. Areas of expertise currently needed include board governance experience, preservation law, fundraising, and public relations/ marketing. Board members are expected to be individual members of NAPC, make financial contributions to the organization, participate in membership development and fundraising activities, as well as actively serve on committees and attend board meetings. The NAPC provides non-profit directors and officers liability insurance for members of its Board of Directors.

The organization's nominating committee will evaluate Nominations/Applications. The committee's recommendations will be made and acted upon at NAPC's board meeting October 19 in Buffalo, NY, in conjunction with the National Historic Preservation Conference. **The deadline for Nominations/Applications is Friday, September 16**. Please submit Nominations/ Applications to:

NAPC Nominations/Applications
P.O. Box 1605
Athens, GA 30603
napc@uga.edu

Nominations/Applications *must* include the following:

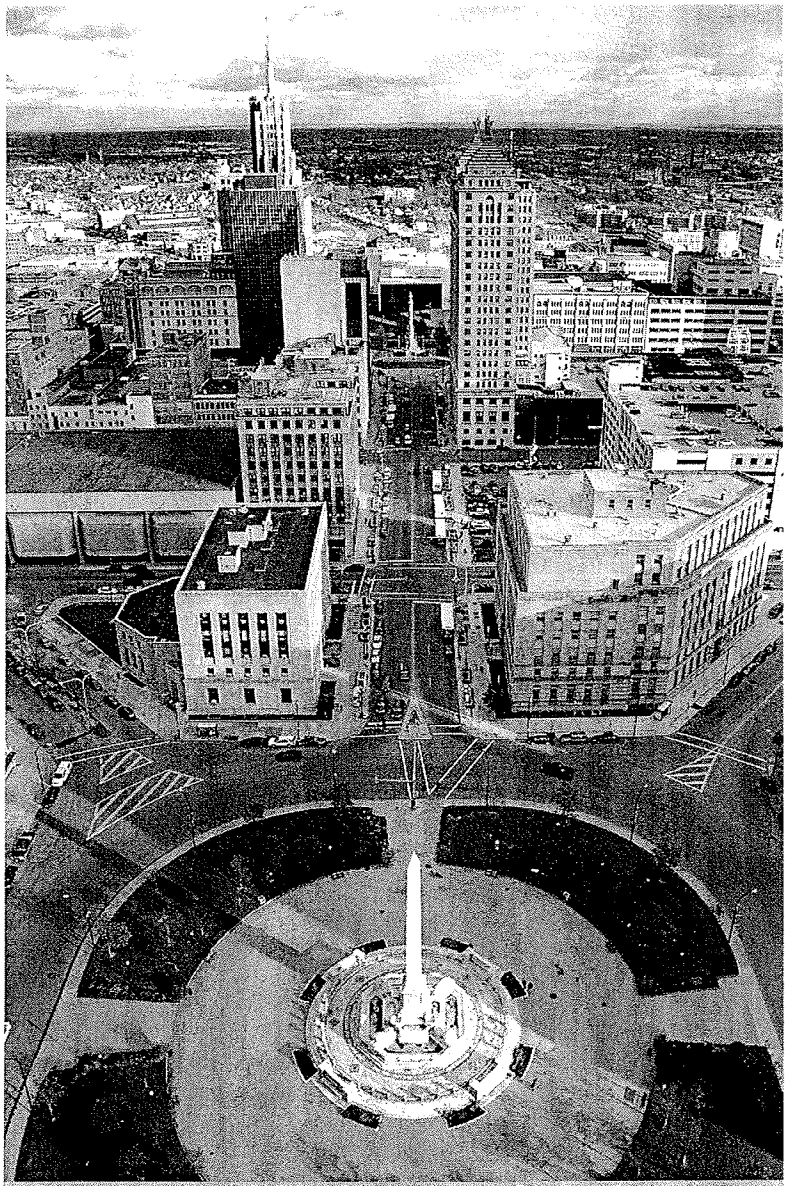
Cover letter stating the following:
- ⇨Name, occupation, address, phone, fax and e-mail.
- ⇨The population of community over which your commission has jurisdiction.
- ⇨The name of your commission and the capacity in which you serve it and dates of service including when your current term expires if applicable.
- ⇨A brief statement describing your interest in serving on the Board of Directors.

Current Résumé or Curriculum Vitae containing at least the following information.
- ⇨Academic background—schools attended, degrees earned and dates.
- ⇨Any professional certifications.
- ⇨Professional experience.
- ⇨List any awards and/or publications you have received/ written.

Priya Chhaya is a program associate in the partnerships office at the National Trust for Historic Preservation. For more information about the National Preservation Conference, visit www.preservationnation.org/conference or email conference@nthp.org.

BUFFALO: **The Living Laboratory**

By Priya Chhaya



View of downtown Buffalo. Many of the National Preservation Conference events will be held in architectural masterpieces all over the city. Speakers include James Howard Kunstler and Isabel Wilkerson. Credit: ©iStockphoto.com/Caitlin_Mirra"

The City of No Illusions

It has many names: The City of Good Neighbors, the Queen City, the Nickel City, and the City of Light, but for those attending the National Preservation Conference this coming October, Buffalo, New York is also a living laboratory for preservation in the 21st century. While the conference will have plenty of sessions and discussions centered on current issues in the field (see accompanying article by Susan West Montgomery, page 8), Buffalo the city presents attendees with an opportunity to look at the alternating currents of preservation in person.

What lessons can Buffalo teach preservationists? As a city that has been experiencing the recession longer than most, Buffalonians have embraced ideas of neighborhood development and sustainability and are looking to the past in order to move the city forward. Earlier this year, PUSH Buffalo (People United for Sustainable Housing) won an Ashoka Change*makers* award for the formation of a Green Development Zone (GDZ) on Buffalo's West Side. An online global community, Change*makers* gives awards to projects and individuals that seek to change the status quo — in essence, to make change.

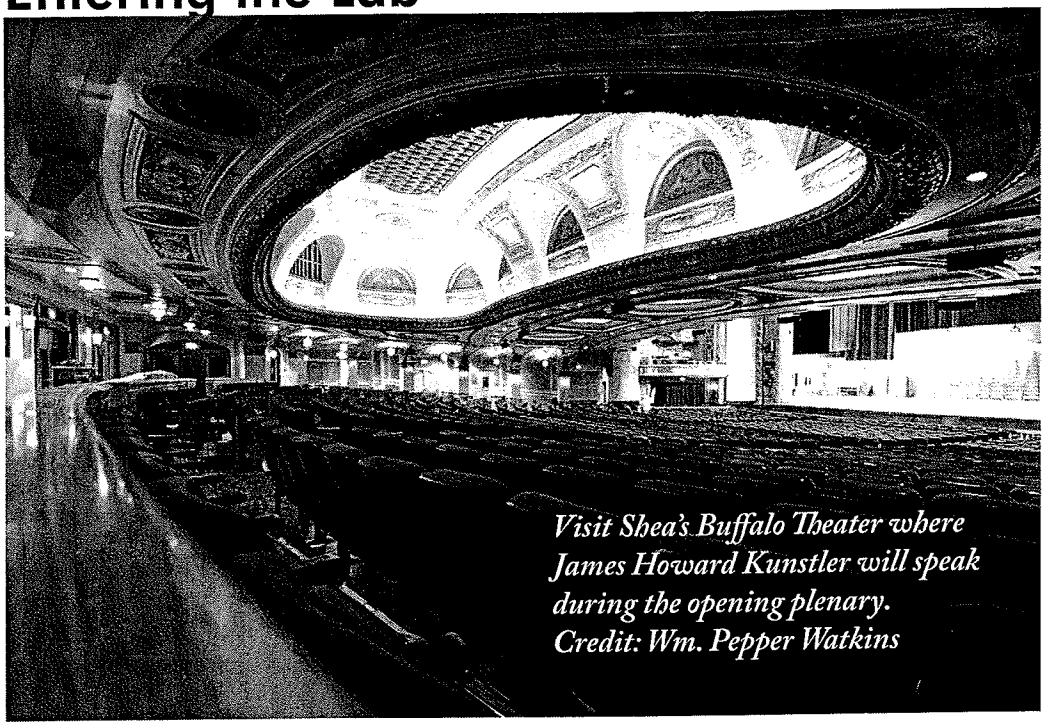
This particular project was accomplished through an extensive planning process that involved hundreds of neighborhood residents and other stakeholders to create a GDZ which concentrates investments in green affordable housing, geo-thermal and solar energy, green jobs training, and urban agriculture (Source: www.changemakers.com, www.pushbuffalo.org).

In addition to looking for ways to redevelop struggling neighborhoods, preservationists are also working to ensure that "green" projects are developed in a way that protects cultural resources. For example, Buffalo is home to the nation's first urban wind farm that is located on a former industrial site. Called Steel Winds, this successful alternative energy project (built on a brownfield and Superfund site) serves as a model of how future sustainable projects can work hand in hand with preservation. (Source: www.epa.gov, Summer 2011 *Forum Journal.*)

And, finally, in recognizing the importance of neighborhood schools in creating a lasting community, Buffalo has embarked on the final phase of a $1 billion project to rehabilitate and integrate green technologies into Buffalo's historic school buildings.

Each of these three examples illustrate how Buffalo, the "City of No Illusions," has embraced new ideas and new visions for preservation and revitalization.

Entering the Lab



Visit Shea's Buffalo Theater where James Howard Kunstler will speak during the opening plenary. Credit: Wm. Pepper Watkins

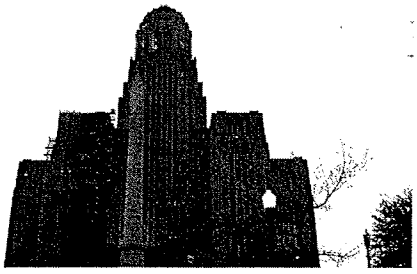


So how will attendees of the National Preservation Conference learn from Buffalo? While visiting the Nickel City October 19-22, attendees will have a number of opportunities to learn outside the session rooms. **Here are a few field session suggestions:**



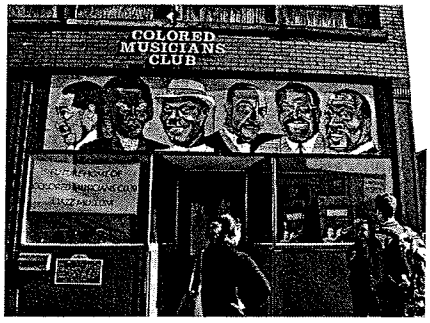
Credit: Wm. Pepper Watkins

Built between 1927 and 1930 The Buffalo Central Terminal is an Art Deco structure that once serviced fourteen different railroad lines. Attendees will be able to visit the structure and learn more about plans for rehabilitation in "Polonia: New Vision for an Ethnic Neighborhood", and "Taming White Elephants: Adapting the Buffalo Central Terminal and Richardson Olmsted Complex."



Credit: National Trust for Historic Preservation

One of the cornerstones of downtown Buffalo, stately City Hall can be seen in the field session entitled: "Buffalo Overview: Alternating Currents on the East and West Side".



Credit: Jason Clement

Started in 1935, the Colored Musicians Club fosters an environment for all people to come together over their love of Jazz. Check out field session "Sanctuary to Speakeasy: A Model for African American Heritage Tourism" to get a tour of this important musical landmark.

Buffalo Overview: Alternating Currents on the East and West Side

Visit Buffalo's greatest landmarks and its hidden gems on this adventure through "the best-planned city in America." Find authentic Polish and Irish neighborhoods, and an Indian burial ground, as the tour traverses beyond the grain elevators of south Buffalo and the east side. In the west side, enjoy picturesque mansions on "Millionaire's Row" among vibrant Allentown and Elmwood Village shops. Take in a Presidential historic site, a century-old market, and a Japanese garden. View renowned Olmsted parks and streetscapes from the 350-foot-high observation deck. See how modern preservation challenges are met with Buffalo's own special blend of ingenuity and community activism.

Preservation Cross-section Restoration Projects in Historic Allentown

Visit eight complicated historic restorations in Allentown—a vital 150+-year-old neighborhood that was once the largest historic district in America. These rescued homes, apartments, offices, commercial space, and a theater were all near demolition, saved (some with contentious fights), and adaptively transformed into functional 21st-century spaces with historic characteristics intact. In every case, developers overcame significant obstacles – structural, financial, and/or architectural. An owner, architect, or contractor will present each property to discuss the challenges and solutions.

East Aurora: Protecting Small-Town Identity

Explore East Aurora, a village fighting to retain its small-town character. Learn about the struggle with Wal-Mart, the preservation and restoration of the Roycroft Campus National Historic Landmark District, the reconstruction of Main Street, and other initiatives to protect the village's unique identity. See what progress has been made since 1995, when East Aurora made the National Trust's list of America's 11 Most Endangered Historic Places. The session will include visits to the Roycroft Campus and other local museums and sites involved in preservation. For more information: http://www.pbs.org/wned/elbert-hubbard/

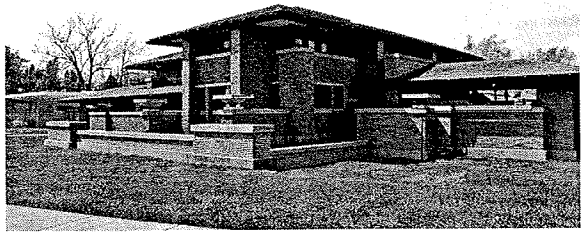
West Side Community Development Tour

By highlighting specific innovative projects, this walking tour will present the overall strategy community development organizations are taking to revitalize one of Buffalo's most diverse and dense communities. The partners are taking a multi-pronged and cooperative approach, saving the best of the past while incorporating today's technologies to ensure sustainability for the future. With a dual focus on people and place, this approach includes not just making existing programs work in innovative ways, but also a commitment to policy development directly suited for challenged neighborhoods.



Credit: Jason Clement

A symbol of Buffalo's lost industry, the iconic Grain Elevators stand as a monument to the past. At the National Preservation conference, attendees will be able to visit the elevators through the sessions "River Boat Trip to the Grain Elevators, Harbor, and Pumping Station," and during the Buffalo Overview Tour.



Credit: Jason Clement

Everyone loves Frank Lloyd Wright, and Buffalo certainly won't disappoint. While at the National Preservation Conference you can tour the Darwin Martin House on your own or through the field sessions "All Wright, All Day" or "Frank Lloyd Wright and the Martin Family: the Architect and the Client."

In addition to the tours being offered through the conference, there is a variety of options for you to explore Buffalo on your own time. These include neighborhood tours, along with tours of Frank Lloyd Wright's Darwin Martin House, and the infamous grain elevators.

Details about these tours and the field sessions above are available in the preliminary program at www.preservationnation.org/conference.



Credit: National Trust for Historic Preservation

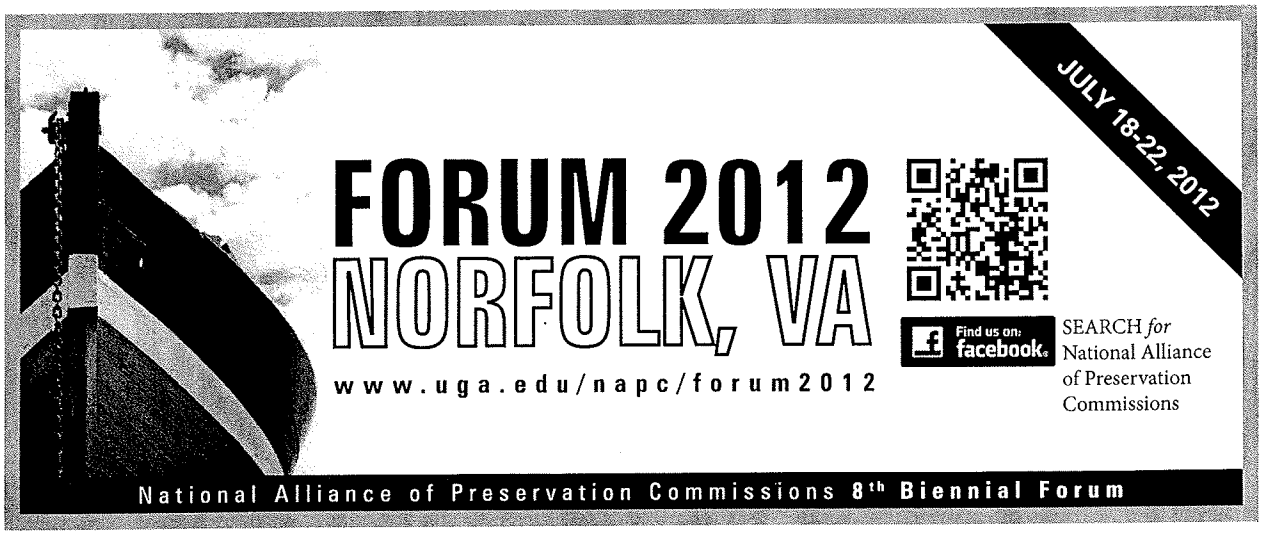
Come enjoy the historic Statler Building where the 2011 National Preservation Conference will be hosting the Closing Plenary, and the preview of the Buffalo Unscripted documentary!

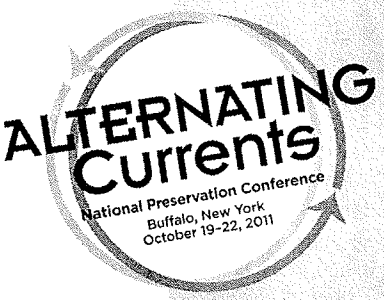
Attending special events or doing some of the on-your-own tours will take you into some of the greatest buildings in the country, such as the Statler Hotel, Kleinhans Music Hall, and Sullivan's Guaranty Building — not to mention the legacy of Frederick Law Olmsted, which is exhibited beautifully in Buffalo. Come and take part in the National Preservation Conference this October!



Starting the Experiment: Buffalo Unscripted

This past July the National Trust for Historic Preservation hit the streets of Buffalo to tell the real story of a city that everyone seems to have an opinion about – whether they live here or not. Through meet-ups scheduled in neighborhoods across town, three of our dedicated staff members asked Buffalonians to go on camera to talk about the place they call home, its past, and its future. Learn more about this project at www.buffalounscripted.org





"Alternating Currents" will be the focus of this year's National Preservation Conference in Buffalo and you can be sure the issues facing historic preservation commissions will be part of that discussion. Two general sessions, "Preservation in the Age of Sustainability" and "Thinking about Shrinking," will give commission staff and board members a chance to consider how their work intersects with the larger drive to create communities that work for the 21st Century. Following these sessions will be more targeted workshops devoted to the operations of historic preservation commissions, including a discussion about using substitute materials and strategies for surviving and succeeding in an era of limited resources. The Conference will also bring together leading professionals in the field for an in-depth conversation about the state of historic preservation commissions today. A brief summary of commission-related sessions is listed below. For more detailed information about the programs at the Conference and registration visit: http://www.preservationnation.org/conference.

Compiled by Susan West Montgomery, Associate Director for State and Local Partnerships and Policy, NTHP, and NAPC Staff

National Preservation Conference, Buffalo, New York

Wednesday, October 19

Preservation Commissioner Training: The Basics and Beyond
9:00 a.m.–4:30 p.m.

Presented by the National Alliance of Preservation Commissions, this workshop provides essential, in-depth training for preservation commission members and staff. Topics covered include legal issues, design review, procedures, using standards and guidelines, survey and designation, planning, and ethics. This workshop is a must for beginning staff and commissioners but also provides an excellent refresher for those who already have some experience. $90 (price includes lunch and all materials, pre-registration required)

Thursday, October 20

GENERAL SESSION: Preservation in the Age of Sustainability
8:00-9:30 am

Wonder where all the federal money is for community-based projects? Do you want to know how the preservation can be involved in the entire planning process for sustainable communities? Come learn about the federal Partnership for Sustainable Communities program and how preservationists can get in on the action. This session is geared at the intermediate level.

Sustainable Communities: How to Bring Assistance and Funding to Your Community
1:15-2:45 p.m.

What are Sustainable Communities and how does historic preservation play a role? Representatives from USDA, EPA, HUD and DOT will discuss the Sustainable Communities Coalition, while revealing nuances among agency programs. After panelist presentations, an interactive dialogue on Sustainable Communities grant application criteria and best practices will take place. Bring your questions and learn how to make your historic community a sustainable community! This session is geared at the intermediate level.

Keeping the Wheels On: The Nuts and Bolts of Historic Preservation Commission Operation
3:30-5:00 p.m.

The operation of a preservation commission is a dynamic, ongoing process, constantly adjusting as it responds to community needs and evolving preservation practice. But when commissions ignore the basics, the "nuts and bolts," the wheels can fall off. Learn the fundamentals of effective commission operation. This session is geared at the intermediate level. Presented by the National Alliance of Preservation Commissions.

Friday, October 21

GENERAL SESSION: Thinking about Shrinking
8:00 – 9:30 a.m.

A conversation among national thought leaders on the process of right-sizing a city and the role preservation should play in the process. Three national leaders will share their experiences and engage with the audience in a discussion on right-sizing a city and the role preservation should play in the process.

Doing More with Less: Effective Management of a Historic Preservation Commission during a Time of Budget Cuts
10:15-11:45 a.m.

Today's economic climate demands creative problem solving and strategic partnerships. Learn how to maintain, enhance, and even expand current historic district commission services by getting out the "historic preservation ordinance" box and engaging the community. This session is geared at the intermediate level. Presented by the National Alliance of Preservation Commissions.

Bellbottoms, Legwarmers and Parachute Pants: What Are the Current Trends with Historic Preservation Commissions?
1:15-2:45 p.m.

In an in-depth conversation, panelists explore the experiences, challenges, and obstacles being faced by historic preservation commissions today. Topics include such concerns as "greening" design guidelines, maintaining budget and staffing levels, and fighting off legislative threats. This session is geared at the intermediate level.

Substitutes and Synthetic Materials: A Sustainability-based Review Methodology for Historic Preservation Commissions
3:00-4:30 p.m.

Local preservation commissions often must review requests by property owners to use substitute material as replacements. Drawing upon actual applications reviewed by commissions, this session will demonstrate ways to evaluate proposals for substitute materials and to identify the sustainability of these materials. This session is geared at the intermediate level. Presented by the National Alliance of Preservation Commissions.

The National Alliance of Preservation Commissions is pleased to announce its eighth biennial National Commission Forum in Norfolk, Virginia, July 18-22, 2012.

SAVE THE DATE

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FORUM 2012 NORFOLK, VA

July 18-22

Forum is the only national conference specifically designed for historic preservation commissions, staff and their local partners.

- Learn the latest trends and receive valuable training through a combination of educational sessions, tours and workshops.
- Participate in charting the course for the future through working roundtables.
- Network with your fellow commission members and professionals in the field.

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Charting the Course

www.uga.edu/napc/forum2012

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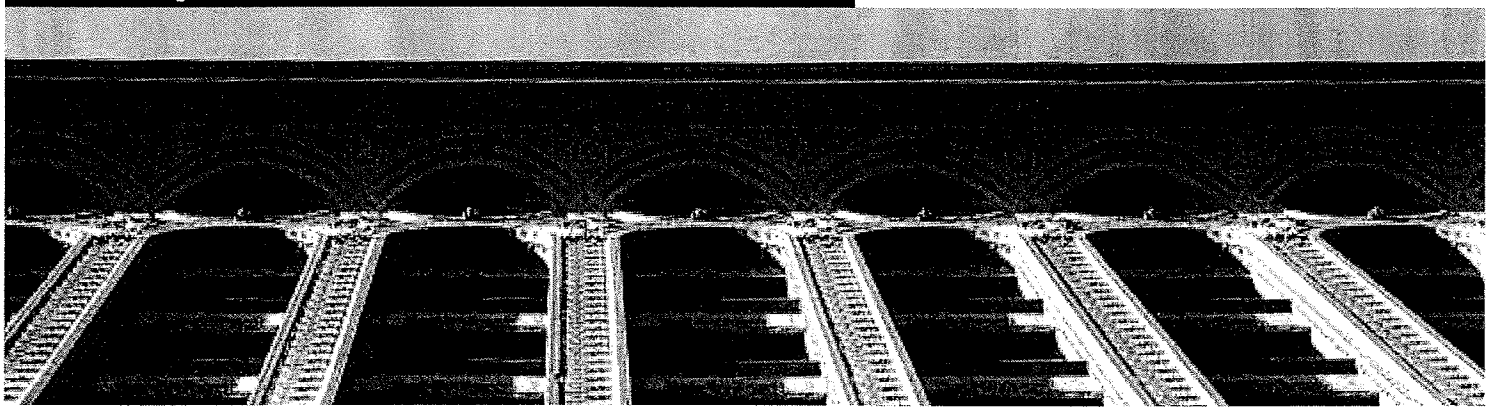
NATIONAL PARK SERVICE
NATIONAL TRUST FOR HISTORIC PRESERVATION
DOUBLE HUNG
HANBURY PRESERVATION CONSULTING
Illinois Historic Preservation Agency
COMMONWEALTH PRESERVATION GROUP
NATIONAL PRESERVATION INSTITUTE
Virginia Department of Historic Resources
Helping You Put Virginia's Historic Resources to Work
NCSHPO
HistoricPreservation.com The Preservation Marketplace
The University of Georgia

National Alliance of Preservation Commissions 8th Biennial Forum

Michele Brozek Knoll, AICP
is the Senior Planner, Historic Preservation for the City of Buffalo

Alternating Currents: The Tides of Preservation in Buffalo, New York

by Michele Brozek Knoll, AICP



The theme for this year's annual National Preservation Conference to be held in Buffalo this October is "Alternating Currents." For me, an image of water came to mind almost immediately – after all, Buffalo and the Western New York region is surrounded by several major waterways including the Niagara River which flows into the awesome Niagara Falls. The Alternating Currents theme conjures images of two or more bodies of water coming together; opposing currents making their way to the same place, sometimes with some choppy, uneven waves. I couldn't think of a better metaphor for preservation in Buffalo.

As a planner charged with staffing the City of Buffalo's historic preservation commission, I have the unique opportunity to get an up-close look at the alternating currents of preservation in Buffalo every day. Buffalo is a well-established preservation community – it has a preservation ordinance that is over thirty years old, and its preservation commission, the Buffalo Preservation Board, was created around the same time. The City of Buffalo has ten locally designated historic districts and nearly 200 individually listed landmarks for a total of about 3,500 locally designated properties that require Preservation Board review for all exterior changes with the exception of paint color and minor repairs. The City of Buffalo has been regulating preservation for quite some time and has an outstanding collection of preserved historic districts and landmarks to show for it.

The City of Buffalo preservation ordinance works in a similar way to many other commissions throughout the country when it comes to the review of designated properties. Typically, property owners or owner's representatives such as contractors, architects, or other design professionals are referred to Preservation Board staff from the City Permits Office when proposing exterior work to a building or site that is designated as historic. These properties have been "flagged" in a computer system so preservation review must be completed before a



One of several impressive shingle-style residences in the Linwood Local Preservation District.

permit can be issued, and the preservation "release" of a permit is only performed by select staff within the City. From this point, the applicant makes contact with my office and the preservation review process is started. A unique feature of the Buffalo preservation ordinance is the ability of staff to issue what is called a Certificate of No Effect for work that is in-kind restoration or rehabilitation of existing historic fabric, such as the repair of an original wood window, the removal of rotted porch decking, or the installation of new in-kind flooring. Often these approvals are granted on a same-day basis.

Large-scale projects and those do not include in-kind repairs are referred to the Preservation Board for review, which meets every two weeks. Sometimes a clash of alternating currents begins at this point, especially if the vision of the applicant does not comply with the review guidelines required under the code (The Board refers to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings as their design review criteria, and they are in the process of creating their own tailored design guideline manual based on the City of Rochester's guidelines). Perhaps they've proposed removing character-defining historic features from a building or are proposing a new addition that is out of scale with the district. Sometimes, by the time they make it to our office, they have significant energy, time, and resources devoted to their project; maybe they have spent many hours and resources working with an architect, securing financing, and have committed to their vision. Sometimes in their mind, permitting is seen as the last step in the road to getting their project started, but a review by the Preservation Board might be seen as an obstacle in their path.

The key to calming the choppy waters is to work with the applicant as early as possible to not only be sure their application is thorough and complete, which facilitates a smoother and more efficient review, but also to inform them of the Standards and guidelines that apply to their project. It's easy to forget how confusing working with a preservation commission can be to the first-time applicant, and it's important to allow plenty of time for explanation of the application and review process to create clear and realistic expectations. Creating informative handouts, websites, as well as a detailed and straight- forward application can also be helpful.

Along with up-front and early information-sharing, it's important to make the application submittal process as easy for applicants as possible. Gone are the days of requiring numerous hand-delivered paper copies and color-printed photos to accompany applications. If an applicant has the tools and skills to visit the property and snap a few photos with their smartphone and email them over with their application and other required materials, we welcome it. We're constantly striving to make the process easier and as painless as possible for applicants.

For larger projects that may involve a design team, staff will often meet with an applicant, review the project and provide advice on how the project conforms (or does not conform) to the Secretary of the Interior's Standards and local guidelines. These meetings often set expectations for the review with at minimum the goal of alleviating surprises at the meeting and at best encouraging applicants to modify their applications before submitting final versions to the Board for review.

Even after taking the time to work closely with applicants to ensure that their application packets are complete and that they understand the criteria for review, there are often applicants who choose to put little effort into their applications or submit

proposals that they know do not comply with the standards. Or, sometimes, there is a grey area where it is unclear as to how the standards might be interpreted. These are circumstances that can set the stage for a rocky Board meeting.

Sometimes the best place to observe the alternating currents of preservation is actual preservation commission meetings. Members of the Preservation Board often see themselves as ardent defenders of a preservation code with the goal of protecting and preserving the City's rich historic resources and districts. These members are architects, lawyers, business people, real estate professionals, and historians – all who have a deep knowledge of historic buildings and Buffalo's local history. Through regular trainings, such as NAPC's Commission Assistance Mentoring Program (CAMP) brought to Buffalo in 2009 and regular refresher trainings provided by State Preservation Office staff, they have become skilled in reviewing projects that impact historic properties, and how to apply the Standards. Board meetings are intended to be organized and efficient meetings that run in a predictable pattern and create fair and equal environments for project review. But when a project arrives at a Board meeting that does not meet the preservation guidelines and standards, and is presented by an applicant that is inflexible or uncooperative, the crashing of alternating currents can occur. You can sometimes see and feel the tension between the Board and applicants who may feel as if they are threatened by a perceived loss of control over their property or angry about the process. The best way to calm the waters is through an honest and fair dialogue, along with a healthy dose of compromise, without steering too far away from the Standards.

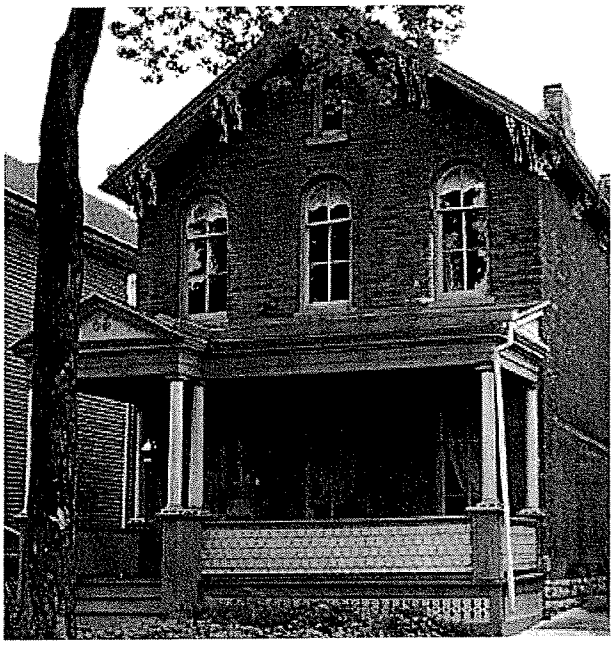
Along with Certificate of Appropriateness reviews, the Buffalo Preservation Board also has the opportunity to review every upcoming permit application for demolition throughout the entire city. With a massively shrinking population beginning in the 1950s came the issue of vacant and abandoned buildings, and as a result, a huge swell of demolition throughout the city. In reaction to this widespread loss of building stock, especially throughout the east side of Buffalo, local legislation was introduced in 2006 to give the Preservation Board the ability to review the planned demolitions. Unfortunately, the legislation did not grant the Board any authority beyond an advisory role to the Office of Permits and Inspections, and the Board has struggled to have their recommendations heard and upheld when the time comes to issue permits for these properties.



The marquee and blade sign at Shea's Performing Arts Center in Buffalo, opened in 1926 as a grand movie palace and today is in use as a performing arts center.

Meanwhile, many of the City's historic neighborhoods have not been surveyed, so there is no formal identification of where our most important historic resources are located in these parts of the city. A city-wide preservation plan for Buffalo has just been undertaken with help of the State Preservation Office and private foundation grants that will, among other things, establish priorities for identification and survey of previously un-surveyed areas of the City. The plan will tie together past preservation planning efforts that stalled due to funding and other constraints throughout the last decade and will become an important component of the Buffalo Green Code and Land Use Plan – an ambitious initiative that will entirely re-write Buffalo's sixty-year old zoning code and create the City's first citywide land-use plan in more than 30 years.

For those areas that have been surveyed, designation of these resources – which would give the Board "teeth" when demolition applications arise – is another challenge. In the past several years, the City has designated only one, new, small local historic district but has seen more success with the nomination of several National Register of Historic Places districts, one being the first National Register District nominated in over twenty years, an over 200-property residential district called University Park in the northeast corner of the City directly across from the University at Buffalo south campus. The other new National Register historic district is a small, yet highly significant portion of one of the most historically significant areas of the City, Black Rock, with a history dating back to the War of 1812 and earlier. The first National Register District on the East Side of Buffalo, Hamlin Park (which already enjoys local designation) will be nominated to the Register this fall. Another existing local district, Allentown, one of Buffalo's largest and oldest local districts, is currently having its National Register boundaries expanded so they fit the local boundaries, as well as adding in a few new properties to the new unified district.

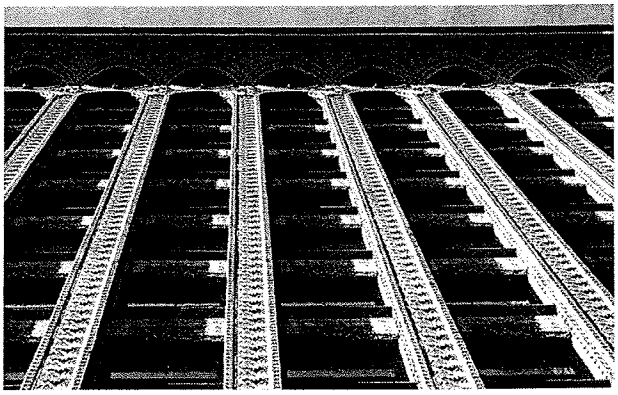


A brick Italianate cottage located in the Allentown Local and National Register Historic District.

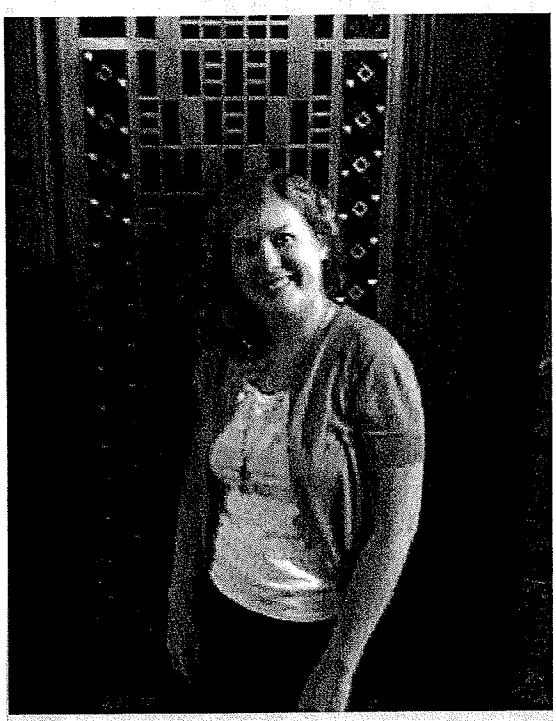
Completed in 1895, the Guarantee Building is recognized as one of the masterpieces of Louis Sullivan, one of the most important American architects of the 19th century and acknowledged as the "Father of the Skyscraper."

While there has been much enthusiasm and success for National Register listing in many neighborhoods, some property owners have expressed an interest in the protection that a local district offers. It appears that most property owners are at best very cautious and at worst totally uncooperative in the effort to nominate a new local district in some of the neighborhoods that have been under consideration for National Register listing. Perhaps a lack of proper outreach and education is to blame in some cases, but many times the decision to remain National Register-only seems to be a conscious decision based on unwillingness to submit to Preservation Board review for a variety of reasons. The alternating current between protecting historic resources versus perceived property rights is always an underlying current in Buffalo and throughout other historic communities.

As Buffalo prepares to host the National Trust conference in Buffalo, it's easy for those of us working locally in the field of historic preservation to see the challenges of preservation in Buffalo – the sometimes choppy waters that alternating currents create. But I'm very confident that the conference will bring a unique energy to Buffalo and coalesce some of great talents in the field so we can learn together using Buffalo as a living laboratory. Preservation in Buffalo is a study in contrasts: It is one of the poorest cities in the country with one of the richest collections of historic resources; it has some of the earliest preservation districts in the country, yet we struggle to identify and locally nominate new districts; and the clashing currents of preservation versus property rights is a theme here as well as in other communities throughout the country. Come to Buffalo, take in the alternating currents, and learn with us about how to grow preservation in Buffalo and in your community!



Staff Profile



MICHELE BROZEK, Senior Planner, Historic Preservation [City of Buffalo, New York]

Q. What is your background in historic preservation? How long have you been in your position/in your city? How/when did you enter the field?

This fall will mark my fourth year as a Senior Planner with the City of Buffalo. Prior to that, I worked for about a year in the private sector and before that, served as the Historic Preservation Administrator and Main Street Manager for the City of Bellevue, Kentucky, a small yet thriving river-town located just outside of Cincinnati, OH. I first became interested in preservation when I was completing my Master of Community Planning degree from the University of Cincinnati, where I graduated with a Certificate in Historic Preservation. My first professional experience was an internship in the City of Covington, where I was given real-world experience and knowledge about how a local preservation program works. I've always had a "planner's perspective" on preservation, and enjoy thinking about preservation against the backdrop of the bigger picture of how a city works and how the different layers of the physical, social, and economic forces that shape a city come together.

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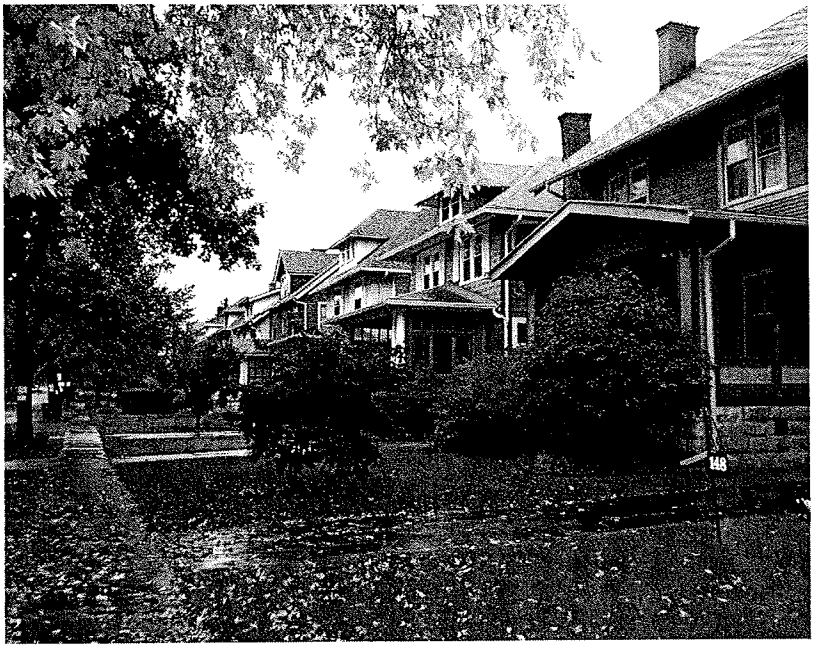
University Park, Buffalo's newest National Historic District

Paul McDonnell, AIA
Chair, Buffalo Preservation Board

Buffalo added a new neighborhood to the National Register of Historic Places in the spring of 2011 with the inclusion of University Park. This new district, the first in almost twenty-five years in Buffalo, is located directly across from the University at Buffalo south campus and is bounded by Main Street and Kenmore Avenues and includes Capen Boulevard, Allenhurst Road, Pelham Drive, Larchmont Street, Radcliffe, Bellevue and University Avenues.



University Park has long been identified by its stone entrance gates along Main Street, planted medians, and fine examples of early twentieth-century residences, especially its arts and crafts bungalows and foursquare homes. One of its most prominent features is the recently restored and previously landmarked brick-paved Niagara Falls Boulevard. The neighborhood was developed by developer and owner Anthony Huck in 1913 as "a restricted residence subdivision." The original marketing brochure describes "University Park (as) one of the most unique and attractive home-building propositions, not only in the city of Buffalo, but in the whole country." Deed restrictions mandated each lot to be at least 40 feet wide, every street at least 60 feet wide, and the design for every house to be submitted to the owner of University Park for his approval, because as Huck would ask, "would you want somebody with freak ideas to put up a house next to yours that would be detrimental to your property?" It was a true departure from the urban character of the rest of Buffalo. This attention to detail combined with its convenient location along a streetcar line made this neighborhood very desirable. It remains so today with is proximity to the University, subway station, adjacent suburbs and its high quality housing stock.



In the autumn of 2009, Michele Brozek, Senior Planner for the City of Buffalo, Daniel McEneny from the New York State Preservation Office, Kerry Traynor, Architect and University at Buffalo Urban Planning Instructor and I toured the neighborhood and discussed the possibility of nominating University Park to the National Register of Historic Places as a district. Mr. McEneny described the neighborhood as a great candidate for historic district status due to its clearly defined borders, its superior planning and its design, and the fact that the vast majority of homes were well maintained and retained their historic fabric. Ms. Traynor suggested that this project be part of an urban planning class with the students surveying the neighborhood and preparing the nomination document. The nomination would be prepared by Annie Schentag in collaboration with Mr. McEneny and Ms. Brozek.

The district includes 429 structures, a park, a circle, and six landscaped medians. After each and every home was surveyed and documented, a community meeting was held with over 70 residents in attendance. They were explained the benefits of becoming a historic district; first and foremost was the fact that any qualifying improvements to income-producing properties, when approved by the State Historic Preservation Office and Park Service, would be eligible for up to a 20% tax credit. There was unanimous community support, and after review by the State of New York and the Department of Interior, University Park was added to the National Register.

The entire process leading up to acquiring status as a National Register District has become a great example of collaboration between the residents of University Park, the State University of New York at Buffalo (UB), the City of Buffalo Preservation Board, and especially the UB students. The neighborhood became a living laboratory for them to participate in a meaningful project, allowing them to practice their skills and leave a legacy that will endure long after they graduate.

Staff Profile | cont'd

Q. What are the biggest challenges currently facing the commission and historic preservation in your city? How is your program equipped to deal with them?

A huge challenge for preservation in Buffalo is dealing with a "shrinking city," where the built environment of the City that exists today does not match the population of a city that has seen a major loss in population throughout the past sixty years – with population shifting both out of the region but also with many moving to the suburban fringes of the area. As a result, the issue of vacant and abandoned property has become a huge concern in a city where a majority of the building stock was built between approximately 1880 and 1920 and the threat of demolition of many buildings that seem to have no viable future use and many of which quickly are deteriorating because of lack of proper sealing or mothballing. Those involved in historic preservation in Buffalo have struggled to find ways to slow and manage the demolition so that potentially important historic resources are not permanently lost, especially in areas of the city that have not been surveyed; the level of historic significance in these areas may be unclear. Even in areas where historic significance has been established, it is difficult to identify the people and resources to take over these properties. In recent years, some areas of the City, such as portions of the West Side have capitalized on their historic character and have seen a surge in reinvestment and rehab of existing housing stock. These areas have done so without creating historic districts, however. The concept of preservation is changing in Buffalo – it no longer is limited to the traditional local preservation districting. Neighborhoods like the West Side that are capitalizing on their historic resources but aren't necessarily taking the traditional approaches of preservation represent a new wave of preservation in Buffalo and other communities.

Q. Do you foresee any new trends or direction for historic preservation in the coming years?

I think preservation regulation will change in the next decade to include a greater range of protection and enhancement of historic properties that goes beyond just local and National Register designations, including tools such character districting, where only certain features of a historic neighborhood are regulated. Just as the concept of zoning has been shifting – and as the City of Buffalo works towards overhauling its 60+ year-old zoning code to covert it from a Euclidian structure to a form-based code – the way we think about regulating historic preservation will also begin to shift in Buffalo and beyond.

Q. Any advice – or special insights – for new people entering the field?

My advice to someone interested in entering the field of preservation is to find your niche early – whether you approach preservation from a planning, architectural history, design, or other perspective – and reach out to professionals working in that niche to gain valuable knowledge and skills. Internships are a great way to learn and absorb the everyday practical knowledge needed to work in the field.

STATE NEWS

California

Demolition Delayed for Richard Neutra's Kronish House

Source: http://www.laconservancy.org/issues/issues_kronish.php4

August 4, 2011
Reportedly 500 letters and emails to the City made all the difference in helping buy much-needed time for the 1955 Kronish House in Beverly Hills, designed by legendary architect Richard Neutra. The home is one of only three Neutra designs ever built in Beverly Hills, and it's the only one that remains intact (one was demolished, the other completely altered). At the August 2 Beverly Hills City Council meeting, the owner's representative for the property agreed to hold off on demolition until at least October 10. If not for this action, the Kronish House could have been demolished as early as mid-August. While this will be a huge challenge, it provides a critical time-out to develop a plan to save the landmark residence.

Kentucky

Downtown district proposed for Louisville

Source: http://www.wave3.com/story/15140637/downtown-district-proposed-for-louisville

July 25, 2011
A neighborhood advocacy group is proposing a preservation district in downtown Louisville to protect historic buildings. The move comes after a developer was given approval to demolish a historic three-story on East Main Street. Curt Morrison, a board member of the Neighborhood Planning and Preservation group , told The Courier-Journal that the move would give people who purchase property downtown notice that historic buildings are not to be torn down.

Mississippi

Preservation board member pushes to save post office

Source: http://www.cdispatch.com/news/article.asp?aid=12337

August 1, 2011
Columbus Historic Preservation Commission member Joe Boggess Monday urged his fellow commissioners to try to stop the closure of the historic downtown post office on Main Street. The United States Postal Service issued a list last week containing 3,653 locations nationwide slated for possible closure in an effort to slash costs. The downtown Columbus post office, which is one of 61 that may close in Mississippi, has served Columbus residents since 1939. Boggess said he would like to see a coordinated effort by the Preservation Commission, Columbus City Council, Columbus-Lowndes Development Link and citizens to keep the post office open. Potential actions may include the creation of a Facebook page to save the post office and a petition.

New Mexico

Changes made to protect Taos historic properties

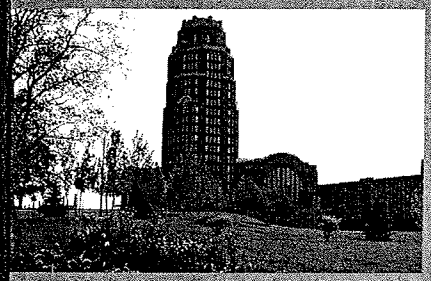
Source: http://taosnews.com/articles/2011/07/30/news/doc4e31801e9b7e3891171482.txt

July 30, 2011
The Taos Town Council approved changes to the Land Use Development Code in order to allow more architectural styles in the Historic Overlay Zone and give the Historic Preservation Commission more authority. Long-range planner Matthew Foster told the council the former code was "too limiting" in terms of the architectural styles that were allowed. The amended ordinance allows for "bungalow/craftsman style" buildings and combinations of architectural styles as allowed by the Historic Preservation Commission. Bungalow/craftsman-style buildings are defined as structures one to 1.5 stories tall "with low, simple lines and projecting roofs." The amended ordinance also allows for more variety in the color of buildings. Pastel and fluorescent colors are prohibited, but the Historic Preservation Commission will have discretion over other colors, as long as a sample of the colors is provided to the town.

NAPC
ONLINE DESIGN GUIDELINES COLLECTION
VISIT www.uga.edu/napc and click on "Online Design Guidelines"
Don't see your district's guidelines?
Send the link to napc@uga.edu
education + advocacy + training

Catherine Schweitzer is co-chair for the 2011 National Preservation Conference and Henry McCartney is executive director of Preservation Buffalo Niagara, the conference's local host organization. Visit PBN's web site, www.p-b-n.org, for more about the local On Your Own activities during the conference and additional information on buildings and issues mentioned in this article.

BUFFALO
is Building a Preservation Movement
By Henry McCartney and Catherine Schweitzer



Taming While Elephants is the title of a National Preservation Conference field session that will explore energetic but quite different approaches to saving these massive, long vacant structures: HH Richardson's Buffalo Psychiatric Center and the New York Central Terminal.

There is no surety that a city rich with historic assets will have the preservation movement it needs. Historic preservation is a local movement, albeit with state and national supporters, and the success – or weakness – of historic preservation rests largely on the competence of our local preservation organizations and commissions.

Buffalo's history with historic preservation is mixed. There have been some wonderful individual projects and initiatives, such as the saving of the Guaranty Building and the Roycroft Inn, the almost completed resurrection of Frank Lloyd Wright's Darwin Martin House and Graycliff, Buffalo's unique system for managing its Olmsted parks, current efforts to save the Richardson Psychiatric Hospital and the New York Central Terminal, local and statewide efforts to embrace the Erie Canal, and much more. All of these distinctive sites will be on display during the National Preservation Conference this October.

Unfortunately, less progress has been made to foster a stronger historic preservation movement throughout Buffalo and its region. Unlike our cousins in the environmental movement, preservation organizations are not chapters of national groups. Preservation is a collection of independent groups, acting to save an individual property, citizens banded together to protect their neighborhood, and city and regional organizations that act as watchdogs, advocacy groups, educators, promoters, and even sometimes non-profit developers, to ensure the survival of their area's historic resources.

Local preservation ordinances also provide communities with powerful tools to protect their historic assets, but, as NAPC members certainly know, competent, citizen-led commissions must be created, supported and maintained to identify and create local landmarks and districts and to rule wisely on Certificates of Appropriateness.

Over 30 years, Buffalo went from having one small preservation organization to two small preservation organizations and then three small, fragile preservation organizations. Given their limits due to size and capacity, with little or no staff and few resources, there was little a small organization can do other than alert the public to threatened historic resources. As a result, too often Buffalo's preservationists have been branded as whinny and obstructionist, using the media to sound an alarm but having few solutions to offer. Nevertheless, these organizations did some very important things, but the level of historic preservation successes enjoyed in many other communities has eluded Buffalo.

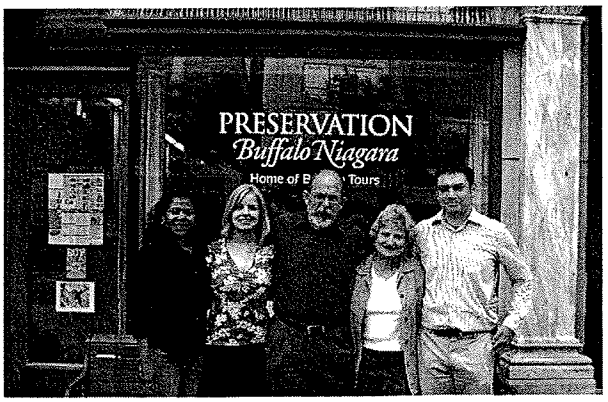
Now, Buffalo is changing, and the catalyst to do so has been the upcoming National Preservation Conference. The push to bring the conference to Buffalo began in 2006, with leaders from a wide range of organizations working together. One of the early efforts resulted in a successful welcoming dinner for the National Trust for Historic Preservation, and former Trust president Dick Moe as an honored guest, attended by 430 people in 2007.

The National Trust responded to this new energy not only with the selection of Buffalo for its 2011 conference, but also with greater involvement in a series of important preservation issues and support for developing a more dynamic preservation movement. Together with the National Trust, Buffalo's three preservation organizations engaged a consultant to assess the Buffalo preservation movement. The resulting report, "Buffalo Historic Preservation Issues and Opportunities" (February 2008) called for a more unified movement and concluded that the lack of a substantial, professionally staffed preservation organization limited Buffalo in many ways.

Responding, the Landmark Society of the Niagara Frontier and the Preservation Coalition of Erie County started talking in earnest in March 2008 about a merger, despite having very different cultures and approaches to preservation.

We then became heavily involved in this effort – co-writer Catherine Schweitzer, a local foundation executive and National Trust Advisor, became head of a Transition Committee and later the first chair of Preservation Buffalo Niagara (PBN); co-writer Henry McCartney, long-time former director of a preservation organization in Rochester, became a consultant to this committee and eventually PBN's Executive Director.

At the time, it seemed we were moving slowly, but PBN actually was created very quickly; in October 2008, the members of both organizations voted to join forces, a new board of trustees was elected and new by-laws approved. Key grants from local foundations were already in place, structured to allow PBN to develop quickly while having time to build necessary community support. The objective of this planning was to create a substantial, professional preservation organization to serve Western New York. We are now proud to tell you we have done so. Of significant help was our success at becoming a Partner in the Field, the National Trust initiative supporting over 100 statewide and local organizations to start or expand their field services.



Multi-year grants from local foundations and the three-year Partners in the Field matching grant program jumped started Preservation Buffalo Niagara. Show (l to r) are Kim McHenry, Heather Solberg, Henry McCartney, Andrea Rebeck and Fred Schrock.

As a result, PBN today has the most significant, experienced staff ever assembled for an organization dedicated to advancing historic preservation throughout Buffalo and its region.

Are we making a difference? You bet! One vital role for a preservation organization is to be available when the alarm

bells ring or when opportunity strikes. For the historic Statler building, once the flagship of the heralded hotel chain, we did both. In 2010 we raised the alarm as the Statler situation became more and more precarious, an alarm that revealed great community affection for the historic hotel. And then PBN strongly backed an innovative plan to reopen the public spaces while keeping 15 upper floors "dry wall" ready. Title transferred from Bankruptcy Court in March 2011, and work began immediately to reverse damage caused by water infiltration and crippled HVAC systems over a 14-month period. Incredibly, the National Preservation Conference's opening reception will be at the Statler, where attendees will meet the hero of this saga, local businessman and restaurateur, Mark Croce.



Bankruptcy proceedings in 2010-11 almost decided that Buffalo's former Statler Hotel had no value. If removed from the bankruptcy, ownership by a foreign national, an international bankruptcy and existing liens would have clouded the Statler's title for years and seriously jeopardizing its future. Happily, the Statler will be the site of the National Preservation Conference's opening reception.

In Buffalo's Prospect Hill, a neighborhood was threatened by a bridge expansion project for over 20 years and in 2008 was placed on the National Trust's 11 Most Endangered List. Until June 2011, over 100 structures were threatened with demolition to expand the Peace Bridge's customs plaza, but insufficient traffic to justify the scale of the undertaking and the current dearth of public funds have now killed this project. There never was money to greatly expand this plaza and build a new bridge, but the preservation controversy surrounding these proposed demolitions likely prevented a premature destruction of this neighborhood; in New York State, as elsewhere, there has been a long tradition of getting major projects underway, assuming politicians will follow with more money!



These Prospect Hill homes are no longer threatened with demolition from a now abandoned plan to expand the Peace Bride Customs Plaza.

PBN is also delighted that it can now use its resources, contacts and staff to assist the National Trust conference planning. We strive to reach our goal to make the 2011 National Preservation Conference the best ever! Buffalo is a unique laboratory, and the Conference will be offering an unusually high number of field sessions, dealing with a struggling economy, industrial & population decline, neighborhood revival and many other issues that bedevil preservationists. This opportunity for professional development should not be missed. Also, there will never be a better time for a person interested in architecture to visit Buffalo and Western New York, both as a preservationist and as a tourist. Reinforcing conference sessions will be a wide variety of "On Your Own Activities," with even more being developed by extremely excited Buffalonians. Some of these activities, such as an open house within a grain elevator and a ride on a National Historic Landmark fireboat, are highly unusual even for Buffalo.

While 2011 is proving to be a wonderful year for PBN and preservation in our region, and despite our tremendous progress, we still view Buffalo's preservation movement as a "glass half full."

A core belief of PBN is that a citywide, and especially a regional, preservation organization cannot undertake even a fraction of the preservation work that needs to be done. So, one of our strategies is to expose more and more people to historic preservation as a positive force with useful tools. Without question, preservation works best where its principles are deeply rooted and where vital efforts are initiated by a variety of people, organizations, and public agencies. So, our key job is to reinforce the work of others.

Through the Partners in the Field program, Andrea Rebeck, a preservation architect, is in her second year of working with preservation commissions, property owners, preservation organizations, and municipalities to give them basic information about preservation techniques, introduce them to appropriate people at the state, and provide a wide array of technical assistance. She works closely with our colleagues at the National Trust, SHPO staff, and the Preservation League of New York State, connecting people to information and other resources on grant programs, project review, Certified Local Government programs, or other needs. We provide information to people through workshops, and since 2010 we've been reaching a wide variety of constituents in the field of historic preservation. Topics for our workshops include:

- Using the upper floors of historic commercial buildings
- Promoting sustainable stewardship and energy conservation for historic buildings
- Using historic preservation techniques in neighborhoods
- Operating historic commissions (we recorded a video to share)
- Repairing cemetery markers

PBN was still new when New York State created investment tax credits for rehabilitation for both income-producing and owner-occupied structures. Working with SHPO and Preservation League staff, PBN organized a series of workshop on these credits in different cities and key neighborhoods; Buffalo homeowners responded with the largest number of owner-occupied tax credit projects in the state.

All Photos courtesy of Chuck LaChiusa, whose Buffalo Architecture and History web site, http://buffaloah.com/, is a trove of info on architectural styles, terms, furniture styles and, of course, Buffalo's architecture.

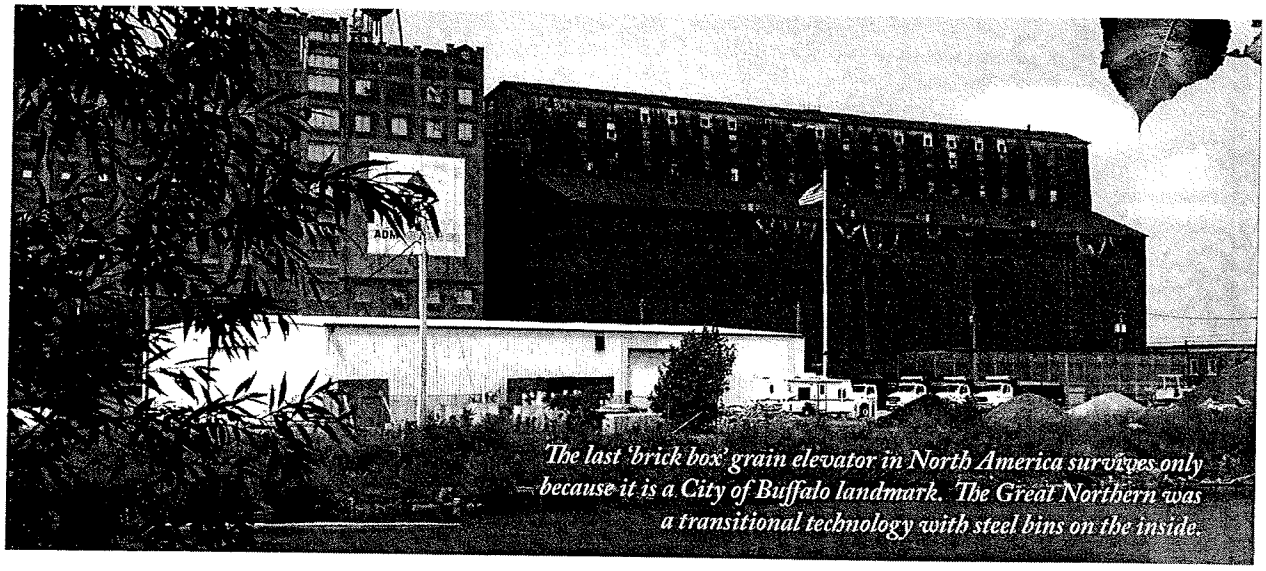
PBN is also undertaking historic preservation surveys and National Register nominations and has encouraged others to do so. Epitomizing preservation's ever changing frontiers, PBN is currently working with the Nash House Museum, an African-American historic site, to nominate Willert Park, a 1938 public housing project featuring WPA sculptures, to the National Register.

PBN has also greatly expanded its Buffalo Tours program, with a volunteer core of over 100 trained docents that show off Buffalo's downtown and neighborhoods through a wide variety of tours and events. While we are delighted to reinforce Buffalo as a tourist destination, our goal is to inform residents and visitors about the importance of our extraordinary architectural heritage.

Remarkably, these efforts – the workshops, the close working relationship with our state and local partners, expanded heritage education efforts and the provision of technical assistance – are largely new initiatives for Buffalo and its region. Also, until recently, there has been little effort to praise people and organizations that are doing outstanding preservation work and hold them up as models. So, we will need to keep working for years into the future to reach more and more people, municipalities and organizations and excite them about the positive efforts they can undertake. For Buffalo, we believe there can be no better cause than historic preservation!

Historic preservation commissions will be vital in this effort, given their potential to list and protect historic resources at the village, town and city level. Our vision is to encourage more and more communities to recognize the benefits of historic preservation and realize the importance of having historic preservation commissions. As important, commissions themselves must be well-trained, articulate about the benefits and responsibilities of living in a locally designated historic district, helpful to the public as responsible stewards, and cognizant of their own responsibilities to use their powers fairly when dealing with the owners of historic properties.

Our goal is to have cities, villages and towns throughout our region truly embrace historic preservation, for our benefit as well as our children's, and for many future generations.



The last 'brick box' grain elevator in North America survives only because it is a City of Buffalo landmark. The Great Northern was a transitional technology with steel bins on the inside.

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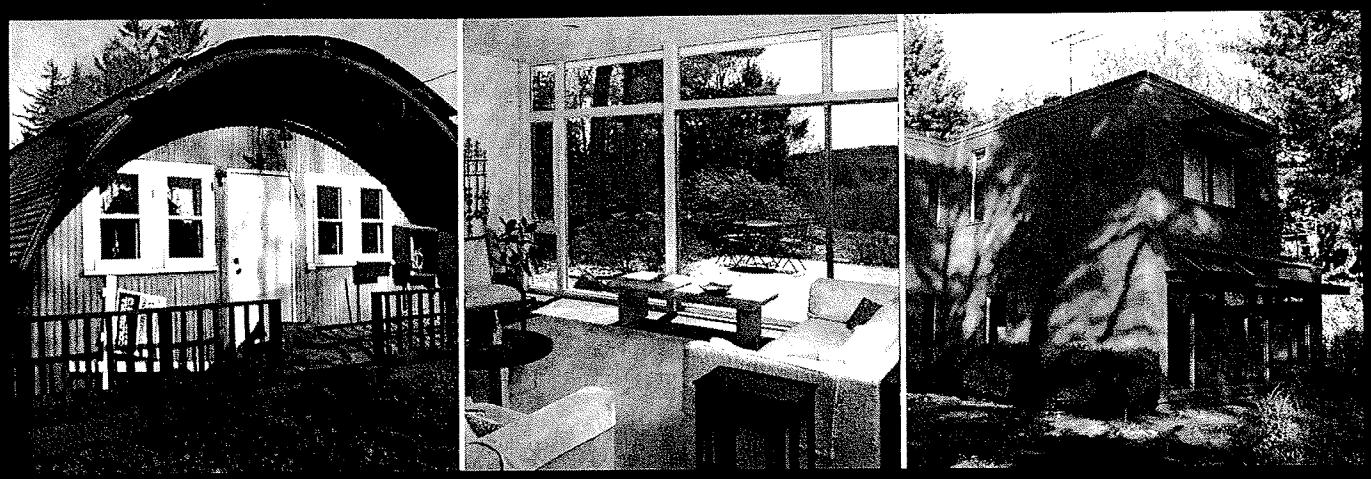
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What will preservation look like in the 21st century?



Looking Forward—
Preservation in New England in the twenty-first century

Saturday, October 1, 9 AM–5 PM
Roger Williams University
Bristol, Rhode Island

Join a new generation of preservationists as they articulate a vision for what is to be preserved in New England in the twenty-first century. Graduate students from the nation's top preservation programs explore topics in three different areas: evaluation, assessment, and interpretation; integrity and treatment; and advocacy and activism.

This symposium, the first of its kind, is sponsored by Historic New England in partnership with Roger Williams University. Having recently celebrated its centennial, Historic New England is committed to creating dialogue around the next hundred years of preservation in the region.

Keynote speaker:
Ned Kaufman, Ph.D., adjunct associate professor, Pratt Institute; director of research and training, Rafael Vinoly Architects, New York; and author of *Place, Race and Story: Essays on the Past and Future of Historic Preservation* (Routledge, 2009)

For a detailed schedule, list of partners, and registration, please visit **HistoricNewEngland.org/LookingForward.**

This project has been funded in part by a grant from the National Trust for Historic Preservation's Antoinette Downing Preservation Fund for Rhode Island.

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Funding

With the fiscal year set to end on September 30th, a grim Interior spending bill stalled in the House with more than 200 amendments, a polarized Congress, a contentious Presidential election year about to start, and a 12-member Debt Reduction Committee appointed to find a way to cut spending before an arbitrary deadline does it for them, there is great uncertainty over what the final outcome will be for preservation funding.

Before leaving for summer recess, the House punted further consideration of H.R. 2584 - the Interior, Environment and Related Agencies Appropriations Act (which includes a number of preservation spending items) until they return in September. Hours of debate on the huge number of amendments proposed to the unpopular bill that in addition to making huge cuts to the Environmental Protection Agency and the Land and Water Conservation Fund, would set funding for the Historic Preservation Fund (HPF) at $49.5 million or 9% less than FY 2011, cut in half funding for National Heritage Areas, reduce National Park Service construction funds by 17.6% and reduce funding for the Advisory Council on Historic Preservation by 6%. This of course comes one fiscal year after Congress cut more than 30% from the HPF by eliminating all funding for the Save America's Treasures program. Funding for Preserve America also was eliminated.

The Senate, which prior to the spending limit established by the debt ceiling deal had failed to pass a budget resolution, has not introduced an Interior spending bill at all. With time running short, there will likely need to be a series of Continuing Resolutions to keep the government operating until an agreement – heavily informed by the twelve-member Debt Reduction Committee (4 of which are members of the Congressional Historic Preservation Caucus) on or before their November 23rd deadline, can be reached. In the meantime, Preservation Action is encouraging its members to contact their legislators to emphasize the importance of preservation funding to not only heritage conservation, but to job creation and to acknowledge that while spending cuts may be the rule of the day, we should be sure not to disproportionately target our national heritage programs.

To learn more, visit the Preservation Action website at www.preservationaction.org.

Historic Tax Credit Bills Introduced

In July, Rep. Michael Turner (R-OH), and Rep. Russ Carnahan (D-MO) introduced H.R. 2555, the Historic Homeownership Revitalization Act, one week following the introduction of the Creating Prosperity Through Preservation Act (H.R. 2479) or CAPP introduced by Rep. Aaron Schock (R-IL) and Rep. Earl Blumenauer (D-OR).

The former bill, essentially the same as H.R. 3670 that was introduced but not passed in the 111th Congress, if enacted, will establish at long-last a historic tax credit of 20% (up to $60,000) for homeowners of historic properties, and for developers of for-sale historic housing. Currently, the federal historic tax credit program is available only for developers of commercial properties.

The latter bill, CAPP, is designed to make improvements to the existing Federal Historic Rehabilitation Tax Credit program. Unlike the Community Restoration and Revitalization Act (H.R. 3715) that also did not pass in the 111th Congress, this bill only has five key provisions: an increase in the tax credit for smaller projects, a provision making the credit more usable for non-profit organizations, an energy efficiency supplement, a clarification of the 50-year rule for the 10% non-historic older building credit, and a provision exempting the sale of state historic tax credits from federal income tax. Preservation Action is working with its partners and members to secure co-sponsors and support for these long sought-after pieces of legislation. More information and resources, visit www.preservationaction.org/tax.htm.

Federal Historic Preservation Program Task Force Releases Report

After more than a year of work and over 1,000 participants, the Federal Historic Preservation Program Task Force, convened by Preservation Action and the Preservation Action Foundation has released its report: Aligned for Success: Recommendations for Increasing the Effectiveness of the Federal Historic Preservation Program.

The report results from a consensus among national preservation organizations, including the National Alliance of Preservation Commissions, that the administrative structure in place to ensure that America's "vital legacy of cultural, educational, aesthetic, inspirational, economic, and energy benefits will be maintained and enriched for future generations," is not permitting the programs administered by the National Park Service to live up to their full potential. Further, a disproportionate focus on environmental and parks-based resources has led to stagnation in fulfilling the Federal mandate to also provide "maximum encouragement" for the preservation of significant historic resources that are privately owned. The result is unhelpful competition for resources, lack of program visibility, and a lack of innovation that is not serving either well.

Informed by historic research, several national listening sessions, more than 50 subject matter expert interviews, and an open survey that yielded more than 800 responses, the report provides a set of very reasonable and fiscally responsible recommendations to lay the foundation for more effective public-private partnerships, innovation, collaboration and accountability.

The four recommendations focus on simple changes to the cultural resources program area in the National Park Service, added visibility within the Department of Interior, representation on the President's Council on Environmental Equality and the appointment of a full-time Chair on the Advisory Council on Historic Preservation.

The organizational members of the Task Force are Preservation Action, the Preservation Action Foundation, the National Trust for Historic Preservation, the National Conference of State Historic Preservation Officers, the National Trust Community Investment Corporation, the National Alliance of Preservation Commissions, the Alliance of National Heritage Areas, the American Cultural Resources Association, the Historic Tax Credit Coalition, the U.S. National Committee of the International Council on Monuments and Sites, and the Society for Historical Archaeology.

The full report, research findings and more information about the Task Force can be downloaded at www.preservationaction.org.



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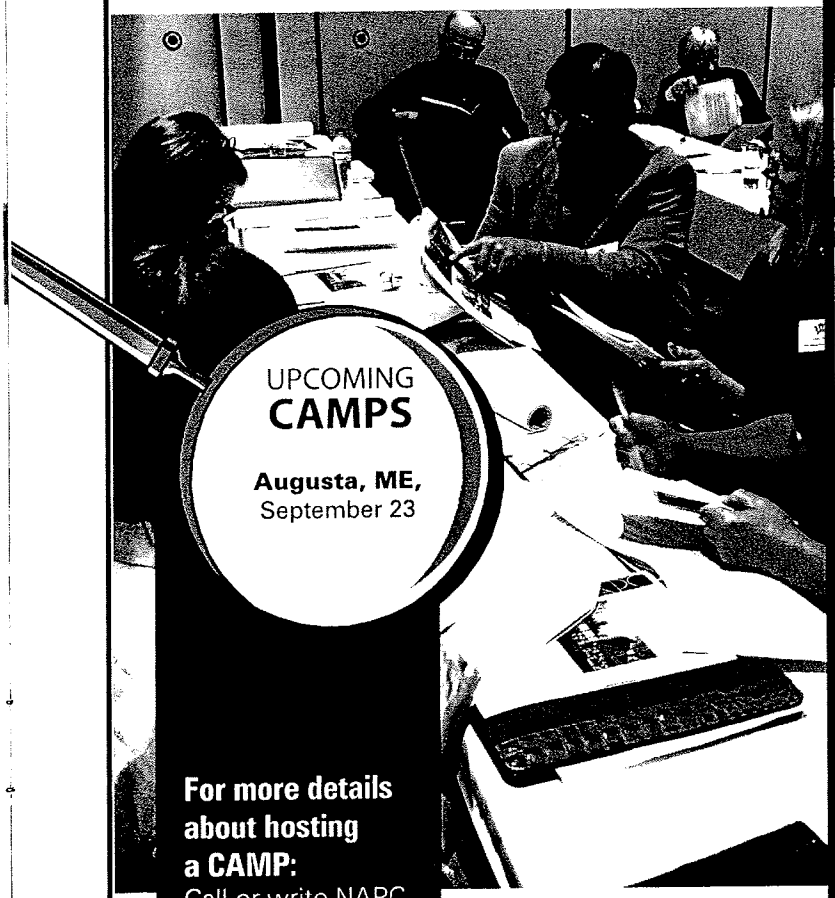
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For more details about hosting a CAMP:
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Downtown

Glamour, El Cortez Style



Rendering of a spiffed-up El Cortez.

By **Xania Woodman**
August 18th, 2011

Before it turns 70 this November, El Cortez is getting all gussied up. On Sept. 1 the new Parlour Bar & Lounge debuts at the heart of the casino floor. The redundantly named Lounge Bar has undergone a tasteful overhaul, leaving intact classic touches including the brass ceiling panels and the vintage rope lights. Otherwise, it's a whole new bar.

Gone is the horseshoe bar. Instead, guests can choose between small groupings of leather club chairs and sofas with cocktail tables or the seven-stool granite gaming bar. Warm chandelier lighting plays off smoked mirrors and shows off the deeply stained wood finishes. Velvet curtains can be closed or drawn back to reveal the room to the casino. "It's timeless and rich, yet you won't necessarily know that this is a new bar," says Alexandra Epstein, executive manager.

At the bar, a classic cocktail menu offers libation of the Ramos Gin Fixx, Brandy Alexander and Singapore Sling variety, courtesy of Southern Wine & Spirits' mixology director Armando Rosario. Nothing is off the liquor gun; every spirit is premium or super-premium.

So is the average El Cortez loyal ready for $8 cocktails? Yes, says food and beverage director John Civitello. He's been testing out prices, menus and promotions on the property, and he is confident the customer sees the quality. This will also close the gap between the traditionally price-sensitive casino barfly and the more brand- and image-conscious Fremont East imbiber.

El Cortez's restoration began five years ago with the creation of Jackie Gaughan Plaza and the casino's new porte-cochere. Next came The Flame Steakhouse, guest room upgrades and the Cabana Suites renovation. Following The Parlour, El Cortez will receive a paint job (pictured) and a pool at the Cabana Suites. The Parlour is just one, Epstein says, "in a series of steps El Cortez is making to be a part of the changes going on in the neighborhood."

Eureka serves as quaint diversion en route to Elko



DEBORAH WALL/CERCA CONTRIBUTOR

The Eureka Opera House, next to the restored Jackson House Hotel, was built in 1889

BY DEBORAH WALL
CERCA CONTRIBUTOR

Posted: Aug. 28, 2011 | 2:01 a.m.
Updated: Aug. 28, 2011 | 9:40 a.m.

Earlier this summer a friend and I headed to the northeastern region of our state to enjoy its cooler climate, taste a big dose of somewhere different, visit historic sites and view some of the finest scenery the American West has to offer. Our main destination was Elko, but for a change from the usual route up the state's east side, we looped west from Ely, passing through the historic mining town of Eureka. It added only about half an hour to the driving and gave us more than enough new experiences to compensate.



The Lamoille Canyon Scenic Byway travels 12 miles into the picturesque Ruby Mountains. DEBORAH WALL/CERCA CONTRIBUTOR

During its heyday in the late 1870s, Eureka boasted a population of more than 9,000; now only about 500 live there. But the town doesn't have the look of a place about to blow away. It's still the administrative seat of a relatively prosperous mining and ranching county, and its location on U.S. Highway 50 means there are a couple of modern motels and lively bar/restaurants. The town's main attraction for casual visitors is the clear visibility of its 19th-century beginnings.

has preserved the integrity of its history," explained Andrea Rossman, the cultural, tourism and economic development director for the county.

The Eureka Sentinel Museum may be unique in the West. Eureka's daily newspaper was published in the same building from 1879 to 1960, and that building became, almost by accident, a time capsule representing all small newspapers of the era, one in which they were extraordinarily important. Typecases and tools lie about, as if the printers might return from lunch and get back to work. Job-printing samples are pasted to the wall, advertising events and political campaigns finished two lifetimes ago.

The most important events were held at the Eureka Opera House, built in 1889 but lately restored and now open for tours. We spent most of our time here, learning how America's far-flung frontier cities managed to have an aspect of live entertainment and high culture. Operas, concerts, plays, dances and speeches were presented here. The old-fashioned oleo curtain, bearing advertisements for vanished local businesses, still hangs over the stage. Nowadays, musical tours occasionally stop here, drawing rural families from much of the state, and the building also hosts small conventions and business meetings.

We made it to Elko by late afternoon with the sun at our backs, making the isolated city glow like a pretty seashell on the shore of a sagebrush sea. Elko proved not only an agreeable place to kick back for a couple of days but a great base camp for exploring the majestic Ruby Mountains.

While American Indians had lived in this region for thousands of years, fur trappers were the first white men to set foot here. By the 1840s, settlers were heading west following the Humboldt River. But it wasn't until the Central Pacific Railroad laid track in 1868 that the community came together. Elko became a county seat the following year.

After arriving in town, we took a self-guided walking tour around town. A good place to start is the old Sherman Station Ranch House, which serves as the Chamber of Commerce and visitor center. Here you can pick up maps and brochures and other information you might need for your visit.

The ranch house is made of limber pine logs, 2 feet thick. Completed in 1903, it originally stood about 60 miles south of Elko and was used at various times as a private home, post office, stage stop and community center. It was relocated here in 1998. We also took a look around at the authentic outbuildings on the property; the most interesting were a one-room schoolhouse, a livery stable and a blacksmith shop.

Just a couple of minutes' walk from here we found the Northeastern Nevada Museum. Exhibits here focus on mining, ranching and the railroad as well as two ethnic cultures that remain important here: Basque and American Indian. They also have many fine collections including some G.S. Garcia saddles, once made in Elko and still adored by Western horsemen. There is an unusually well-preserved collection of antique firearms, too.

The museum also houses the Wanamaker Wildlife Wing, which has the state's largest collection of wild animals from around the world, preserved by taxidermy. There are approximately 300 animals, ranging from those native to Nevada to some from Africa and Australia.

The historic Pioneer Hotel has become perhaps the best-known place in Elko, thanks to its role as headquarters of the Western Folklife Center and at the heart of the National Cowboy Poetry Gathering, an annual celebration of life in the rural West. Many Western towns present cowboy poetry events nowadays, but this

one started the custom in 1986. Reciting one's work here is the buckaroo bard equivalent of an appearance at Carnegie Hall.

The center has an exhibit gallery, 300-seat theater, 20-seat black box theater, gift shop and a working saloon.

Elko is home to many people of Basque descent. They first immigrated to the western United States in the 1850s, hailing from rural parts of northern Spain and France. Many came to work originally as sheepherders. There are a couple of fine Basque restaurants in town, and no visit to Elko would be complete without a hearty meal at one of them.

My favorite Basque restaurant is the Star Hotel, which originally opened in 1910 to serve Basque herdsmen. It offers a variety of entrees such as beefsteak, lamb and seafood, but we were really looking forward to the side dishes. We were first served a vegetable soup and bread, then a salad with a great creamy garlic dressing. The beef main course came with skinny French fries, green beans and seasoned red beans. There was a lot of everything. We were so well-fed, we passed on dessert.

We even ordered the traditional Basque drink, Picon Punch. They pour the glass about three-quarters full with Picon (a bitter orange cordial), then add a shot of brandy. They top it off with a twist of lemon and a splash of soda, the only nonalcoholic ingredients. It has quite a strong flavor, and I couldn't drink the entire glass.

The next morning we were up at dawn and set out for the western foothills of the Ruby Mountains. Here, about 23 miles from Elko, we found the picturesque community of Lamoille. Primarily consisting of cattle and sheep ranches and private residences, it also is home to the Community Presbyterian Church. Best known as the Little Church of the Crossroads, it is more than 100 years old and one of the most charming churches you might ever come across. So charming, in fact, it is one of the most photographed churches in Nevada.

After photographing the church and taking a stroll along the town's quiet streets, we set out to drive the celebrated Lamoille Canyon Scenic Byway. The road travels 12 miles into the Ruby Mountains through granite cliffs, waterfalls and alpine lakes, all within a stunning landscape that reminds me more of the Swiss Alps than the Great Basin. With winter snowfalls averaging 8 to 10 feet, this is one of the wettest and lushest places in Nevada's mountains. The place is stunning any time of year, but it should achieve glory about the first week of October, when aspens and other deciduous trees start bursting into fall color.

There is plenty of wildlife to see, including mountain goats, rare or unseen elsewhere in Nevada, and the Rocky Mountain bighorn. If you're a birder, this might be the place to add a real celebrity sighting to your life list: the exotic Himalayan snowcock. Native to Central Asia, these birds were introduced here beginning in 1963 and are very wary; just seeing one is an accomplishment.

When we reached the end of the byway, called Roads End, and at 8,800 feet in elevation, we headed out on foot to the main trailhead. There are plenty of excellent day hikes from here, including a few that take you up to picturesque alpine lakes. If you have the time and want a little more adventure, I would highly recommend taking the Ruby Crest National Recreation Trail. It starts from here and travels about 43 miles south along the range to Harrison Pass. Most people complete it in five or six days as a through hike.

After leaving Lamoille Canyon, we headed down through Mound Valley and up and over the Ruby Mountains to Ruby Valley and Ruby National Wildlife Refuge. From now to early autumn, it is a treat to drive, but in winter, heavy snow makes this route impassable. There are other routes to the refuge, but all of them involve a dozen miles or more of gravel roads.

Containing almost 40,000 acres, the refuge is mostly meadows, ponds, marshes and grassland and serves as an important migratory stop and nesting area for big flocks of waterfowl, besides many other birds.

The Elko County Fair opened Friday and runs through Labor Day.

Elko is at an elevation of 5,060 feet, so late summer and early fall temperatures are ideal, averaging daytime highs in the 70s and 80s. If you put it off too long you'll find the weather nippy, but even winter in Elko is suitable for the fine times of the Cowboy Poetry Gathering, and maybe another Picon Punch.

GETTING THERE

Location: Elko, in Northeast Nevada, about 427 miles from Las Vegas.

Directions: From Las Vegas take Interstate 15 north for 21 miles, exiting onto U.S. Highway 93 north, the Great Basin Highway. Follow for 85 miles and go left and then an immediate right onto state Route 318. Follow this north for 111 miles. Turn right onto U.S. Highway 6 and travel for 24 miles to Ely. Go west onto U.S. Highway 50 for about 77 miles to Eureka. From Eureka, continue west on U.S. 50 for about 3 miles and go right onto state Route 278. Follow for about 87 miles to Carlin. Take Interstate 80 east and drive about 17 miles to Elko.

Lodging: Red Lion Hotel and Casino, 2065 Idaho St.. (800) 545-0044. www.redlion.rdln.com. Comfort Inn, 2940 Idaho St.. (800) 228-5150. www.comfortinn.com. Thunderbird Motel, 345 Idaho St. (775) 738-7115. www.thunderbirdmotelelko.com.

Services: Elko has complete services, including a wide variety of restaurants, lodging and service stations and a hospital and an airport.

Northeastern Nevada Museum: 1515 Idaho St.. Open 9 a.m.-5 p.m. Tuesdays through Saturdays and 1-5 p.m. Sundays. (775)738-3418. www.museum-elko.us.

Western Folklife Center: Open 10 a.m.-5:30 p.m. Mondays through Saturdays. 501 Railroad Street. (775) 738-7508. www.westernfolklife.org.

Elko Convention and Visitors Authority: 700 Moren Way. (800) 248-3556, www.exploreelko.com.

Elko Chamber of Commerce and Sherman Station Visitor Center: 1405 Idaho

Lounge to morph into Mob Bar before museum opening



JEFF SCHEID/LAS VEGAS REVIEW-JOURNAL

Triple George host Anthony Sandoval walks by the Sidebar, 201 N. Third St. The bar plans to transform into the Mob Bar to take advantage of the opening of the Las Vegas Museum of Organized Crime and Law Enforcement, aka The Mob Museum.
» Buy this photo

BY BENJAMIN SPILLMAN
LAS VEGAS REVIEW-JOURNAL

Posted: Aug. 29, 2011 | 1:59 a.m.
Updated: Aug. 29, 2011 | 8:04 a.m.



Las Vegas' city-sponsored shrine to its mobbed-up roots is making a mark downtown and it hasn't even opened.

Sidebar, a quiet, upscale lounge on Third Street, is planning a makeover into a 1920s-style supper club in an effort to capitalize on the scheduled February opening of the city-funded Mob Museum.

When it opens as Mob Bar on Dec. 5 -- the 78th anniversary of the repeal of the 18th Amendment that outlawed alcohol -- the ambiance will include a dark, shrub-shaded facade, vintage decor and Italian food from recipes and ingredients that would have been common during the 1920s.

The idea is to tap into the enthusiasm, and wallets, of people who come to Las Vegas nostalgic for the days when a hostile takeover involved baseball bats

purchase offers.

LADY LUCK REDUX HOPED FOR

It will be the first major change on Third Street since property owner CIM Group hired Fifth Street Gaming to operate the bars and restaurants near the shuttered Lady Luck.



Other new mafia-tinged attractions include the Mob Experience at the Tropicana. JERRY HENKEL/LAS VEGAS REVIEW-JOURNAL
» Buy this photo

CIM Group and Fifth Street Gaming, which control Third Street between Ogden and Stewart avenues, are working to re open the Lady Luck under a new name and attract more foot traffic from the Fremont Street Experience, and are betting the city's Mob Museum will help.

Fifth Street Gaming CEO Seth Schorr, 34, a longtime Las Vegan who spent part of his childhood living in the Golden Nugget, said he expects the mob theme to grow in popularity now that the mainstream gambling industry is far enough removed from the days when mobsters siphoned pre-tax cash from the count rooms.

In addition to the pending Mob Bar, which has a license for unrestricted gambling, other mafia-tinged attractions tied to casinos include the Mob Experience at the Tropicana on the Strip and Oscar's at the Plaza Hotel downtown, a steakhouse named for former Las Vegas Mayor Oscar Goodman, who rose to prominence as a defense lawyer for notorious Las Vegas mobsters.

"You couldn't do this in the early 1980s because there were still (mob) remnants in the early '80s," said Schorr, whose father, Marc Schorr, is a longtime associate of Steve Wynn dating back to Wynn's days operating the Golden Nugget downtown. "Now I think we have the opportunity to look back from where we are to that era."

The Mob Bar will focus on the 1920s, an era that predates legalized gambling in Nevada and the rise of organized crime in Las Vegas.

Some of the period decor will include vintage fixtures and old-timey touches like tabletop cigarette lighters, Schorr said.

AUTHENTIC AMBIANCE

The food will come from the kitchen of the attached Triple George restaurant, but the Mob Bar will have its own menu.

Triple George chef Ro Fernandez said the menu will include dishes such as Al Capone braciole, a steak pounded thin and stuffed with prosciutto, pepperoni and mozzarella cheese roasted and served with tomato sauce; and a chicken piccata sauteed with olive oil, lemon, white wine, mushrooms, parsley, capers and chicken broth.

Fernandez and Schorr said the plan is to keep the dishes simple and fresh and the ambiance authentic so guests get a true taste of the period.

"This is a place that a gangster would have gone to, not a theme place about a gangster," Schorr said.

It remains to be seen whether the property can accomplish more as the Mob Bar than it did as Sidebar when it comes to attracting foot traffic downtown.

While the block of Third Street where it's located is visible from the

Fremont East, the stretch of bars on Fremont between the canopy and the El Cortez.

Tim Dressen, 39, a frequent Las Vegas visitor from Minneapolis who operates the website www.FremontStreetBars.com, said the makeover is a good idea because Sidebar doesn't have a strong identity.

"They each tend to have kind of a unique schtick," Dressen said of Fremont East bars like Insert Coins, a video game lounge, and Beauty Bar, which features live music and a 1950s salon decor. "Whereas Sidebar, there's not really anything in and of itself that is its own."

Monica Miranda, 25, of Las Vegas, a former Sidebar bartender and a customer, said the challenge will be to attract tourists drawn to the Mob Museum without alienating locals who already frequent Third Street.

"As long as they don't go too theme-y ... I don't think the regulars would mind a little bit more action," she said.

Contact reporter Benjamin Spillman at bspillman@reviewjournal.com or 702-229-6435.

Downtown looking up for restaurateurs



JERRY HENKEL/LAS VEGAS REVIEW-JOURNAL

Customers wait for their orders in the dining area of The Verdict's Inn in downtown Las Vegas. The cafe features a whimsical courts-and-legal theme to reflect the neighborhood. » Buy this photo

BY HEIDI KNAPP RINELLA
LAS VEGAS REVIEW-JOURNAL

Posted: Aug. 31, 2011 | 2:00 a.m.
Updated: Aug. 31, 2011 | 1:45 p.m.

If you haven't been downtown lately, this may come as a surprise: There are a lot of places to eat, many of them mom-and-pop spots. In most cases, they're owned by people who flew into a leap of faith on not only the economy in general but the future of downtown as well.

One of the newest is The Verdict's Inn, at 801 Las Vegas Blvd. South, which opened for business in February and had its official grand opening in April. Maggie Cupp, owner ("one of them ..."), said it was the idea of being downtown that drove the concept for the restaurant, which has a whimsical courts-and-legal theme.

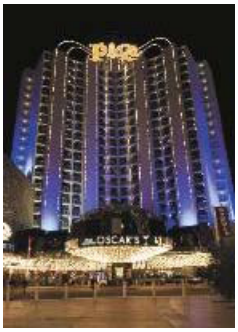
"We definitely wanted to be downtown," Cupp said. "We just wanted to be part of the new stuff happening. We wanted to be part of the excitement of the revitalization."

One of the oldest is Dona Maria, at 910 Las Vegas Blvd. South, which opened in 1991.

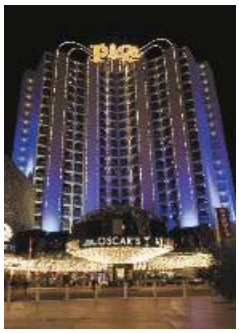
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Shannon Laviguer readies her scooter for a delivery outside The Verdict's Inn at 801 Las Vegas Blvd. South. The restaurant provides delivery service via the scooters to nearby businesses. JERRY HENKEL/LAS VEGAS REVIEW-JOURNAL » Buy this photo



manager. "Downtown's been great to us. I think it's just the vibe, the different kinds of customers we get -- attorneys, judges and office people during the day, and at night we get the tourists."



Oscar's Steakhouse will be one of the new restaurants that will open in the remodeled Plaza hotel downtown.

But from the Dona Maria vantage point of 20 years, Johnson has seen good times and bad.

"It's really up and down," she said. "I think (former mayor Oscar) Goodman, when he was in office, he really tried to revitalize downtown, and I think he did a good job. But it goes through phases. Sometimes it can be a little scary. There's a lot of movement."

Right now, Johnson is optimistic.

"I would say it's on the up, for sure," she said, adding that Dona Maria's is looking forward to Zappos' move to the current Las Vegas City Hall after the new city hall opens.

Ali Imtiaz, owner of the Kabob Korner at 507 Fremont St., is optimistic as well. Kabob Korner opened six years ago, and in October Imtiaz took a flier and opened the Maharaja Hookah Cafe across the street at 506 Fremont.

Imtiaz said when Kabob Korner opened, downtown didn't have much in the way of restaurants that weren't in casinos or didn't serve fast food. That has changed in the ensuing years, and he sees more change coming. The Zappos move is expected to bring more than 1,000 employees downtown, and "we'll need more restaurants to serve those people," he said.

"There's a lot of big changes coming to downtown," he said. "Other businesses are coming as well."

"It's very good change," he said, mentioning newcomers including the Don't Tell Mama piano bar at 517 Fremont St. and Insert Coins, an arcade lounge at 512 Fremont St. "There are a lot of people standing outside and going in there on Fridays and Saturdays."

The Beat Coffeehouse in the Emergency Arts Building at 512 Fremont St. has been open only about a year and a half, but managing partner Jennifer Cornthwaite said she has seen immense change in that time.

"When I think about what everything looked like in January 2010, which is when this project started, we're talking about having no Ogden (residential project) open, no Insert Coins open," she said. The Plaza would close later that year for renovations, and Cornthwaite said that despite being friends with the Plaza's operators, "I wasn't convinced that things were really going to move forward."

That's clear now, with the Plaza's official opening scheduled for Thursday and more projects having become reality or under way. Among other landmarks Cornthwaite cited were Resnicks Grocery, an "urban bodega" at 900 Las Vegas Blvd. South, and Artifice Urban Lounge, 1025 First St., both of which opened earlier this year and helped drive traffic for local restaurants, and Bar + Bistro, which opened in the Arts Factory at 101 E. Charleston Blvd. in March 2010. La Thai, from the former owner of Mix Zone Cafe, is due to open soon directly across from Emergency Arts, she said. In

development.

An enterprising soul has even opened a hot-dog-and-sandwich stand in the parking lot of Gold and Silver Pawn Shop, 713 Las Vegas Blvd. South, site of the History channel's "Pawn Stars" and itself responsible for an increase in downtown tourism.

Cornthwaite's husband, Michael, is the owner of the Downtown Cocktail Room, which opened five years ago, and is a consultant on the Plaza, which is opening with several new restaurants.

"We had a few years where we weren't quite sure; I don't think anybody was quite sure in the country, and I think downtown was the exact same way," she said. "I think they thought, 'This will come around in three or four years.' The crazy economy just put everything on hold; 2008 and 2009 were super-tough and we didn't know what to do."

Now, she said, "our position is OK. Fingers crossed and knock on wood, we're slowly growing."

Cupp said she sees business growing as well.

"There's such opportunity down here for so much," she said. "We've touched it so little."

It seems that Goodman's brand of evangelism was a point of faith for many business owners.

"Of course, he has been the driving point for downtown for so long," she said. "We believed in him; we believed in his theory. We believe downtown is where it's going to happen. This is very much city, very much urban. There's a heartbeat down here that's different than the Strip.

"And now -- thank God -- with Carolyn Goodman, it can't not be great. I think Oscar left a little bit too early because he set the plan in action. Carolyn has the benefit of seeing those seeds grow. It's exciting down here. It really is."

Cornthwaite said that while much of what's driving growth downtown is big business -- Zappos, the Ogden, the Plaza -- most of the restaurant owners don't fit that description.

"This isn't side money," she said. "We're not rich people. We're just every day saying, 'OK, this month we can pay our mortgage.' There are so many people, including us, who are all in.

"We're of course really excited about Zappos coming in and the Plaza opening. We're all just kind of in a state where we're trying to work as hard as we can and support each other and keep it moving."

Contact reporter Heidi Knapp Rinella at hrinella@review journal.com or 702-383-0474.

Plaza set to reopen Thursday after massive renovations

BY CHRIS SIEROTY
LAS VEGAS REVIEW-JOURNAL

Posted: Aug. 31, 2011 | 9:37 a.m.

The Plaza, which has been a hip downtown spot since 1971, returns Thursday with its grand reopening after a year of renovations.

The upgraded hotel will feature new guest rooms, suites, new bars, restaurants and entertainment options. Beginning next year, the Plaza will introduce mobile gaming after reaching a deal with Cantor Gaming, the hotel's parent company said Wednesday.

Terms of the "exclusive long-term" deal were not disclosed.

"We are excited to offer a fully refurbished race and sports book next year," said Tony Santo, president and CEO of Santo Gaming, operator of the Plaza.

The Plaza's opening on Thursday is just in time for college football. The University of Nevada, Las Vegas opens its 2011 season at 5 p.m. PST Thursday as a 35-point underdog against Wisconsin, according to Cantor Gaming.

"We are thrilled and honored that the Plaza has chosen us as its long-term partner, further demonstrating and expanding our leadership position in creating a unique sports trading experience in Las Vegas," said Lee Amaitis, president and CEO of Cantor Gaming.

Amaitis said the new sports book will include mobile gaming, in-running betting, which allows for wagers during games, and other gambling options.

Contact reporter Chris Sieroty at csieroty@reviewjournal.com or 702-477-3893.



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tvegas wrote on *August 31, 2011 11:25 AM*:

Sports trading experience? hahaha!

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Plaza hip? When?

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mebbe they finally changed the rugs. or at least turned them upside down. carpeting isn't supposed to be shiny. and if they again set up the faro game back by the cage, i'll stop in.

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Mark.Henderson wrote on *August 31, 2011 10:55 AM*:

I wonder if they did away with the stench this casino had for decades.

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Las Vegas' Decatur Boulevard's history pulls from the Navy

BY JESSICA FRYMAN
VIEW STAFF WRITER

Posted: Sep. 6, 2011 | 12:17 a.m.

Nearly 25 miles long, Decatur Boulevard is a major staple for Las Vegas commuters traveling north-south in the city. Nestled in the west, it crosses the Las Vegas Beltway twice and is divided by U.S. Highway 95. The boulevard, running from West Cactus Avenue and past Iron Mountain Road, provides access to hundreds of businesses, half a dozen parks or community centers, a college campus and an airport.

The street's roots are equally deep . The boulevard was named for Decatur, Ill., which honors naval war hero Stephen Decatur Jr.

In the 1930s, Leonard Frechette moved to Las Vegas and worked for the Union Pacific Railroad, according to Mark Hall-Patton's book "Asphalt Memories." Frechette and his wife lived on Vegas Drive at the corner of what is now Decatur Boulevard and were one of two families on the street.

"The Carrs were not interested in naming the street, so Frechette did," according to Hall-Patton's street history book.

Frechette lived there until 1977, when he moved to California. His home was difficult to tear down after it was sold, as it was made of railroad ties, Hall-Patton wrote.

Details on whether Frechette had any connections to Decatur, Ill., are not included in the brief history of how the street was named.

Decatur, Ill., a town about 46 square miles, is three hours south of Chicago and two hours northeast of St. Louis by car. About 75,000 people lived there in 2010, according to the U.S. Census Bureau. The town was also the first Illinois home of Abraham Lincoln, who settled just west of

Naming Las Vegas
The history behind the naming of various streets, parks, schools, public facilities and other landmarks in the Las Vegas Valley will continue to be explored in a series of feature stories appearing in View editions published on the first Tuesday of every month. If you're curious about how or why something got its name, post a comment on our Facebook page, facebook.com/viewnewsp , or email sblust@viewnews.com. Thanks for reading View.

Decatur in 1830 with his family.

Stephen Decatur Jr., of Maryland, joined the Navy as a midshipman in 1798. He was promoted to lieutenant the following year.

In 1803, he commanded the vessel Enterprise and captured the enemy ship Mastico, according to his U.S. Navy biography.

It was taken into the U.S. Navy under the name Intrepid. Decatur then used it for an 1804 night raid of Tripoli harbor, destroying a former U.S. ship that had been captured.

The successful operation made Decatur "an immediate national hero," according to the Naval Historical Center. He later became a captain and led dozens of other missions over the next eight years, including the capture of the British ship Macedonian in 1812. He persuaded Algiers, Tunis and Tripoli to sign peace treaties in 1815. Five years later, he died of injuries from a duel with a brother officer. The U.S. Navy has named five ships in Decatur's honor.

Contact Southwest/Spring Valley View reporter Jessica Fryman at jfryman@viewnews.com or 380-4535.

Las Vegas secures $5.5 million for Mob Museum construction

Funding coming from state in historic tax equity credits

By Dave Toplikar (contact)
Wednesday, Sept. 7, 2011 | 12:16 p.m.

About $10.6 million in historic tax credit equity — including $5.5 for construction costs — is expected to be brought in over the next five years to help pay for the $42 million Mob Museum in downtown Las Vegas.

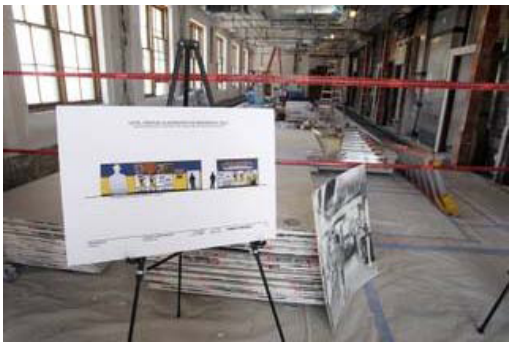
Mob Museum



That funding is being secured thanks to action taken today by the Las Vegas City Council along with efforts by the 300 Stewart Avenue Corp., the nonprofit organization overseeing the museum.

The Mob Museum, which is being constructed in the former post office and federal building at 300 Stewart, is thought to be the largest project to receive historic tax credits in Nevada, according to the state Historic Preservation Office.

Mob Museum Media Tour



Because the funds won't be available until next year, part of today's council action was to reallocate to the museum $2.5 million in funds previously set aside for the Regional Public Safety Complex so the museum construction costs can be paid this year.

Under today's action, the city will be compensated for the $2.5 million in 2012, when the city receives $5.5 million in tax credit equity for its role as developer of the Mob Museum.

The remaining amount of the $10.6 million in historic tax credit equity will be distributed to an affiliate of the nonprofit 300 SAC, which is expected to manage the museum when it opens next year. The museum's construction funding is coming through a variety of sources: local, state and federal grants, matching grants and the city's redevelopment agency.

The Mob Museum, dedicated to the history of organized crime and law enforcement, will feature interactive exhibits when it opens Feb. 14, 2012. Much of the focus has been on how law enforcement defeated and continues to battle organized crime.

The 41,000-square-foot museum is expected to draw hundreds of thousands of tourists to the downtown area when it opens.

It includes about 16,800 square feet of exhibition space on three floors in addition to a specialty retail store, special event areas, educational areas and office space.

Mob Museum to advance with tax credits

BY DOUG MCMURDO
LAS VEGAS REVIEW-JOURNAL

Posted: Sep. 7, 2011 | 6:14 p.m.

The mob always knew there was money to be made in Las Vegas. Now Las Vegas is ready to make some money off the mob.

A big step was taken in that direction Wednesday when the City Council approved several agreements intended to move the Mob Museum project forward in downtown Las Vegas.

Because the museum is housed on Stewart Avenue in the first post office and courthouse built in the city, the city and the affiliated nonprofit organization, the 300 Stewart Avenue Corp., are eligible for historic tax credits, which are made available when municipalities breathe new life into historic structures.

The City Council voted unanimously to accept $10.6 million in the equity credits, with $5.5 million due the city for its role as project developer and the remainder going to the 300 Stewart Avenue Corp., which will manage the museum.

But the tax credit money won't be available until next year. To keep the project moving along, the City Council also agreed to reallocate $2.5 million from the Regional Public Safety Complex.

The complex, now in its infancy, will help the county's multiple jurisdictions train for and respond to emergencies.

Funding for the complex won't be needed until next year, and when it is, the city will replace it with tax credit funds.

The Mob Museum will cost $42 million. Dedicated to the history of organized crime and the police officers who hunted and hounded them for decades, the museum is expected to draw 600,000 visitors a year after it opens Feb. 14, 2012 -- the 83rd anniversary of the infamous St. Valentine's Day Massacre.

Seven men were gunned down in a Chicago garage. Most were members of Bugs Moran's gang.

Al Capone is generally credited with masterminding the violent Prohibition-era crime.

Contact Doug McMurdo at dmcmurdo@reviewjournal. com or 702-

Shakespeare troupe moving downtown to Reed Whipple Center



JESSICA EBELHAR/LAS VEGAS REVIEW-JOURNAL

Las Vegas Shakespeare Company actors Morgan Hill, left, Wester Cooley, Cory Goble and Louisa Lawson rehearse a scene from "A Midsummer Night's Dream" at Opportunity Village on Wednesday. The troupe will move into the Reed Whipple Cultural Center. » Buy this photo

BY DOUG MCMURDO
LAS VEGAS REVIEW-JOURNAL

Posted: Sep. 7, 2011 | 6:44 p.m.
Updated: Sep. 8, 2011 | 9:06 a.m.

All the world's a stage, says a character in William Shakespeare's comedy "As You Like It."

For the Las Vegas Shakespeare Company, that stage is soon to be the Reed Whipple Cultural Center.

The Las Vegas City Council on Wednesday enthusiastically approved turning over the center to the acting troupe, bringing high culture to downtown and saving taxpayer money at the same time.

Artistic Director Dan Decker told Mayor Carolyn Goodman and council members that his award-winning company will keep seven full-time employees year-round and will hire as many as 200 part-time workers whenever a production gears up -- six or more times a year.

But council members seemed more interested in having a tenant for one of its more important but vacant venues in the

The Shakespeare Company will pay only $10 a year to rent the facility, but taxpayers will be off the hook for about $300,000 a year in building and grounds maintenance costs, city officials said.

Councilmen Steve Ross and Stavros Anthony were so thrilled, they ponied up $10 to pay the first year's rent.

"This will give people another reason to come downtown," said Ross, who noted the area already has the Neon Boneyard, Las Vegas Natural History Museum, Old Las Vegas Mormon State Historic Fort and Cashman Center.

The Rainbow Company Youth Theatre, a city-sponsored group, and the private Las Vegas Youth Orchestra were the most recent occupants of the center, but budget woes led to their departure last summer.

Decker said any changes to the interior of the building would be cosmetic because it already has staging, lighting and a sound system.

"We're not going to tear down any walls," he said.

He hopes to reconfigure the seating to make it more flexible for directors and increase capacity from about 275 to 400.

The move also will allow the company to centralize its far-flung operations. Rehearsals now are held at Opportunity Village on Buffalo Drive; the office is downtown; and stage props are warehoused off Interstate 15 near the Las Vegas Speedway.

Once retrofitting of the center is complete, performances will start next year with an expanded schedule.

Decker and his troupe will continue educational outreach to students in the Clark County School District and clients at Opportunity Village.

While council members seemed excited about reopening the Whipple Center, they became more so after actors Cory Goble and Louisa Lemos gave them a taste of the talent when they performed a scene from "Romeo and Juliet."

Councilwoman Lois Tarkanian said the community is "hungry" for what Decker's company offers.

Councilman Ricki Barlow, who revealed he was a theater major in college, said, "This is big cultural news for our city."

The first production is scheduled for April.

"The whole community is invited to come join the adventure," Decker said.

And if Shakespeare isn't your cup of tea, the company also will put on musicals, new works and a holiday program, Decker said.

Contact reporter Doug McMurdo at dmcmurdo@reviewjournal.com or 702-224-5512.

After 30 years, Ethel M celebrates its sweet sameness



LEILA NAVIDI

Chocolates for sale at Ethel M Chocolate Factory in Henderson on Thursday, Aug. 25, 2011.

By Conor Shine (contact)
Thursday, Sept. 8, 2011 | 2 a.m.

When billionaire candy tycoon Forrest Mars Sr. retired and moved to Henderson in the late 1970s, the man who invented M&Ms and the Mars bar wanted to make chocolates distinct from the ones that made him a fortune.

The man, referred to as a "modern day Willie Wonka" and the "Howard Hughes of candy," chose a spot near Sunset Road and Mountain Vista Street and opened a gourmet chocolate factory named in honor of his mother.

When Ethel M Chocolates opened in 1981, it was surrounded by desert. Henderson's population was a fraction of what it is today. Although the city around it has changed dramatically and its proprietor has died, 30 years later the factory is

Ethel M Chocolates



still making high-quality chocolates using the same recipes as the day it opened.

"The colors in the store may have changed. What happened outside of the building has changed. But inside here, nothing's really changed that much," said Jennifer Gudgel, Ethel M's director of gourmet chocolate.

Over the years, Ethel M has become part of the flavor of Southern Nevada. It has retail stores throughout the valley, including four at McCarran International Airport; out-of-state tour buses frequently visit the factory; and the annual lights show on its three-acre cactus garden has become a holiday tradition for many.

From the Ethel M Archives



The store has, of course, added candies along the way, but the chocolates that made Ethel M famous — the satin cremes, the liqueur-filled chocolates and almond butter crisps — are as popular as ever.

"The classics are still there," Gudgel said. "The American palate loves caramels, nut clusters, and milk chocolate. You hear a lot about people liking dark chocolate now, and we see a bit of that trend, but ultimately people love what they love."

Ethel M is quietly celebrating its 30th anniversary this year, marking it with a commemorative tin. Although there hasn't been a lot of fanfare, the small factory is proud of its three decades in Henderson.

It's unclear why Mars chose to settle here. Some speculate it's because Nevada's lax regulations allowed him to sell the liqueur-filled chocolates, which were illegal in other states. Gudgel said Mars was a savvy businessman, and knew he could make the chocolate factory a destination to capitalize on Las Vegas' tourism industry.

"It's one of the only Mars factories you can see into … Putting a chocolate store in the middle of the desert, you probably want to create some kind of attraction," Gudgel said. "Here in Las Vegas, the whole world comes to us."

The factory is designed to be tourist-friendly, with long windows giving visitors a look at the entire chocolate making process, from cooking the cocoa beans to packaging the finished product.

All of the chocolate, peanut butter and caramel is made in-house, and the factory also houses a test kitchen to innovate new candies for its parent company, Mars Inc.

Ethel M focuses on making fresh, high-end chocolates in small batches without preservatives. A typical day will see the factory producing 20 varieties of treats.

"All Ethel M Chocolates are made right here. They're not made anywhere else," Gudgel said.

Many of the recipes are the same Ethel Mars, Forrest Sr.'s mother and the factory's namesake, used in her kitchen in 1911.

During the early years of Ethel M, Forrest Mars kept an apartment atop the factory and often worked on the lines with his workers, Gudgel said. Legend has it that on early mornings, he could be seen wandering the floor in his robe and slippers, doing quality control.

Gudgel said his work ethic and high expectations have left an impression.

"He set the bar high. We're still a family-owned business, and our philosophy is if your name is on it, we want to put out the best product," she said. "We give people what they're looking for, and deliver it exceptionally."

BLM, volunteers scheduled to clean up Sloan rock art area

BY DOUG MCMURDO
LAS VEGAS REVIEW-JOURNAL

Posted: Sep. 13, 2011 | 1:59 a.m.

When it comes to the American Indian rock art in Southern Nevada, few examples are as impressive as the petroglyphs at Sloan National Conservation Area near Henderson on the south end of Las Vegas Boulevard.

I n honor of National Public Lands Day, employees of the Bureau of Land Management and scores of volunteers will descend on Sloan Sept. 24 with work gloves and sturdy boots.

Sloan, called the Sistine Chapel of Native American rock art by the Conservation Lands Foundation, has been victimized by litterbugs and vandals in recent years.

The volunteers will also pick up litter, plant native trees, remove invasive plants, install signs and restore trails, according to BLM spokeswoman Kirsten Cannon.

The Public Lands Foundation will provide water and snacks.

For more information and to register, go online to www.getoutdoorsnevada.org.

Contact Doug McMurdo at dmcmurdo@reviewjournal.com or 702-224-5512.

Zappos CEO's purchase of First Friday shocks Arts District gallery owners

Kristen Peterson

Tue, Sep 13, 2011 (12:14 p.m.)



First Friday, the monthly celebration of art, in the downtown Arts District on Friday, Aug. 5, 2011.
Photo: Justin M. Bowen

News that a crew involved in Zappos, including CEO Tony Hsieh, are buying the First Friday trademark and taking the event out of the hands of non-profit Whirlygig has the Arts District community buzzing.

But just as surprising as the announcement itself, is that business owners in the area had no idea this was happening. Apparently, those involved with the deal hadn't spoken with some of the main Arts District players and gallery owners, which concerns Blackbird Studios owner Gina Quaranto, who has been involved in First Friday since 2001 and built her career from an artist on the street at the monthly event.

Mostly though, Quaranto and others are excited about the change and the money and marketing that might be poured into the monthly art festival.

"Tony Hsieh is such a forward thinker. He's got a lot of ideas so it could be interesting," says Victoria Hart, gallery director at Brett Wesley gallery, which



Photo: Justin M. Bowen
Zappos CEO Tony Hsieh is shown at a Las Vegas City Council meeting Dec. 1, 2010, when it was officially announced the existing City Hall building would be used as the headquarters for Zappos.

sits on the corner of Charleston and Casino Center Boulevard. “They have more bandwidth to communicate to a broader audience. The problem with some Downtown people who have been there so long is that they’re not open to new ideas. Fresh blood would be really great.”

Hsieh is moving his online retail corporation into the soon-to-be-vacated City Hall building and has said that he wants the company to be involved in Downtown's redevelopment. He recently donated $5,000 to artist Jerry Misko’s Downtown mural project and says that his role with First Friday is simply that of a silent investor: “I had heard that it had run into financial challenges and I didn't want the event to go away. I think it's a great event for downtown Las Vegas. I would like to see it continue and grow so I decided to personally support it financially.”

Hsieh didn't say what the group paid for the trademark, but said that they will likely spend $500,000 over the next 12 months to keep the event going.

The news is the second surprise to hit the Arts District this summer. In July, Whirlygig Inc. announced that First Friday would be canceled for August and September. Business owners not directly involved in the Whirlygig portion of the festival went into panic mode trying to alert First Friday visitors that their business would remain open for the event, which draws thousands to the Arts District each month.

Las Vegas Mayor Carolyn Goodman said in a statement that she is “thrilled” with this new partnership and that it will “infuse additional resources and new energy into this grand downtown festival.”

In the past, Whirlygig has worked with the City of Las Vegas on street closures, paid insurance, pulled permits and handled the music stages and artist tents outside the Funk House. But Whirlygig officials say the event became too big for just a couple of people to be running and that they need to work on streamlining the event and working with the City on how to keep it manageable and safe—responsibilities that will now likely fall to the new owners.

“It will be great to see if they’re going to set up some sort of committee and get the community involved or if they’re just going to take it over,” Hart adds.

First Friday 08/05/2011

The *Review-Journal*’s Doug Elfman reported that the four involved in purchasing the LLC are Zappos CEO Hsieh, Zappos partner Fred Mossler, developer Andrew Donne and marketer Joey Vanas, and that the group plans on expanding First Friday to other Downtown areas and bringing in "better artists," including out-of-town artists.

Vanas said this afternoon that a meeting has been scheduled for tomorrow with gallery owners and that the group has plans to listen to what the community– gallery owners, artists, vendors, city representatives and attendees—has to say about First Friday. “These people have been a part of this community event for nine years and we will learn as much as possible from them about how we can help make it the best First Friday event you will find in any city,” Vanas says. “We also want to extend the marketing and commerce of art in Downtown Vegas to more than just the First Friday of each month.

"This event has been very positive for the city of Las Vegas and First Friday's return in October is beyond exciting. We're committed to a continuing investment in Downtown and to supporting the community that backs the growth of such a culturally-active, and historical, area of Las Vegas."

Marty Walsh, owner of Trifecta Gallery inside the Arts Factory, says that it sounds like the new operators are

looking for voices in the community: “They’re looking for guidance and steering. That’s a really good sign. I think they’re in for the greater good, so I welcome it. We need a bigger audience, anyway.”

Quaranto says she's trying to have a positive perspective, but that she isn’t quite sure how she feels about it.

“This is overnight. We went from ‘Whirlygig is on hiatus and will be back in October’ to ‘Zappos is taking over.’ I’m excited for change. Change is good, but change is also scary. I don’t know any of these people, and for me not to know any of these people is strange, because I know everybody,” Quaranto says. “I just hope that they include listening to people who have been involved in First Friday for years. We didn’t work so hard so out-of-town artists can reap the benefits while we’re brushed aside. That’s probably not their intent, but I don’t know that because I haven’t had one discussion with them.”

Quaranto also says she wishes that they would have used the word “different” rather than “better” in regards to additional artists.

“It’s not easy to start something from scratch,” she continues. “Anyone can move to Portland or any other city and mooch off their already created art scene.”

As for the “better art,” Hart, at Brett Wesley gallery says, “It’s great to get better art, but you have to have a community that supports better art. You have to educate the community about better art or buying art in general.”

This could be that chance.



Zappos foursome buying First Friday arts event

Posted: Sep. 13, 2011 | 2:00 a.m.
Updated: Sep. 13, 2011 | 7:32 a.m.

First Friday's operations are being sold later this week to four men involved with Zappos. They vow to expand art exhibits, parking and shuttle service for the downtown art party.

The foursome, operating as First Friday LLC, are buying First Friday's trademark, Internet presence, mailing lists and assets from nonprofit Whirlygig Inc.

The new First Friday Four are Zappos CEO Tony Hsieh; Zappos partner Fred Mossler; developer Andrew Donner (who facilitated the Zappos relocation deal downtown); and Joey Vanas, a marketer who works on many Hsieh projects.

Zappos does not have any ownership stake, says Vanas, who handles the LLC's day-to-day operations. This is a personal investment.

Their launch event will be the ninth anniversary of First Friday on Oct. 7. Whirlygig founder Cindy Funkhouser will help with their transition for a month or more.

The deal came suddenly. Whirlygig suspended functions two months ago, although events continued in August and September.

During that time, Whirlygig approached Zappos for sponsorship but also expressed interest in selling, "to hand it off and give it some wings," Vanas says.

Hsieh and friends, downtown boosters, chose to buy.

"Cindy and Whirlygig did a great job in creating something for the community," Vanas says.

But there was only so much the one- or two-person Whirlygig could pull off without major resources, he says.

"We wanted to come in and put some real support behind it -- put some infrastructure in place, and help it build and grow."

Initial plans: More art booths and music stages; an expansion of art locales starting in Fremont East; and more and better artists.

"There are artists in Las Vegas that are great artists that don't come out and show at First Friday because there isn't the buyer audience for their level of work," Vanas says.

"We want to change that perception, but we don't want to cut off the young artists that are trying to make their first break."

Vanas also intends to invite outside artists from Phoenix, Southern California and other places that stage First Fridays.

As for the event's dreaded parking, Vanas (who got a $20 parking ticket Friday) is seeking more parking lots and shuttles.

And because Vanas' background is in marketing -- at Miami's Fontainebleau hotel, plus events here and Hsieh projects -- he's developing more marketing, advertising and public relations.

As a for-profit LLC, the group will wield more financial leeway to expand, but they're not expecting riches, he says.

"It won't be a profit-turner but a community event that will hopefully sustain its own growth," he says. "It's more of an investment in the community that we all live in now."

No doubt. Three of the four live in Ogden condominiums, and Vanas is nearby.

They hope their larger infrastructure will lure more sponsors. Money also comes in from food and liquor sales, vendor fees and Friends of First Friday memberships.

Vanas is counting on the city to transform the epic permit process into a yearly event, instead of a monthly chore.

He won't divulge the purchase price.

"It wasn't a huge number," he says.

Funkhouser says the price will pay off an operations loan and some debts.

"Our entire board is very excited to pass the torch on to someone that capable," she says.

"They enjoy the grass-roots part of it.

"They come to the events," she says. "I'm gonna sleep pretty good at night."

Vanas says his approach is to reach out to First Friday veterans for input.

"They've been thinking about it for years. We've been thinking about it for a month. So let's listen to those people."

Doug Elfman's column appears Tuesdays, Thursdays and Fridays. Contact him at delfman@reviewjournal.com. He blogs at reviewjournal.com/elfman.

Golden Gate plans expansion



JEFF SCHEID/LAS VEGAS REVIEW-JOURNAL

Golden Gate bartender Christine Koehler tries to get two pigeons to stop fighting on Tuesday. The downtown Las Vegas hotel-casino announced plans to expand the property by about 29,000 square feet. » Buy this photo

BY BENJAMIN SPILLMAN
LAS VEGAS REVIEW-JOURNAL

Posted: Sep. 14, 2011 | 2:00 a.m.
Updated: Sep. 14, 2011 | 10:56 a.m.

Las Vegas' oldest hotel is looking to become the freshest face on Fremont Street.

The downtown Golden Gate hotel-casino recently filed plans with the city for a major expansion and renovation of the property at Fremont and Main streets where it first opened as a hotel in 1906.

The expansion seeks to blast through the south wall of the existing building to add a five-story structure with 16 new hotel suites, including two 1,600-square-foot suites that will occupy the top floor.

Owners would also move and modernize the existing deli, move the hotel lobby to the new structure and expand the casino floor.

The $12 million proposal would be the fifth major hotel-casino renovation in the area of Fremont Street since the beginning of the Great Recession, a period marked by stalled projects and shuttered casinos on the Strip.

Downtown, the Golden Nugget, El Cortez,

Gold Spike and Plaza have also made big upgrades in recent years.

The Planning Commission voted 7-0 late Tuesday in favor of the two items needed to approve the project. It goes to the City Council Oct. 19.

Customer Jeff Spain said it is long overdue. Spain, a longtime Las Vegas visitor from Nashville, Tenn., who plays blackjack at a rate of $150 per hand, said he prefers Golden Gate's cozy atmosphere to gambling on the Strip but doesn't like the small hotel rooms and limited food choices.

"I think they desperately need it," Spain said. "They can give me comps all day long but it is just a coffee shop."

Spain says the ability of a casino to offer big bettors modern rooms makes it more likely that he and others like him will spend money on Fremont Street, an area that's critical to the success of the city's larger vision for downtown.

"There are some things downtown has, and Golden Gate in particular, that the Strip doesn't," Spain said. "One is that sort of old Vegas style and feel."

Besides the large suites, the addition will include 14 suites that are about 500 square feet each, some conference rooms and larger, modern restrooms that will serve the entire casino.

The existing restrooms will be removed to make more room in the casino, and the deli will move into what is now a small hotel lobby.

Stevens hopes to have the casino phase completed in March and the hotel rooms open by May. Construction will require at least a temporary closure of the existing deli, but the casino's signature shrimp cocktail will still be available on property at the restaurant.

Besides temporary construction jobs, the project will also result in about 25 new permanent jobs working the expanded casino floor and the new hotel rooms. The Golden Gate already employs about 260 people.

The approximately 30,000-square-foot expansion is the biggest upgrade to the Golden Gate since at least 1990, said minority owner Mark Brandenburg.

Derek Stevens, who with his brother Greg Stevens is a majority owner, said the time is right for investment because visitation to Fremont Street appears to be bouncing back from the recession years and they want to be part of the comeback.

"We are really right at the cusp of a significant turnaround downtown," Stevens said, citing a recent $35 million renovation of the Plaza at Fremont and Main streets and hundreds of millions of dollars Landry's Restaurants Inc. has invested in the Golden Nugget in recent years, including the construction of a new hotel tower.

Year-to-date gambling revenue downtown is up 1.1 percent, including a 10.2 percent bump in July. If it holds up for the year it would be the first annual increase since a 0.4 percent uptick in 2007.

In addition to improving the landscaping between Fremont and Carson streets, plans call for the new structure to have a colorfully lit facade topped by a large, digital billboard-type screen.

"It is going to make the Nugget look better, it is going to make our parking lot look better and it is going to make Main Street look a hell of a lot better," Stevens said.

Contact reporter Benjamin Spillman at bspillman@reviewjournal.com or 702-229-6435.

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: Report by Department of Planning regarding Project Update list.

SUMMARY

The project update list is updated every month, with updated information showing in red. The backup for this month includes the project update report from the September 28, 2011 HPC meeting.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

Project Update List

CM

Potential Historic Preservation Fund (SHPO CLG grant) projects
Updates

PROJECT	STATUS / ANALYSIS	NEXT MILESTONE	PROJECT DEADLINE	COMMENTS/NOTES
GRANT APPLICATIONS				
2010 HPF Grant	2010: HPO received award letter dated 5/28/10; Funding agreement approved at 9/1/10 City Council; Funding Agreement received by state; RFP advertised week of 1/10/11; proposal selected 2/15/11; Project complete; pending SHPO final approval.	Waiting for SHPO final approval letter.	9/30/11	Work includes Phase I historic survey of Beverly Green neighborhood and documentation of PO restoration.
2011 HPF Grant	Submitted 12/1/10; resubmitted with additional funding request 7/28/11; awarded $44,000;	Funding agreement scheduled for 10/5/11 City Council.	9/30/12	Work includes Phase II historic survey of Beverly Green neighborhood and documentation of PO restoration.
Scenic Byway grant	2007 - $235,431 Grant for restoration and installation of three neon signs in Las Vegas Boulevard median from Ogden Avenue to Mesquite Avenue. Signs include Society Cleaners, Lucky Cuss Motel and Normandie Motel; contract for restoration of the signs has been awarded to Superior Electrical Advertising from Long Beach, CA.	Coordinate with Public Works to install the historic signs.	12/31/11	Historic neon signs are provided by the Neon Museum.
	2008 - $807,039 Grant for construction of Neon Museum addition; notice to proceed from NDOT received 8/8/11.	Planning to coordinate with Public Works and Neon Museum on advertisement, award, and construction management of the museum addition.	3/31/12	
	2009 - $313,760 Grant for restoration and installation of 2-3 neon signs in Las Vegas Boulevard median; meeting to determine which signs to be installed held on 6/9/11.	Planning to coordinate with Public Works and Neon Museum to determine which signs will be restored and installed.	12/31/12	Historic neon signs are provided by the Neon Museum.
HISTORIC PROPERTY UPDATES (*City-owned properties)				
Berkley Square	Neighborhood is eligible for inclusion on the local register; P&D working with CM Barlow's office on banners; HPO presented draft brochure to Berkley Square Neighborhood Association for review on 2/28/11; HPO working with neighborhood association to interview long-time residents.	Brochure draft to be reviewed at next available HPC meeting.	N/A	Nomination funded by 2006 HPF grant. Neighborhood listed on the National Register of Historic Places.
Bonanza Underpass	Eligible for inclusion on local register.	Prepare application for nomination.	N/A	Property is listed on the National Register of Historic Places.
Floyd Lamb Park at Tule Springs	$400k CLV Centennial funding received for various projects; HPC to review marker content ongoing; work completed on corral and associated buildings 3/31/11; Centennial Commission approved FY 2011-12 budget placeholder of $70k for archaeological, engineering and feasibility study for restoration of adobe 4/18/11.	P&D and Parks, Recreation and Neighborhood Services to continue to work together on implementation of historic preservation plan.	Ongoing	Centennial funds used for existing conditions report. Property is listed on the local and National Registers of Historic Places.
Huntridge Theatre	Development plan approved by City Council 12-3-08; property is eligible for inclusion on the local register.	Pending.	N/A	Property is listed on the state and National Register of Historic Places.
J.D. Smith House	Eligible for inclusion on local register.	Work with owner to prepare application for nomination.	N/A	Property is listed on the National Register of Historic Places.
Springs Preserve	Eligible for inclusion on local register.	Work with owners to prepare application for nomination.	N/A	Property is listed on the National Register of Historic Places.

PROJECT	STATUS / ANALYSIS	NEXT MILESTONE	PROJECT DEADLINE	COMMENTS/NOTES
Potential Historic Preservation Fund (SHPO CLG grant) projects Updates				
Lorenzi Park*	NV Board of Museums and History approved nomination to NR on 12/5/08; designated as historic district by City Council 5/20/09; NR nomination denied by NR; Consultant revised and resubmitted; HPC approved plans for solar parking 12/8/10.	HPO to coordinate with Leisure Services on any plans for the park;	N/A	Property is listed on the city of Las Vegas Historic Property Register.
Mormon Fort	Eligible for inclusion on local register.	Work with owners to prepare application for nomination.	N/A	Property is listed on the state and National Register of Historic Places.
Moulin Rouge	C of A for demolition of existing buildings and construction of new hotel approved at 2/27/08 HPC; historic sign moved to Neon Museum 4/30/09; property sold 5/5/09; fire on 5/6/09 partially destroyed historic hotel; HPC approved application for C of A for demolition of historic guard shack, façade and attached tower 6/23/10; appeal of HPC decision overturned at 7/29/10 CC.	Historic sign is stored at Neon Museum.	N/A	Property is listed on the local and National Register of Historic Places.
Neon Museum	Agreement between NDOT and city of Las Vegas to accept Scenic Byway funding of $807,039 approved at 3/2/11 City Council; C of A for increased wall height approved at 2/23/11 HPC.	Work with Neon Museum to restore and install signs in the Las Vegas Blvd. median from Sahara to Washington; Continue to pursue funding to finish the La Concha build out, Boneyard improvements, infrastructure and landscaping.	N/A	Project is partially funded by Centennial, Nevada Commission for Cultural Affairs, and National Scenic Byway programs. La Concha Motel Lobby is listed on the city of Las Vegas Historic Property Register.
Railroad cottages	Springs Preserve to receive $11 million in SNPLMA funds, a portion of which will go toward cottage restoration/interpretation.	Work with the LV Springs Preserve on cottage project as necessary.	N/A	Cottages are listed on the National Register of Historic Places.
U.S. Post Office and Courthouse*	HPC to receive quarterly project updates.	Continue to pursue all available funding; Complete construction for Cultural Center and Museum.	2011	Project partially funded by CCA, HPF, SAT, EDI, and CLV Centennial funds. Property is listed on the local, state and National Register of Historic Places at the National level of significance.
Westside School*	HPC to receive monthly updates.	Westside School coordination team meets monthly and includes city staff and members of the West Las Vegas Advisory Board.	N/A	Property is listed on the local, state and National Register of Historic Places.
HISTORIC RESOURCE SURVEY(S)				
LV Main Street Historic District	NV Board of Museums and History voted to return nomination report to the city. City handed over report to Arts District for possible boundary reconsideration and submittal to SHPO; Public meeting to determine property owner support held on 8/1/07; Report sent to SHPO 8/10/07; NV Board of Museums and History approved nomination on 12/5/08; pending SHPO.	Pending SHPO.	N/A	Survey was funded by the Arts District.
CENTENNIAL PROJECTS				
HPC Legacy Funds	City Council approved revised MOU on 9/5/07. HPC approved projects and cost estimates for Legacy funds 2/27/08; LVA would like to schedule an event; meeting of HPC budget subcommittee held 8/17/11.	Move forward with projects.	N/A	$75,000 Total budget.
ENDANGERED PROPERTIES, SITES				
Victory Hotel	Property owned by Oakbrook Realty and Investment II, LLC since 2008; entire city block including Victory Hotel is for sale.	HPO to inform HPC of any changes to property.	N/A	

PROJECT	STATUS / ANALYSIS	NEXT MILESTONE	PROJECT DEADLINE	COMMENTS/NOTES
Potential Historic Preservation Fund (SHPO CLG grant) projects Updates				
Pop Squires' house	Property has been sold; current owners are EVAPS, LLC; new development has been approved pending relocation of historic house per City Council 11/5/08; SDR-39121 approved at 12/1/10 City Council – proposal to construct 5-story office building and demolish existing structures.	Property owners to work with HPC on interpretive plaque, and with UNLV Special Collections to digitize *Las Vegas Age*.	N/A	Pop Squires' house is located within the Las Vegas High School Neighborhood Historic District, a National Register district.

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: Report by Department of Planning regarding Downtown Project list

SUMMARY

Map changes since the August map release:

Project 33: Existing Project. Proposed Pawn Shop within an existing 1,606 square-foot building; project listed as proposed with a 10/19/11 City Council meeting date. Site address – 519 East St, Louis Avenue.

Project 36: New Project. Proposed 6,200 square-foot Tavern; project now listed as approved by the Planning Commission 09/13/11. Site address – 450 Fremont Street Suite 130.

Project 46: Existing Project. Proposed 16-story Mixed-Use development with 16,000 square feet of Commercial and 330 Multi-Family Residential units; project now listed as approved by the City Council 09/07/11. Site address – 931 South Casino Center Boulevard.

Project 48: Existing Project. Proposed 16,576 square-foot Social Service Provider; project now listed as approved by the City Council 08/17/11. Site address – 1640 Alta Drive.

Project 61: Existing Project. Proposed 28,902 square-foot addition to an existing Hotel and Gaming Establishment; project listed as proposed with a 10/19/11 City Council meeting date. Site address – 1 Fremont Street.

Project 68: Existing Project. 6,002 square-foot Liquor Establishment. Project now listed as approved by the City Council 08/17/11. Site address – 450 Fremont Street.

Project 79: Existing Project. Two-story, 37,100 square-foot Gaming and Retail Establishment with a 547-foot tall roof sign; project granted an Extension of Time at the 09/17/11 City Council meeting. Site address – 2423 South Las Vegas Boulevard.

Project 88: New Project. Proposed temporary parking lot; project now listed as proposed with a 10/11/11 Planning Commission meeting date. Site address – 208 North Las Vegas Boulevard.

Project 90: New Project. Proposed General Retail Store and Plaza; project now listed as proposed with a 10/11/11 Planning Commission meeting date. Site address – 300 North Casino Center Boulevard.

Project 92: New Project. Proposed 3,375 square-foot Urban Lounge with 6,900 square feet of outdoor seating and event area; project now listed as proposed with a 10/11/11 Planning Commission meeting date. Site address – 1218 and 1226 South Main Street.

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Project 96: New Project. Proposed 3,744 square-foot Urban Lounge with 4,466 square feet of outdoor seating; project now listed as proposed with a 10/11/11 Planning Commission meeting date. Site address – 901 South Main Street.

Project 97: New Project. Proposed 1,880 square-foot Tattoo Parlor/Body Piercing Studio; project now listed as proposed with a 10/11/11 Planning Commission meeting date. Site address – 220 East Charleston Boulevard.

Map changes since the September map release:

Project 16 New Project. Proposed Beer/Wine/Cooler on-and-off sale establishment in conjunction with a 1,255 square-foot Restaurant; project now listed as proposed with an 11/08/11 Planning Commission meeting date. Site address – 450 Fremont Street, Suite 123.

Project 18 New Project. Proposed 528 square-foot Tattoo Parlor/Body Piercing Studio; project now listed as proposed with an 11/08/11 Planning Commission meeting date. Site address – 806 South Las Vegas Boulevard.

Project 73 Existing Project. Addition of a 16-story Mixed-Use development including 16,000 square feet of Commercial space and 330 Residential units to an approved 12-story Mixed-Use development; project now listed as proposed with an 11/02/11 City Council meeting date. Site address – 1101 South 4th Street, 931 South Casino Center Boulevard, and 1101 South Fourth Street.

Project 88 New Project. Proposed Temporary Parking Lot on 0.62 acres; project now listed as proposed with an 11/16/11 City Council meeting date. Site address – 208 North Las Vegas Boulevard.

Project 90 New project. Proposed 11,981 square-foot General Retail Store and Plaza; project now listed as proposed with an 11/08/11 Planning Commission meeting date. Site address – 300 North Casino Center Boulevard.

Project 92 New Project. Proposed 3,375 square-foot Urban Lounge with 6,900 square feet of outdoor seating; project now listed as proposed with an 11/16/11 City Council meeting date. Site address – 1218 and 1226 South Main Street.

Project 96 New Project. Proposed 3,744 square-foot Urban Lounge with 4,466 square feet of outdoor seating; project now listed as proposed with an 11/16/11 City Council meeting date. Site address – 901 South Main Street.

Project 97 New Project. Proposed 1,880 square-foot Tattoo Parlor/Body Piercing Studio; project now listed as proposed with an 11/16/11 City Council meeting date. Site address – 220 East Charleston Boulevard.

STAFF RECOMMENDATION

No action required.

DS

BACKUP DOCUMENTS

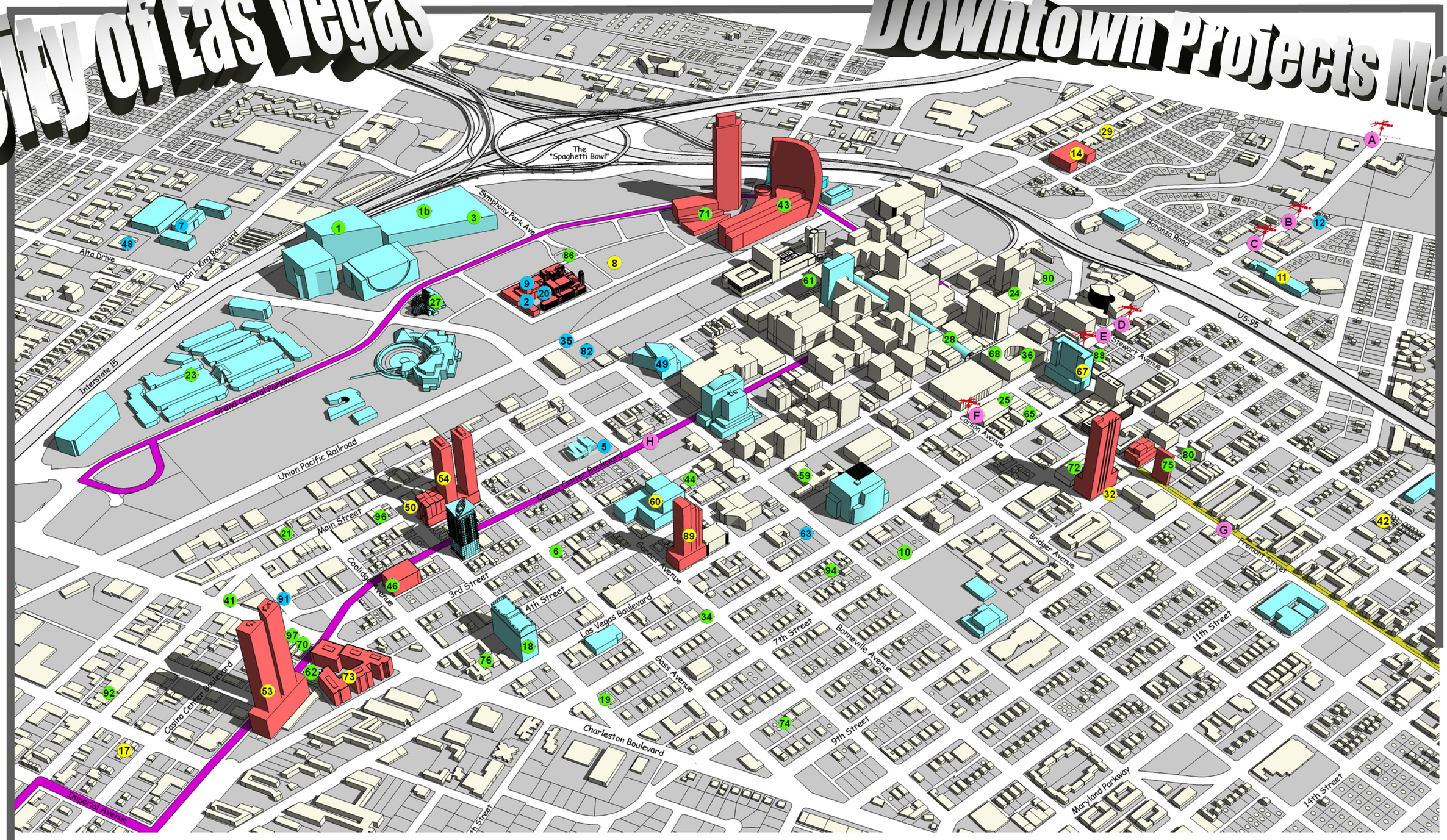
Map of downtown projects from September 28, 2011 HPC meeting.
Map of downtown projects for October 26, 2011 HPC meeting.

DS

City of Las Vegas

Downtown Projects Map

SEPTEMBER 2011



BRT Streetscape — **Streetscapes** — **Signs on Sticks**

Commercial Development — **Residential Development** — **Government/Public Development**

Additional Map Information:

LIGHT BLUE buildings are recently built or points of interest, RED buildings are proposed, approved or under construction, further information is available on the backside of this map under the project label number. This map is updated continually due to development activity

Map Updated: September 15, 2011

Downtown Projects

1 World Market Center Furniture Mart Phase III 1.2 Million SF (Completed)
1b World Market Center Furniture Mart 2,175 Unit Parking Structure (Completed)
2 5 Level, 337 space parking Structure (The Smith Center site) (Under Construction) 1/5/11 CC - 40146
3 World Market Center Phase IV—1.1 Million SF Wholesale/Retail (Approved)
4 601 Fremont – 627 Units, 2 – 35 Story Towers (Approved)
5 Transit Passenger Facility — (Completed)
6 SF Residence conversion to Wholesale Showroom - (Approved) 2/8/11 PC
7 3-building 390,000 SF office complex including a 1679 stall 5-story parking garage—(Under Construction) 3/4/09 CC—32826
8 Symphony Park (61 Acre site) – Mixed-use Development with 3,200 Residential Units (Approved)
9 Donald W Reynolds 60,000 SF Museum—(Under Construction) 8/26/10 PC-38854
10 5 Story, 120 Feet Tall, 55,132 SF Office Building (Approved) 12/01/10 CC- 39121
11 US Vets Addition - 110 additional units (Approved)
12 Neon Museum (Under Construction)
13 Urban Lofts – 85 Unit Residential Development (Permitting)
14 Verge – 296 Unit, 7 Story Building (Permitting)
15 54 Unit Apartment Complex — (Approved)
16
17 Mixed-use Project – 60 Unit, 60,000 SF Development (Approved)
18
19 Private Park on .58 acres - (Approved) 8/9/2011 PC-42260
20 The Smith Center for the Performing Arts — (Under Construction)
21
22 Commercial Development – 177,200 SF of Retail and Office (Approved)
23 LV Premium Outlet Mall – Expansion w/109,370 SF Retail & 2 parking garages (Completed)
24 Addition to Lady Luck Hotel/Casino (Permitting) 8/18/10 CC—37946
25 Nacho Daddy - 38251
26 Medical Office - 15,000 SF (Under Construction)
27 Cleveland Clinic Lou Ruvo Center for Brain Health – 62,616 SF of Medical Research (Completed)
28 Existing recreation/amusement facility/Flightlines - (Approved) 8/9/2011 PC-42259 (ADMIN)
29 Main Street Tower – 109 Unit, 8 Story Tower (Approved)
30 Commercial Development— 39,420 SF New Structure (Approved)
31
32 Neon Heights – 352 Units, 47 Story Building (Approved)
33 Pawn Shop within an Existing Commercial Building (Approved) 10/19/11 CC - 42648
34 2 Story, 7,265 SF Office Bldg. (Approved) 3/25/10 PC—37218
35 Pedestrian Bridge (Approved) 6/14/11 PC - 41518
36 Heart Attack Grill (Approved) 9/13/11 PC - 42686
37
38
39
40 Allure Condos - 41 Story, 404 Units (Tower I) (Completed)
41 Urban Lounge – 4,930 SF (Permitting)
42 Mixed-use Development – 4 Stories (Approved) 4/15/09 CC APP—33013
43 47 Story Hotel with Gaming, 1,600,000 SF (Approved)
44 8,303 SF, Two Story Office Building (Approved) 2/16/11 PC-40392
45 7,000 SF Indoor Gun Club/Archery Club (Approved) 11/17/10 CC - 39143
46 16 Story, Mixed-use Development with 16,000 SF of Commercial & 330 Multi-family Units (Approved) 9/7/11 CC-41829
47
48 Social Service Provider with 16,576 SF (Approved) 8/17/11 CC-42006
49 New City Hall Building - (Under Construction)
50 Solterra Lofts - 130 Units, 14 Stories (Approved)
51 Grandview Towers – 1445 Units, 20 Stories (Approved)
52 Shopping Center—90,595 SF (Approved) 5/19/10 CC—37470
53 Renzi Towers – 1011 Unit, 2 – 63 Story Towers (Approved)
54 Solterra Towers - 700 Units, 50 Stories (Approved)
55
56 71 Unit, Live/Work Development, 3 Stories (Approved)
57
58
59 Historic 5th Street School, Site Re-use (Completed)
60 juhl - 355 Unit, 15 Stories, Mixed-use project (Completed)
61 28,902 SF Addition to a Existing Hotel & Gaming Establishment (Approved) 10/19/11 CC - 42674
62 13 Story Mixed Use development— (Approved) 7/1/09 CC—33587
63 62,000 SF Office Building & 5 Story Parking Garage - (Approved) 8/3/11 CC - 41601
64
65 1,983 SF Tavern Limited Establishment - (Under Construction) 4/12/11 PC-41036
66 Tattoo/Body Piercing Studio, 1,873 SF (Approved) 6/24/10 PC—38225
67 Streamline Condos – 251 Units, 22 Stories (Completed)
68 6,002 SF Liquor Establishment/Tavern (Approved) 8/17/11 CC-41908
69 Restaurant Service Bar (Permitting)
70 Urban Lounge in a Existing Antique/Collectible Store (Approved) 4/12/11 PC - 41046
71 World Jewelry Center - 1.12 million SF Commercial, 98 Units, 57 Stories (Approved)
72 Tavern-Limited Establishment - (Approved) 5/18/11 CC - 40837
73 Add a 16 Story Mixed-use Development to a Approved 12 Story Mixed-use project (Proposed) 9/7/11 CC - 41600
74 Home to Office Conversion - 2,485 sq ft (Approved) 4/6/11 CC - 40759
75 Venue of Vegas - 43,000 SF Tavern & Banquet Facility (Permitting)
76 4 Story, 114 room hotel with commercial— (Approved) 5/6 CC APP—33576
77
78 O'Rourke Office Bldg. - 7,560 SF Shop & Storage Yard (Under Construction)
79 2 Story, 21,000 SF Commercial Building, a 547 foot tall roof sign structure and Gaming (EOT) (Approved) 9/7/11 CC - 42606
80 Parking Lot (Approved) 11/19/09 PC—36294
81 The View – 327 Units, 1 – 25 Story Tower (Approved)
82 Five story, 730 space parking structure with 4,096 sq ft General Retail - (Permitting) 3/8/11 PC - 40772
83 Wall Street – 3,020 Units & 182,000 SF Commercial Space, 950 Foot Tower (Approved)
84 Duplex to Office conversion, 1,632 sq ft (Approved) 5/18/11 CC - 40492
85 Private School – 12,480 SF private school facility (Approved)
86 Private Park - (Approved) 7/12/11 PC-41033
87 37,611 SF Expansion to an existing SOB (Approved) 6/15/11 CC - 41038
88 Temporary Parking Lot (Proposed) PC-10/11/11 43012
89 Garces Venture – 349 Units, 45 Story Tower w/Commercial (Approved)
90 General Retail Store & Plaza (Proposed) PC-10/11/11 42987
91 Boulder Plaza - Agam Sculpture (Under Construction)
92 3,375 SF Urban Lounge & Outdoor Seating (Proposed) PC-10/11/11 43017
93 Condo Towers – 14 and 17 Story Towers w/18,000 SF Commercial space (Permitting)
94 Office Building - 3,284 SF Professional Office (Approved)
95 Commercial Building – 2,956 SF (Under Construction)
96 3,744 SF Urban Lounge & Outdoor Seating (Proposed) PC-10/11/11 43009
97 1,880 SF Tattoo & Body Piercing Studio (Proposed) PC-10/11/11 42982
98
99

A: Signs on Sticks - Horseshoe (9/2009)
B: Signs on Sticks - Silver Slipper (9/2009)
C: Signs on Sticks - Bow and Arrow (9/2009)
D: Signs on Sticks - Lucky Cuss (TBD)
E: Signs on Sticks - Society Cleaners (TBD)
F: Signs on Sticks - Normandie (TBD)
G: RTC - "Green Line" BRT Line (2011)
H: RTC - "Gold Line" BRT Line (2010)
J: RTC - "Sahara Avenue" BRT Line (TBD)
K: Charleston Corridor - Study Area

Not all projects listed to the left are shown on the illustrated maps. Some projects fall outside the boundaries of the maps in this document, but are still included as Downtown Projects due to their proximity to the area.

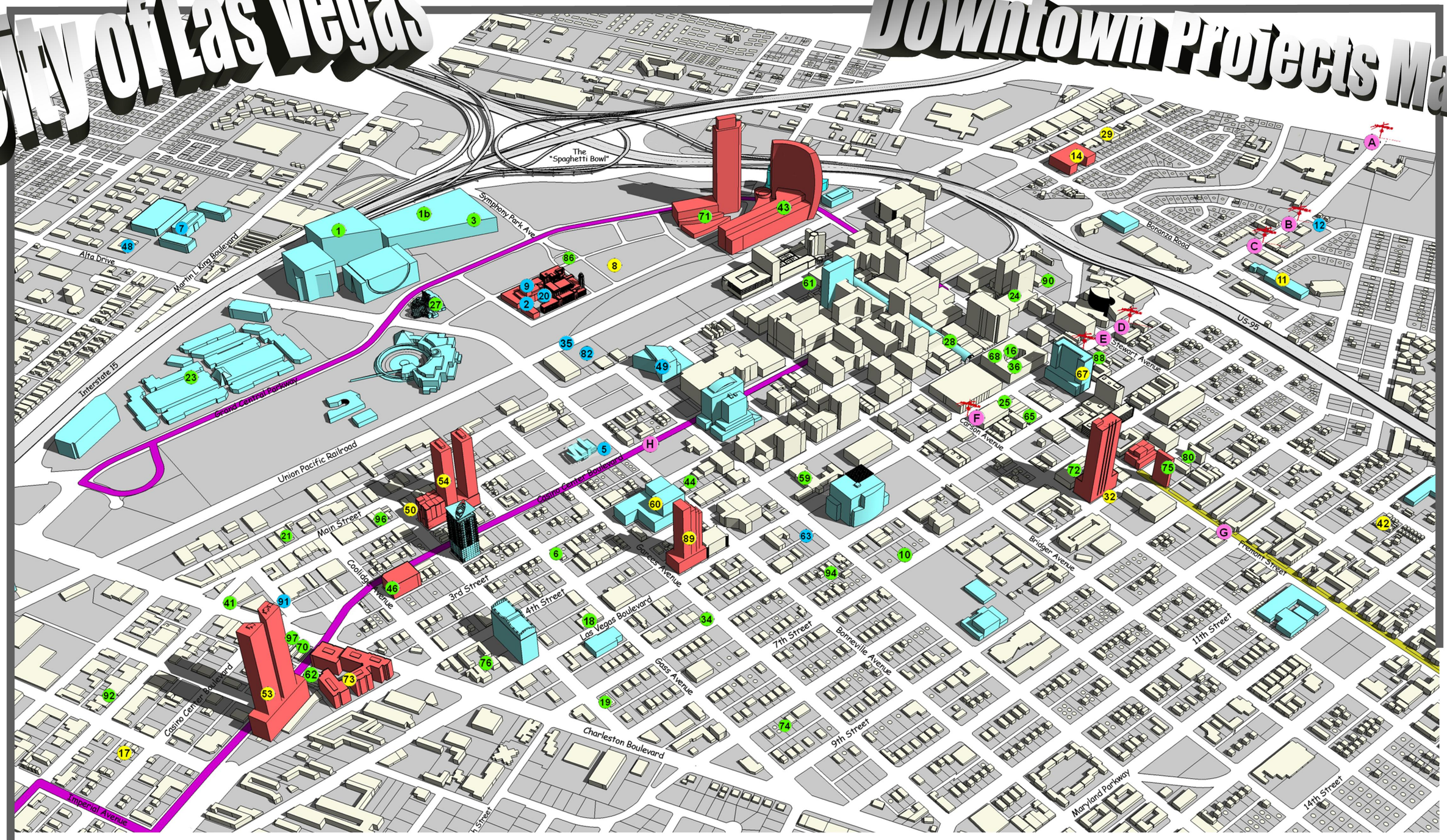
North Strip Inset



City of Las Vegas

Downtown Projects Map

OCTOBER 2011



BRT Streetscape

Streetscapes

Signs on Sticks

Commercial Development

Residential Development

Government/Public Development

Additional Map Information:

LIGHT BLUE buildings are recently built or points of interest, RED buildings are proposed, approved or under construction, further information is available on the backside of this map under the project label number. This map is updated continually due to development activity

Map Updated: October 11, 2011

Downtown Projects

1 World Market Center Furniture Mart Phase III 1.2 Million SF (Completed)
1b World Market Center Furniture Mart 2,175 Unit Parking Structure (Completed)
2 5 Level, 337 space parking Structure (The Smith Center site) (Under Construction) 1/5/11 CC - 40146
3 World Market Center Phase IV—1.1 Million SF Wholesale/Retail (Approved)
4 601 Fremont – 627 Units, 2 – 35 Story Towers (Approved)
5 Transit Passenger Facility — (Completed)
6 SF Residence conversion to Wholesale Showroom - (Approved) 2/8/11 PC
7 3-building 390,000 SF office complex including a 1679 stall 5-story parking garage—(Under Construction) 3/4/09 CC—32826
8 Symphony Park (61 Acre site) – Mixed-use Development with 3,200 Residential Units (Approved)
9 Donald W Reynolds 60,000 SF Museum—(Under Construction) 8/26/10 PC-38854
10 5 Story, 120 Feet Tall, 55,132 SF Office Building (Approved) 12/01/10 CC- 39121
11 US Vets Addition - 110 additional units (Approved)
12 Neon Museum (Under Construction)
13 Urban Lofts – 85 Unit Residential Development (Permitting)
14 Verge – 296 Unit, 7 Story Building (Permitting)
15 54 Unit Apartment Complex — (Approved)
16 1,255 SF Restaurant with Beer/Wine/Cooler on and off sale (Proposed) PC-11/8/11 43347
17 Mixed-use Project – 60 Unit, 60,000 SF Development (Approved)
18 Tattoo Parlor/Body Piercing Studio (Proposed) PC-11/8/11 43278
19 Private Park on .58 acres - (Approved) 8/9/2011 PC-42260
20 The Smith Center for the Performing Arts — (Under Construction)
21
22 Commercial Development – 177,200 SF of Retail and Office (Approved)
23 LV Premium Outlet Mall – Expansion w/109,370 SF Retail & 2 parking garages (Completed)
24 Addition to Lady Luck Hotel/Casino (Permitting) 8/18/10 CC—37946
25 Nacho Daddy - 38251
26 Medical Office - 15,000 SF (Under Construction)
27 Cleveland Clinic Lou Ruvo Center for Brain Health – 62,616 SF of Medical Research (Completed)
28 Existing recreation/amusement facility/Flightlines - (Approved) 8/9/2011 PC-42259 (ADMIN)
29 Main Street Tower – 109 Unit, 8 Story Tower (Approved)
30 Commercial Development— 39,420 SF New Structure (Approved)
31
32 Neon Heights – 352 Units, 47 Story Building (Approved)
33 Pawn Shop within an Existing Commercial Building (Approved) 10/19/11 CC - 42648
34 2 Story, 7,265 SF Office Bldg. (Approved) 3/25/10 PC—37218
35 Pedestrian Bridge (Approved) 6/14/11 PC - 41518
36 Heart Attack Grill (Permitting) 9/13/11 PC - 42686
37
38
39
40 Allure Condos - 41 Story, 404 Units (Tower I) (Completed)
41 Urban Lounge – 4,930 SF (Permitting)
42 Mixed-use Development – 4 Stories (Approved) 4/15/09 CC APP—33013
43 47 Story Hotel with Gaming, 1,600,000 SF (Approved)
44 8,303 SF, Two Story Office Building (Approved) 2/16/11 PC-40392
45 7,000 SF Indoor Gun Club/Archery Club (Approved) 11/17/10 CC - 39143
46 16 Story, Mixed-use Development with 16,000 SF of Commercial & 330 Multi-family Units (Approved) 9/7/11 CC-41829
47
48 Social Service Provider with 16,576 SF (Approved) 8/17/11 CC-42006
49 New City Hall Building - (Under Construction)
50 Solterra Lofts - 130 Units, 14 Stories (Approved)
51 Grandview Towers – 1445 Units, 20 Stories (Approved)
52 Shopping Center—90,595 SF (Approved) 5/19/10 CC—37470
53 Renzi Towers – 1011 Unit, 2 – 63 Story Towers (Approved)
54 Solterra Towers - 700 Units, 50 Stories (Approved)
55
56 71 Unit, Live/Work Development, 3 Stories (Approved)
57
58
59 Historic 5th Street School, Site Re-use (Completed)
60 juhl - 355 Unit, 15 Stories, Mixed-use project (Completed)
61 28,902 SF Addition to a Existing Hotel & Gaming Establishment (Approved) 10/19/11 CC - 42674
62 13 Story Mixed Use development— (Approved) 7/1/09 CC—33587
63 62,000 SF Office Building & 5 Story Parking Garage - (Approved) 8/3/11 CC - 41601
64
65 1,983 SF Tavern Limited Establishment - (Under Construction) 4/12/11 PC-41036
66 Tattoo/Body Piercing Studio, 1,873 SF (Approved) 6/24/10 PC—38225
67 Streamline Condos – 251 Units, 22 Stories (Completed)
68 6,002 SF Liquor Establishment/Tavern (Approved) 8/17/11 CC-41908
69 Restaurant Service Bar (Permitting)
70 Urban Lounge in a Existing Antique/Collectible Store (Approved) 4/12/11 PC - 41046
71 World Jewelry Center - 1.12 million SF Commercial, 98 Units, 57 Stories (Approved)
72 Tavern-Limited Establishment - (Approved) 5/18/11 CC - 40837
73 Add a 16 Story Mixed-use Development to a Approved 12 Story Mixed-use project (Proposed) 11/2/11 CC - 41600
74 Home to Office Conversion - 2,485 sq ft (Approved) 4/6/11 CC - 40759
75 Venue of Vegas - 43,000 SF Tavern & Banquet Facility (Permitting)
76 4 Story, 114 room hotel with commercial— (Approved) 5/6 CC APP—33576
77
78 O'Rourke Office Bldg. - 7,560 SF Shop & Storage Yard (Under Construction)
79 2 Story, 21,000 SF Commercial Building, a 547 foot tall roof sign structure and Gaming (EOT) (Approved) 9/7/11 CC - 42606
80 Parking Lot (Approved) 11/19/09 PC—36294
81 The View – 327 Units, 1 – 25 Story Tower (Approved)
82 Five story, 730 space parking structure with 4,096 sq ft General Retail - (Permitting) 3/8/11 PC - 40772
83 Wall Street – 3,020 Units & 182,000 SF Commercial Space, 950 Foot Tower (Approved)
84 Duplex to Office conversion, 1,632 sq ft (Approved) 5/18/11 CC - 40492
85 Private School – 12,480 SF private school facility (Approved)
86 Private Park - (Approved) 7/12/11 PC-41033
87 37,611 SF Expansion to an existing SOB (Approved) 6/15/11 CC - 41038
88 Temporary Parking Lot (Proposed) CC-11/16/11 43012
89 Garces Venture – 349 Units, 45 Story Tower w/Commercial (Approved)
90 General Retail Store & Plaza (Proposed) PC-11/8/11 42987
91 Boulder Plaza - Agam Sculpture (Under Construction)
92 3,375 SF Urban Lounge & Outdoor Seating (Proposed) CC-11/16/11 43017
93 Condo Towers – 14 and 17 Story Towers w/18,000 SF Commercial space (Permitting)
94 Office Building - 3,284 SF Professional Office (Approved)
95 Commercial Building – 2,956 SF (Under Construction)
96 3,744 SF Urban Lounge & Outdoor Seating (Proposed) CC-11/16/11 43009
97 1,880 SF Tattoo & Body Piercing Studio (Proposed) CC-11/16/11 42982
98
99

A: Signs on Sticks - Horseshoe (9/2009)
B: Signs on Sticks - Silver Slipper (9/2009)
C: Signs on Sticks - Bow and Arrow (9/2009)
D: Signs on Sticks - Lucky Cuss (TBD)
E: Signs on Sticks - Society Cleaners (TBD)
F: Signs on Sticks - Normandie (TBD)
G: RTC - "Green Line" BRT Line (2011)
H: RTC - "Gold Line" BRT Line (2010)
J: RTC - "Sahara Avenue" BRT Line (TBD)
K: Charleston Corridor - Study Area

Not all projects listed to the left are shown on the illustrated maps. Some projects fall outside the boundaries of the maps in this document, but are still included as Downtown Projects due to their proximity to the area.

North Strip Inset



City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 10/26/11
DEPARTMENT: PLANNING
ITEM DESCRIPTION: Report by Department of Planning regarding HPC Centennial Legacy budget.

BACKGROUND

12/12/05	Las Vegas Centennial Commission approved funding of $75,000 from Centennial Legacy funds, "History Grant" for historic preservation projects to be administered by the HPC.
03/22/06	HPC approved acceptance of Legacy funds from Centennial Board.
05/24/06	HPC approved Legacy fund budget.
06/28/06	HPC approved amendment to Legacy fund budget to include "Commissioner Training and Development," to fund commissioners travel, lodging and registration expenses to historic preservation conferences.
10/04/06	City Council approved Memorandum of Understanding by and between the Las Vegas Centennial Commission and the city of Las Vegas on behalf of the HPC for a grant in the amount of $75,000 to be administered by the HPC for specified historic preservation projects.
02/26/07	Las Vegas Centennial Board of Directors approved Centennial History Grant application.
03/28/07	HPC approved revisions to MOU.
09/05/07	Las Vegas City Council approved revisions to MOU.
09/26/07	HPC approved list of projects to be funded by Centennial Legacy funds.
01/28/08	The Las Vegas Centennial Board of Directors approved list of projects to be funded by Centennial Legacy funds and requested project cost estimates and timelines.
02/27/08	HPC approved Centennial Legacy fund project budget and timeline.
08/17/11	HPC-42781 – HPC Budget Subcommittee approved allocation of HPC Centennial Legacy funds for FY 2011-2012, All Wards.
09/28/11	HPC-43284 – HPC approved HPC Centennial Legacy budget, including fund allocations and proposed line items for operational expenses and small grants, All Wards.

ANALYSIS

No expenses to report.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

Centennial Legacy budget sheets.

Fund 201200
Org 20411
Acct 247200
Project ~~EE4105~~
EE3280

Historic Preservation Commission
Department of Planning
Centennial Legacy Funding
FY 2009-FY2012

Category	Amount	Project Commitment		Budgeted Amount	Total Funds Encumbered and Expensed	Remaining Available Funding
Operating	125,000				55,879.48	69,120.52
Current Projects						
		Historic Resource nominations to the National Register of Historic Places				
		Historic Resource Surveys				
		Honorariums for educational seminars for public officials				
		Commissioner training (CAMP, lectures, seminars, conferences)				
		Printing costs for Historic Connection		1,600.00		
		HP month events		1,500.00		
		Awards		1,000.00		
		Lorenzi Park NR nomination update		1,000.00	800.00	200.00
		Brochures				
		* Berkley Square		1,500.00		
			Total	**6,600.00**		
Small Grants	25,000				0.00	25,000.00
Current Projects		Architectural and Decorative Arts Society of Las Vegas			5,000.00	

July 08: $600 was transferred to Operating, $300 each from Small Grants and Awards Program
June 08: $800 transferred from nomination reports to research and documentation; added historic markers and plaques $17,000
Apr. 09: $61,066.24 was funded which = $75,000 less $13,933.76 in HPC operating expenses as listed on expense sheet
June 10: $4,500 paid by Las Vegas Convention and Visitors Authority to share expense of Heritage Museum Website

HPC Centennial Legacy Fund Expenses			
Description	**Payment Type**	**Amount**	**Date**
Advertise for 5th St. School -LVRJ	Direct Payment Request	5,000.00	9/3/2008
Food for HPC Rountable	Purchase Card	344.23	10/17/2008
Refund to grant per P.B.	gl adjustment	(345.50)	10/22/2008
Janet White - NTHP Conference	CLV Travel Reimburse	1,226.49	12/9/2008
Advertise Review Journal Historical Meeting	CMO Processed	127.76	1/28/2009
Annual Dues for Courtney Mooney for Preservation Action	Purchase Card	400.00	2/9/2009
Contracted Services for Diana Painter	CMO Processed	5,760.06	2/19/2009
Travel Expenses for Diana Painter	CMO Processed	2,299.94	3/11/2009
Printing costs for Newsletters	CLV Graphics Work Order	578.75	4/14/2009
Printing costs for HPC Brochure	CLV Graphics Work Order	506.00	4/30/2009
Helldorado Banners	Purchase Card	72.00	5/1/2009
Scholarship - Angela Moor	Direct Payment Request	1,000.00	5/4/2009
Federal Express- Westleigh Neighborhood Grant filing	Public Works	21.71	5/29/2009
Credit adjustment per J.W.	gl adjustment	(232.75)	12/11/2008
Historical Newsletter	CLV Graphics Work Order	578.75	7/14/2009
Healy Plaques - 15 Bronze Plaques	Purchase Order	2,794.24	7/22/2009
Silver State Transcription	Direct Payment Request	441	7/27/2010
National Trust Forum Mem.- Greg Seymour	Purchase Card	115.00	7/29/2009
NHPC Conf. Registration - Greg Seymour	Purchase Card	365.00	7/29/2009
NHPC Conf. Registration - Courtney Mooney	Purchase Card	275.00	7/29/2009
Airfare for NHPC Conf. - Courtney Mooney	Purchase Card	332.70	7/29/2009
NAPC Renewal	Direct Payment Request	130.00	8/26/2009
Hotel for NHPC Conf. - Courtney Mooney	Purchase Card	1044.00	10/12/2009
Shuttle for Courtney Mooney- NHPC Conf.	Reimbursed	20.00	10/17/2009

Airfare for NHPC Conf. - Greg Seymour	Reimbursed	313.70	7/27/2009
Hotel for NHPC Conf. - Greg Seymour	Reimbursed	1,044.00	10/17/2009
Per Diem and Ground Transport - Greg Seymour	Reimbursed	332.00	10/17/2009
Heritage Travel Inc. - 2 Yrs of Website on Gozaic.com	Direct Payment Request	6,000.00	10/26/2009
Nomination Fee for Award for 5th St. School paid by D. Cornoyer	Direct Payment Request	30.00	3/5/2010
Metro Forms - 5 Award Plaques	Purchase Card	48.86	3/8/2010
Historic Connections - Summer 2010 edition	CLV Graphics Work Order	506.00	4/1/2010
Metro Forms - 5 Award Plaques	Purchase Card	48.86	4/7/2010
Ledger Adjustment per Patty		30.37	4/27/2010
Reliable Banner- 2 Helldorado Banners	Purchase Card	90.00	4/28/2010
Banner Poles	Purchase Card	10.96	6/3/2010
Per Finance	GL Adjustment	7.70	6/30/2010
Healy Plaques - 2 Bronze Plaques for Berkeley Square Historic District	Purchase Card	370.00	5/12/2010
Reimbursement from LV Convention Authority for Website on Gozaic	Invoice	(4,500.00)	6/1/2010
National Trust Forum Mem.- HPC	Direct Payment Request	115.00	7/27/2010
Travel Expense for Ray Aiken- Planning Commissioner	General Ledger	517.88	8/1/2010
National Alliance of Preservation Commissions	Purchase Card	230.00	9/14/2010
Historic Connections - Winter 2010 edition	CLV Graphics Work Order	788.71	10/19/2010
2010 National Preservation Award - Travel	Purchase Card	476.80	10/30/2010
Heritage Travel Inc. - 2 Yrs of Website on Gozaic.com	Direct Payment Request	3000.00	11/30/2010
Friends of Classic Las Vegas - Mid Mod Marvels Week events	Direct Payment Request	3300.00	12/21/2010
Angela Moor - Revision to Report	Direct Payment Request	800.00	12/7/2010
Franklin Bronze - Plaque for Woodlawn Cemetary	Purchase Order	396.00	12/22/2010
Preservation Action Membership - Janet White	Purchase Card	400.00	1/31/2010

Metro Forms - 10 Award Plaques	Purchase Card	87.37	3/7/2011
Historic Preservation Newsletter	Graphic Request	533.19	4/28/2011
Woodlawn Cemetary Brochure	Graphic Request	738.57	4/29/2011
Historic Preservation Month Brochure	Graphic Request	523.06	4/28/2011
Historic Preservation Month Event 5/14/11 - Catering at Cashman Cen	Purchase Card	426.57	5/14/2011
Historic Preservation Month Event 5/14/11 - Smart & Final Food	Purchase Card	40.96	5/12/2011
Historic Preservation Month Event 5/14/11 - Misc.	Purchase Card	5.54	5/12/2011
Junior League of Las Vegas - Morelli House Annual Spring Event	DPR	1,500.00	6/8/2011
National Trust for Historic Preservation Membership Renewal	DPR	115.00	8/18/2011
Friends of Classic Las Vegas	CMO Processed	2,500.00	2/19/2009
Friends of Classic Las Vegas	CMO Processed	2,500.00	3/19/2009
Junior League of Las Vegas	Direct Payment Request	750.00	5/6/2009
Friends of Classic Las Vegas	CMO Processed	2,000.00	5/13/2009
Junior League of Las Vegas	Direct Payment Request	1,323.00	6/15/2009
Junior League of Las Vegas	Direct Payment Request	680.00	6/19/2009
Friends of Classic Las Vegas	Direct Payment Request	998.00	7/6/2009
Junior League of Las Vegas	Direct Payment Request	625.00	2/10/2010
Junior League of Las Vegas	Direct Payment Request	1,120.00	3/2/2010
Junior League of Las Vegas	Direct Payment Request	502.00	4/3/2010
As We Knew It	Direct Payment Request	1,700.00	11/2/2010