

City of Las Vegas

**HISTORIC PRESERVATION COMMISSION
CITY HALL, 495 S. MAIN STREET
CITY CLERK'S 2ND FLOOR CONFERENCE ROOM
CITY OF LAS VEGAS INTERNET ADDRESS: www.lasvegasnevada.gov**

AGENDA

JULY 24, 2013

12:15 P.M.

ITEMS LISTED ON THE AGENDA MAY BE TAKEN OUT OF THE ORDER PRESENTED; 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. BACKUP MATERIAL FOR THIS AGENDA MAY BE OBTAINED FROM BEVERLY K. BRIDGES, CITY CLERK, AT THE CITY CLERK'S OFFICE AT 495 SOUTH MAIN STREET, 2ND FLOOR OR ON THE CITY'S WEBPAGE AT www.lasvegasnevada.gov.

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 Regular Meeting of June 26, 2013
5. HPC-50257 – For possible action regarding topics for the Fall 2013 Historic Preservation Commission newsletter Historic Connection - All Wards
6. Report by Department of Planning regarding the status of the Victory Hotel, located at 307 S. Main Street (APN 139-34-210-003), C-2 (General Commercial) Zone - Ward 3 (Coffin)
7. Report by Department of Planning regarding administrative reviews of applications for building permits for properties listed on the City of Las Vegas Historic Property Register - Ward 5 (Barlow)
8. Report by Department of Planning regarding historic and archaeological resources in local media
9. Report by Department of Planning regarding Project Update list
10. Report by Department of Planning regarding Downtown Project list
11. Discussion regarding topics for future agenda items by the Historic Preservation Commission. Comments made during this portion of the agenda by individual Commission Members shall refer solely to proposals for future agenda items and any discussion shall be limited to whether or not any such proposed item(s) is/are within the purview of the Commission and/or whether such proposed item(s) shall be placed on a future agenda. No discussion regarding the substance of any such proposed topic shall occur and no action shall be taken regarding the proposal
12. CITIZENS PARTICIPATION: PUBLIC COMMENT DURING THIS PORTION OF THE AGENDA MUST BE LIMITED TO MATTERS WITHIN THE JURISDICTION OF THE BOARD. NO SUBJECT MAY BE ACTED UPON BY THE BOARD 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

City of Las Vegas

SINGLE SUBJECT, AS WELL AS THE AMOUNT OF TIME ANY SINGLE SPEAKER IS ALLOWED, MAY BE LIMITED

13. 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. The City's TDD number is 386-9108.

THIS MEETING HAS BEEN PROPERLY NOTICED AND POSTED AT THE FOLLOWING LOCATIONS:

City Hall, 495 South Main Street, 1st Floor
Clark County Government Center, 500 South Grand Central Parkway
Grant Sawyer Building, 555 East Washington Avenue
City of Las Vegas Development Services Center, 333 North Rancho Drive



STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 7/24/13

DEPARTMENT: PLANNING

ITEM DESCRIPTION: For possible action regarding topics for the Fall 2013 Historic Preservation Commission newsletter Historic Connection, All Wards

BACKGROUND

No relevant case history.

ANALYSIS

The draft Fall 2013 outline is attached. Commissioners may recommend alternate/additional ideas for articles. Articles submitted by commissioners are encouraged.

The deadline for article drafts is August 12, 2013, for consideration by the HPC at the August 28, 2013 meeting.

STAFF RECOMMENDATION

APPROVAL

BACKUP DOCUMENTS

Fall 2013 *Historic Connection* outline.

The Historical Connection Outline – Spring 2013

Revised 7/15/13

Claytee White, Editor

Sections	Assigned to	Article/Item	Photos/visuals	Status or Notes
Front/Lead	Wright	▪ Frank Wright 10 year memorial		
Biography Corner	White	▪ Richard Serfas		
Upcoming Events/Conferences	Mooney	▪ National Preservation Conference, 10/29 – 11/2		
Lost/Saved/Threatened	Mooney	▪ Threatened ▪ Saved – El Cortez ▪ Lost		
Additional stories:	Mooney	▪ Kudos ▪ HP month ▪ 2012 HPF grant findings		
Updates:	Mooney	▪ Westside School ▪ 2013 HPF grant project ▪ HPC Centennial Legacy Grant ▪ AfAm Collaborative ▪ Huntridge		
Reading List:		▪		
Discuss possible newsletter article topics	Newsletter article topics approved		Newsletter article drafts approved	Newsletter distributed electronically
07/01/13	07/24/13		09/25/13	10/31/13

Bios:

Claytee White
Bob Stoldal
Dorothy Wright
Pat Klenk
Mary Hausch
Bob Bellis
Dave Millman
Jarmilla Arnold
Jack Levine
Colleen Beck
Don Hotchkiss

Remaining Bios:

Richard Serfas

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 07/24/13

DEPARTMENT: PLANNING

ITEM DESCRIPTION: Report by Department of Planning regarding the status of the Victory Hotel, located at 307 S. Main Street (APN 139-34-210-003), C-2 (General Commercial) Zone, Ward 3 (Coffin)

BACKGROUND

- 10/22/12 Las Vegas Commission for the Centennial received an update on the status of the Victory Hotel from the Historic Preservation Officer. No action was taken.

- 12/16/64 City Council approved a request for Rezoning from R-1 (Single Family Residential), R-4 (High Density Residential), C-1 (Limited Commercial), C-2 (General Commercial) and C-V (Civic) to C-2 (General Commercial) for approximately 230 Acres generally located on property bounded by Main Street to the west, Bonanza Road on the north, Las Vegas Boulevard on the east, and Charleston Boulevard on the south. This action includes the subject site.

- 03/12/13 The Planning Commission approved a request for Special Use Permit (SUP-48091) for a Package Liquor Establishment use within a proposed 1,176 square-foot General Retail Store.

- 03/27/13 HPC requested a regular status report on the Victory Hotel, located at 307 S. Main Street, downtown Las Vegas.

ANALYSIS

The Victory Hotel is one of the oldest buildings in Las Vegas, opening in 1910 in the Mission Revival style as the Lincoln Hotel. The hotel was once part of a hotel district at Main and Fremont that served patrons as they exited the train depot. It is the last example of this type of small hotel which featured a covered walkway and central hall with doors at either end which allowed air to circulate through the building.

The property was found to be eligible for the National Register in 1986 for its association with the railroad; however, the property owners objected to the nomination and it was not listed. The Victory Hotel property consists of the two-story Victory Hotel building facing S. Main St., two one-story hotel buildings toward the rear of the lot, and a small storage building. A small market facing S. Main St. shares the lot. The hotel buildings have been vacant since the property sold in 2008. Currently the Victory Hotel property and the property to the south are owned by Oakbrook Realty and Investment Company from Oakbrook, Ill.

Ward 3 Councilman Bob Coffin has requested an historic rehabilitation assessment study for the hotel. Logan Simpson Design was selected by staff to complete the analysis. LSD will provide a cost benefit analysis for moving the building as well as keeping it at its current location. The team will also prioritize

significant architectural elements to prepare for moving the building if necessary. The project start date is July 23, 2013 with a completion date of October 31, 2013.

The Springs Preserve and the Clark County Museum have expressed interest in accepting the building.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

None.

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 07/24/13

DEPARTMENT: PLANNING

ITEM DESCRIPTION: Report by Department of Planning regarding administrative reviews of applications for building permits for properties listed on the city of Las Vegas Historic Property Register, Ward 5 (Barlow)

BACKGROUND

No relevant case history.

ANALYSIS

05/16/13 Historic Preservation Officer administratively approved (HPC-50265) a building permit application (236128) to install power connections and accompanying equipment for color burst lighting within the sign display area at the Neon Museum located at 770 Las Vegas Boulevard North (APN 139-27-806-001), C-V (Civic) Zone, Ward 5 (Barlow).

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

Application for a Certificate of Appropriateness for HPC-50265 and accompanying documents.





Print Form

Reset Form

DEPARTMENT OF PLANNING

HISTORIC PRESERVATION COMMISSION
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Page 1 of 3

Application/Petition For: The Neon Museum Boneyard LightingProject Address (Location) 770 Las Vegas Blvd NorthProject Name The Neon MuseumAssessor's Parcel(s)# 139.27.806.001 Ward# 5General Plan Designation: _____ Existing Zoning Designation: C-VGross Acres 1.53

Additional Information _____

PROPERTY OWNER CITY OF LAS VEGASAddress 495 S. MAIN ST.City LAS VEGAS State NV Zip 89101E-mail Address cmooney@lasvegasnevada.gov Phone 229.5260 Fax _____APPLICANT/REPRESENTATIVE Sam RezaAddress 770 Las Vegas Blvd NorthCity Las Vegas State NV Zip 89101E-mail Address sam@neonmuseum.org Phone 7023876366 Fax _____Property Owner Signature* [Signature]

* An authorized agent may sign in lieu of the property owner for Final Maps, Tentative Maps, and Parcel Maps.

Print Name SAM REZA

Subscribed and sworn before me

This _____ day of _____, 20____.

Notary Public in and for said County and State

FOR DEPARTMENT USE ONLY

Case # HPC-50265Approved for administrative
review? Yes X No _____Project meets P&D
requirements? Yes X No _____Meeting Date: 7/24/13Date Accepted:* 5/22/13Accepted By: C. MOONEY

*The application will not be deemed complete until the submitted materials have been reviewed by the Department of Planning for consistency with applicable sections of the Zoning Ordinance.

Type of Application

- ☐ **Conceptual Review (recommended):** Discuss with the commission preliminary design ideas for a project. The commission will address the appropriateness of the proposal and provide helpful advice.
- ☐ **New Construction:** Construction of a new building, additions or garages, sheds, etc. See Unified Development Code for guidance.
- ☐ **Exterior Building Alteration:** Includes, but is not limited to, all exterior changes to an existing building that require a building permit, such as windows, doors, roofing, etc. See Unified Development Code for guidance.
- ☐ **Signage or Graphics:** Installation of a sign or graphic on a building, or on the site, or directly behind the window or on a window.
- ☐ **Variance or Zoning change:** Complete this application and submit a stamped copy of the variance or rezoning application filed with the city's Department of Planning for the requested variances.
- ☐ **Demolition:** Removal of any building feature(s) or razing of any structure(s). For all demolitions, the applicant must include a written reason for the demolition, the proposed reuse of the site, evidence of funding and a time frame for project initiation. See Unified Development Code for guidance.
- ☐ **Lot Split**
- ☒ **Other:** Lighting throughout the Boneyard

Work Description

Describe the proposed project in detail, including all changes to the building, site, lot or zoning. Include all features to be removed, altered and/or added. Indicate all materials to be used and the manufacturer. Attach additional sheets as needed.

Please refer to the Secretary of the Interior's Standards for Rehabilitation (below) for additional information.

Addition of Lighting throughout the Neon Museum Boneyard for the purpose of giving night time tours. There will be 120-130 Color Burst lights placed inside the Boneyard.

Materials to submit with the application (as needed):

- ☒ **Color photos:** 35mm or digital only. Polaroids will not be accepted. Include photos of each side of the building; the site to be altered and close ups of the specific areas to be changed.
- ☒ **Drawings for conceptual review, new construction or graphics/signage:** One complete set, color where applicable, must be submitted, no larger than 11" x 17". If presentation boards will be used, copies of the boards must be submitted in no larger than 11" x 17" format.
- ☒ **Material Samples/Manufacturer's Brochures:** material samples and brochures which show and describe the materials to be used (i.e., paint chips, brochures on doors, windows, etc).
- ☒ **Site Plan:** A site plan must be included for new construction, additions, site graphics, demolition, lot splits, and fencing. The plan must show property lines, all existing structures, and their relationship to adjacent structures. One complete set, color where applicable, must be submitted, no larger than 11" x 17".
- ☒ **Elevations:** Elevations must be included for new construction, additions, site graphics, demolitions and fencing. Elevations must show all existing structures on the parcel. One complete set, color where applicable, must be submitted no larger than 11" x 17".



Neon Museum – Boneyard Lighting Addition
Revision No. 2
May 7, 2013

Description of Changes Narrative

<u>Sheets</u>	<u>Description</u>
E0.00	Revised drawing index.
E0.01	Revised panel schedules, single line diagram and added sheet notes 2-6.
ES1.01	Add power connections to signage. Revised pull box location.
E2.01	Added switching and add note 6.



A TENANT IMPROVEMENT FOR:
NEON MUSEUM - GUARD BUILDING
SITE & LIGHTING IMPROVEMENTS
770 LAS VEGAS BLVD NORTH

LAS VEGAS

STATE OF NEVADA

PROJECT DATA

LOCATION:
NEON MUSEUM
770 LAS VEGAS BLVD NORTH
LAS VEGAS, NEVADA 89101

TENANT:
NEON MUSEUM

PROJECT:
EXISTING MAIN BUILDING IS TO REMAIN
AND SITE LIGHTING IMPROVEMENTS

CONSULTANTS

ARCHITECT:
WESTAR ARCHITECTURAL
GROUP/NEVADA INC.
1000 W. WILLOW AVE SUITE 400
LAS VEGAS, NEVADA 89101
TEL: (702) 879-4300
FAX: (702) 879-4300
ATTN: PHILIP A. BARTON JR.

ELECTRICAL ENGINEER:
MSA
MEETING CONSULTANTS
330 E. WINDMILL LANE SUITE 100
LAS VEGAS, NEVADA 89123
TEL: (702) 884-1100
FAX: (702) 884-1100
ATTN: SHANE SAVOY

STRUCTURAL ENGINEER:
WRIGHT ENGINEERS
7420 PEASE DR.
LAS VEGAS, NEVADA 89139
TEL: (702) 833-7000
FAX: (702) 833-7000
ATTN: BEN ROGERS

SYMBOL LEGEND

FLOOR PLAN

SCALE: 1/8" = 1'-0"

DRAWING TITLE
DRAWING SCALE

DETAIL TITLE
DETAIL SCALE

WALL SECTION MARK
SECTION DETAIL MARK

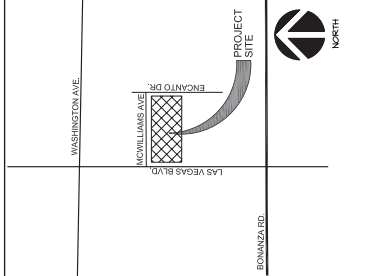
ELEVATION KEYS
ELEVATION MARK

DOOR NUMBER
ROOM NUMBER

VICINITY MAP



LOCATION MAP



SHEET INDEX

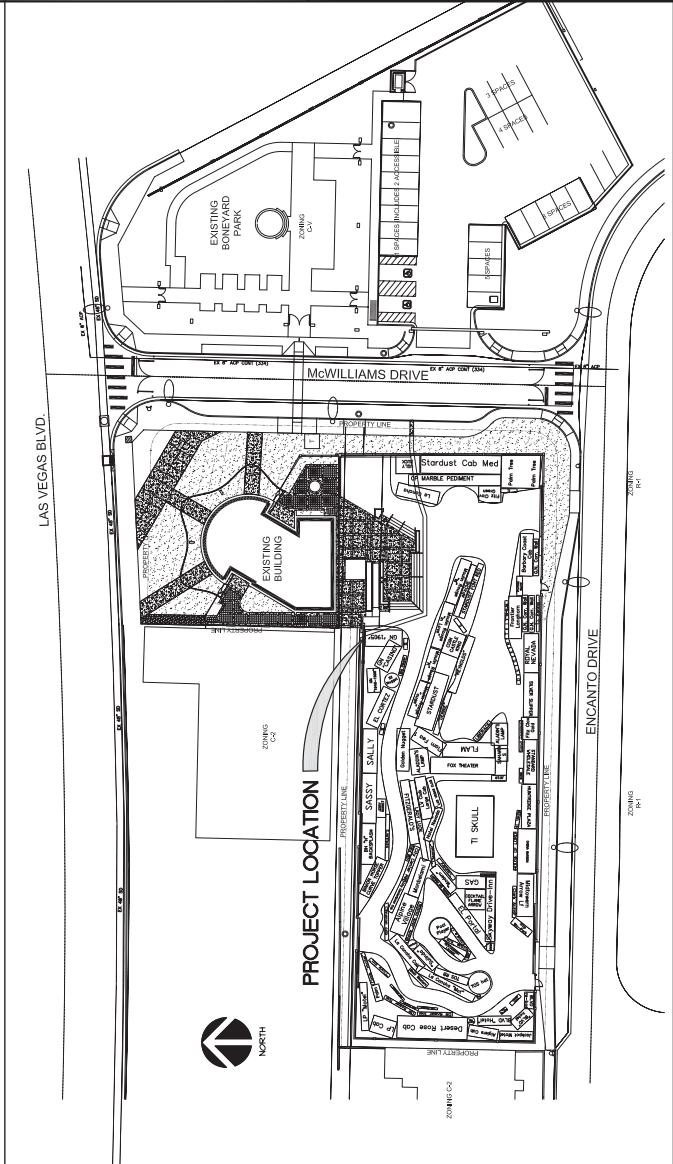
GENERAL	COVER SHEET
CV	
ARCHITECTURAL	REFERENCE SITE PLAN
A1.01	
A2.01	
ELECTRICAL	DETAILS
A3.01	
STRUCTURAL	GENERAL STRUCTURAL NOTES
S1.1	
S1.2	
S1.3	
S1.4	
S1.5	
S1.6	

CODE ANALYSIS

NEW BUILDING

1. CODE YEAR/TYPE:
BUILDING CODE EDITION:
MECHANICAL CODE EDITION:
FIRE CODE EDITION:
ELECTRICAL CODE EDITION:
INTERNATIONAL ENERGY CONSERVATION CODE:
ADMINISTRATIVE CODE EDITION:
2. OCCUPANCY CLASSIFICATION: B
3. TYPE OF CONSTRUCTION: VAB
4. FLOOR AREA: 14,500 SQ FT
5. FLOOR AREA: 14,500 SQ FT
6. HEIGHT - ACTUAL: 9'
7. STORIES - ACTUAL: 9'
8. OCCUPANT LOAD:
OCCUPANT LOAD TOTAL: 1 OCCUPANT
10. EXITS - REQUIRED: 1 EXIT PROVIDED: 1 EXIT
11. FIRE PROTECTION:
FOR BUILDING ELEMENTS POINT NONE
12. REQUIRED FIRE RESISTANCE OF EXTERIOR WALLS DUE TO LOCATION ON PROPERTY - NONE
13. PROTECTION OF OPENINGS DUE TO LOCATION ON PROPERTY AND MAXIMUM AREA OF EXTERIOR WALL OPENINGS - NONE
14. NON-SEPARATED OR SEPARATED USERS WITH REQUIRED CALCULATIONS - NONE
15. NON-SEPARATED OR SEPARATED USERS WITH REQUIRED CALCULATIONS - NONE
16. ROOF COVERING MATERIAL CLASS - NONE
17. REQUIRED PLUMBING FIXTURES - NOT REQUIRED
18. REQUIRED PLUMBING FIXTURES - NOT REQUIRED
19. PARKING - REQUIRED - EXISTING NO CHANGE
20. ZONING: CHC DISTRICT (CV)
21. ASSESSOR PARCEL: 1564786461

REFERENCE SITE PLAN



A TENANT IMPROVEMENT FOR:
NEON MUSEUM - GUARD BUILDING
770 LAS VEGAS BLVD NORTH
LAS VEGAS, NEVADA 89101

WESTAR ARCHITECTS
1000 W. WILLOW AVE SUITE 400
LAS VEGAS, NEVADA 89101
TEL: (702) 879-4300
FAX: (702) 879-4300
WWW.WESTARARCHITECTS.COM



CONSTRUCTION DOCUMENTS

COVER SHEET

PROJECT NUMBER	000000
SHEET NUMBER	0422B
DATE	04/22/2010
DESIGNED BY	PK
CHECKED BY	
DATE	
REVISION DESCRIPTION	
DATE	

WESTAR Architects & Engineers Inc.
ARCHITECTS • PLANNERS • INTERIORS DESIGN

781.860.0416 FAX 781.860.0420
WWW.WESTARARCHITECTS.COM

281 BEDFORD STREET, 6TH FLOOR, BOSTON, MA 02108

WESTAR ARCHITECTS

GENERAL NOTES

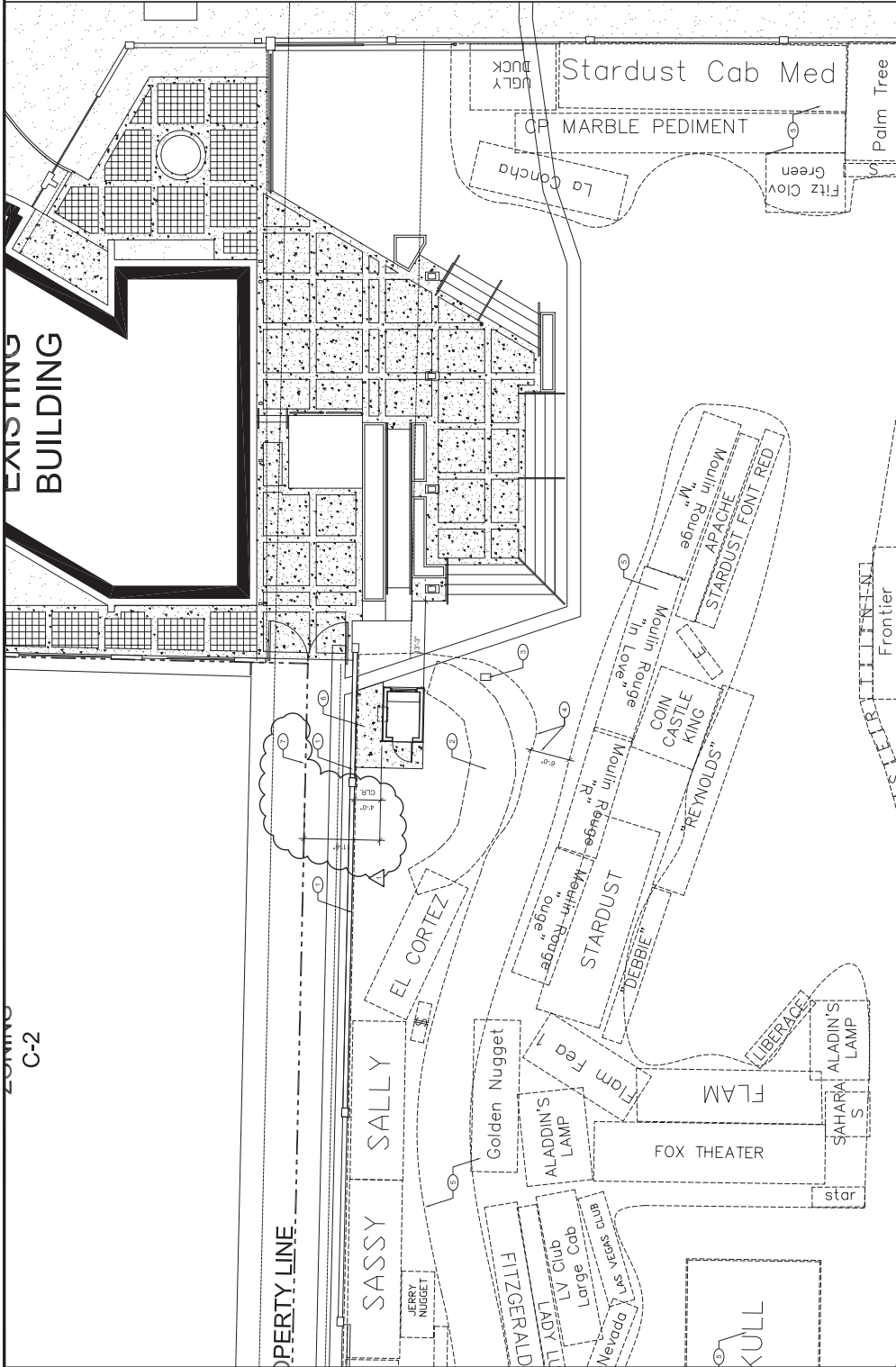
1. ALL EXISTING STRUCTURAL ELEMENTS (BEAMS, COLUMNS, ETC.) TO REMAIN
2. CONTRACTOR SHALL VERIFY ALL EXISTING CONDITIONS AND FIELD CONDITIONS AND NOTIFY THE OWNER AND ARCHITECT OF ANY DISCREPANCIES.
3. PATCH, REPAIR OR REPLACE ALL MATERIALS AND FINISHES DISTURBED BY THIS CONSTRUCTION TO MATCH NEW OR EXISTING AS APPLICABLE.
4. CONTRACTOR SHALL BE RESPONSIBLE FOR INSTALLATION OF WALL FRAMING AND FINISHES.

WALL LEGEND

- | | EXISTING EXTERIOR WALLS TO REMAIN | NEW CONSTRUCTION WALL |
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PLAN KEY NOTES

1. EXISTING 9' HIGH BLOCK WALL.
2. EXISTING HISTORIC SIGN TO BE RELOCATED N FIELD COORDINATE WITH OWNER.
3. EXISTING HISTORICAL PATH TO BE KEPT CLEAR MIN. 24" ON ALL SIDES
4. RE-ROUTE ELECTRICAL CABLES TO MAINTAIN +/- 6" CLEAR MIN.
5. EXISTING NEON SIGNS TO REMAIN.
6. NEW CONCRETE WALL & BERT STRUCTURAL LEGAL PROPERTY LINE AS RECORDED.

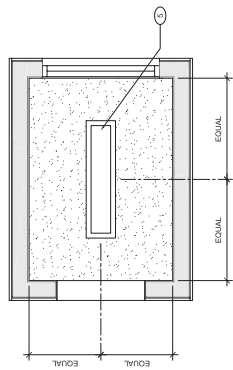


1 ENLARGED REFERENCE SITE PLAN

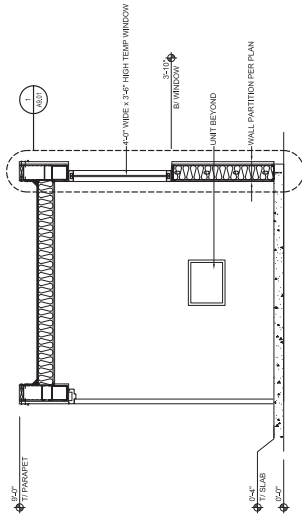


301	DATE	1	CITY OF LAS VEGAS COMMENTS	04-24-13
	REVISION	2		
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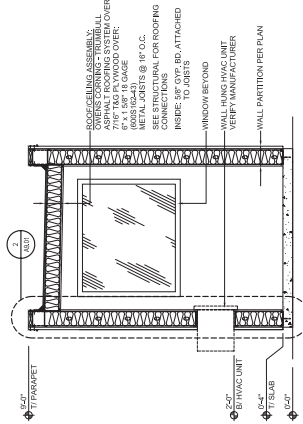
NEW CEILING PLAN



3 BUILDING SECTION B-B



BUILDING SECTION A-A



A EAST ELEVATION



B NORTH ELEVATION



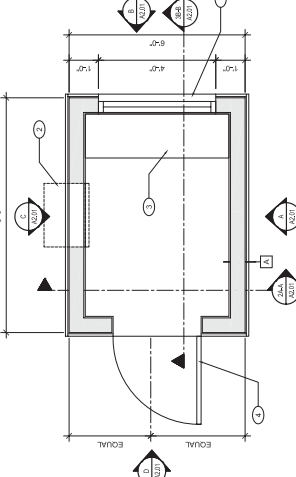
C WEST ELEVATION



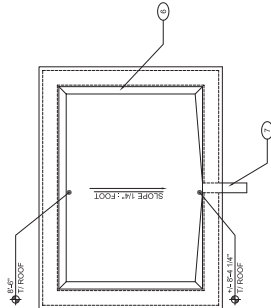
D SOUTH ELEVATION



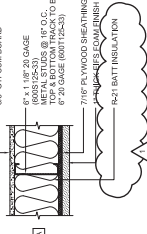
1 NEW FLOOR PLAN



5 NEW ROOF PLAN



WALL TYPE



GENERAL NOTES

1. CONTRACTOR SHALL VERIFY ALL EXISTING CONDITIONS IN FIELD PRIOR TO CONSTRUCTION AND NOTIFY THE OWNER AND THE ARCHITECT OF ANY DISCREPANCIES.
2. PATCH, REPAIR OR REPLACE ALL MATERIALS AND FINISHES DISTURBED BY THIS CONSTRUCTION TO MATCH NEW OR EXISTING AS APPLICABLE.
3. CONTRACTOR SHALL BE RESPONSIBLE FOR INSTALLATION OF WALL FRAMING AND FINISHES.

WALL LEGEND

NEW CONSTRUCTION WALL

FLOOR PLAN KEY NOTES

1. 4'-0" WIDE x 3'-6" HIGH TEMP WINDOW
2. WALL HING HVAC UNIT - VENTURY MANUFACTURER
3. 18" DEEP COUNTERTOP @ 34" AFF.
4. 3'-0" WIDE x 7'-0" HIGH HOLLOW METAL DOOR:
HARDWARE GROUP (SCHEDULE OR EQUAL)
 - 12 PAIN BUILT INSET
 - 12 PAIN BUILT STOP
 - 12 PAIN BUILT HINGE
 - WALL DOOR STOP
 - SLIDERS, TYPE OF 3
 - WEATHERSTRIPPING
5. SURFACE MOUNTED LIGHT FIXTURE PER ELECTRICAL DWGS.
6. CENTER IN SPACE
7. 3" CANT. - C. - SLOPE TOWARDS ROOF SCUPPER AS SHOWN
8. TPO/LD SCUPPER w/ 10" SPOUT

NEON MUSEUM - GUARD BUILDING
A TENANT IMPROVEMENT FOR:
SITE & LIGHTING IMPROVEMENTS
770 LAS VEGAS BLVD NORTH
LAS VEGAS, NEVADA 89104

WESTAR ARCHITECTS

This document, including the ideas and designs it contains, is an instrument of professional services rendered by the W&A Architectural Group/Nevoia, Inc. / Engineer. This document may not be used or copied in whole, or in part, for any purpose other than this specific project without the expressed written consent of W&A Architectural Group/Nevoia, Inc.

SCALE: 1" = 1'-0"



SCALE: 3" = 1'-0"



SCALE: 3" = 1'-0"



SCALE: 3" = 1'-0"



4 SCALE: 3" = 1'-0"

SCALE: N/A

Cooling Capacity: _____ 10,000 Btu and BTU _____

(per EEC Sec. 834) _____

Service Water Heating System _____

Equipment _____ Equipment _____

Type: _____ size: _____

Equipment Efficiency Rating: _____ N/A _____

(per EEC Sec. 835) _____

Electrical System _____

NOTE: Please do not mark anything on the electrical plans.

Plans evaluated to the Whole Building Method _____ or Tenant Area Method _____

Completed the following table for all occupancy types in this space being considered (per ICC)

Type EGC See 603
 Exterior Envelope
 Total Area of Project: 52 _____ square feet
 % of glass area to total wall area: 0% _____
 Projection Factor: 0 _____
 Method of Compliance: _____
 Prescriptive Method _____ Component Performance Method _____ Corncrtek EZ
 Walls: _____
 Insulation applied: _____ between framing members or _____ continuously
 Wall Type 1 Height: 8 ft
 R-Value: R-21
 Opaque Area _____ sq. ft.
 Wall Type 2 Height: _____ on
 R-Value: R-21
 Opaque Area _____ sq. ft.
 Foundation Components: _____

E2.01

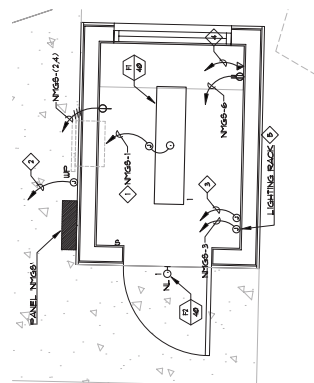
W

PROJECT NUMBER L13127		CREATED BY MBA	ISSUE DATE 04.22.13	56472	AS NOTED
CHECKED BY MBA/F					

MSA
370 E. Wendt Lane
Suite 100
Las Vegas, NV 89123
T: (702) 896-1300
F: (702) 896-1333
email: msa@msa.lv.com



ELECTRICAL PLAN



NEON MUSEUM - GUARD BUILDING
A TENANT IMPROVEMENT FOR,
SITE & LIGHTING IMPROVEMENTS
770 LAS VEGAS BLVD NORTH
LAS VEGAS, NEVADA 89101

WESTAR ARCHITECTS

201 BROADWAY SUITE 400 (AT WORLD MARK)
TELEPHONE: 703.529.0000 FAX: 703.529.0001
WWW.WESTARARCHITECTS.COM

INTERNET: www.weststararchitects.com
PRACTICES: PLANNING • INTERIOR DESIGN

GENERAL NOTES:

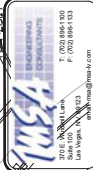
- THE CONTRACTOR SHALL COORDINATE THE EXACT LOCATION OF ALL
OUTLETS WITH OWNERS REPRESENTATIVE PRIOR TO ROUGH-IN

SHEET NOTES:

- | | |
|---|--|
| 1 | EXTING AND CONNECT CROSSLING FROM JUNCTION BOX TO OUTLINE IN AREA WITH SAME CIRCUIT NUMBERS. ROUTE TO CLOSETED TRUNKS THROUGHOUT UNLESS NOTED OTHERWISE. |
| 2 | ROUTE 3/4" TO EXISTING TELEPHONE BACKBOARD. TRUNK LOCATED IN ADJACENT BUILDING. |
| 3 | ROUTE 1/2" CAT6 CABLE TO EXISTING TELEPHONE BACKBOARD. TRUNK LOCATED IN ADJACENT BUILDING. |
| 4 | ROUTE 3/4" CAT6 CABLES TO EXISTING TELEPHONE BACKBOARD. TRUNK LOCATED IN ADJACENT BUILDING. |
| 5 | ROUTED TO EXISTING TELEPHONE CONNECTION TO LIGHTING RACK. LIGHTING RACK LOCATED IN TRUNKS. |

ES:1.01
ELECTRICAL SITE PLAN

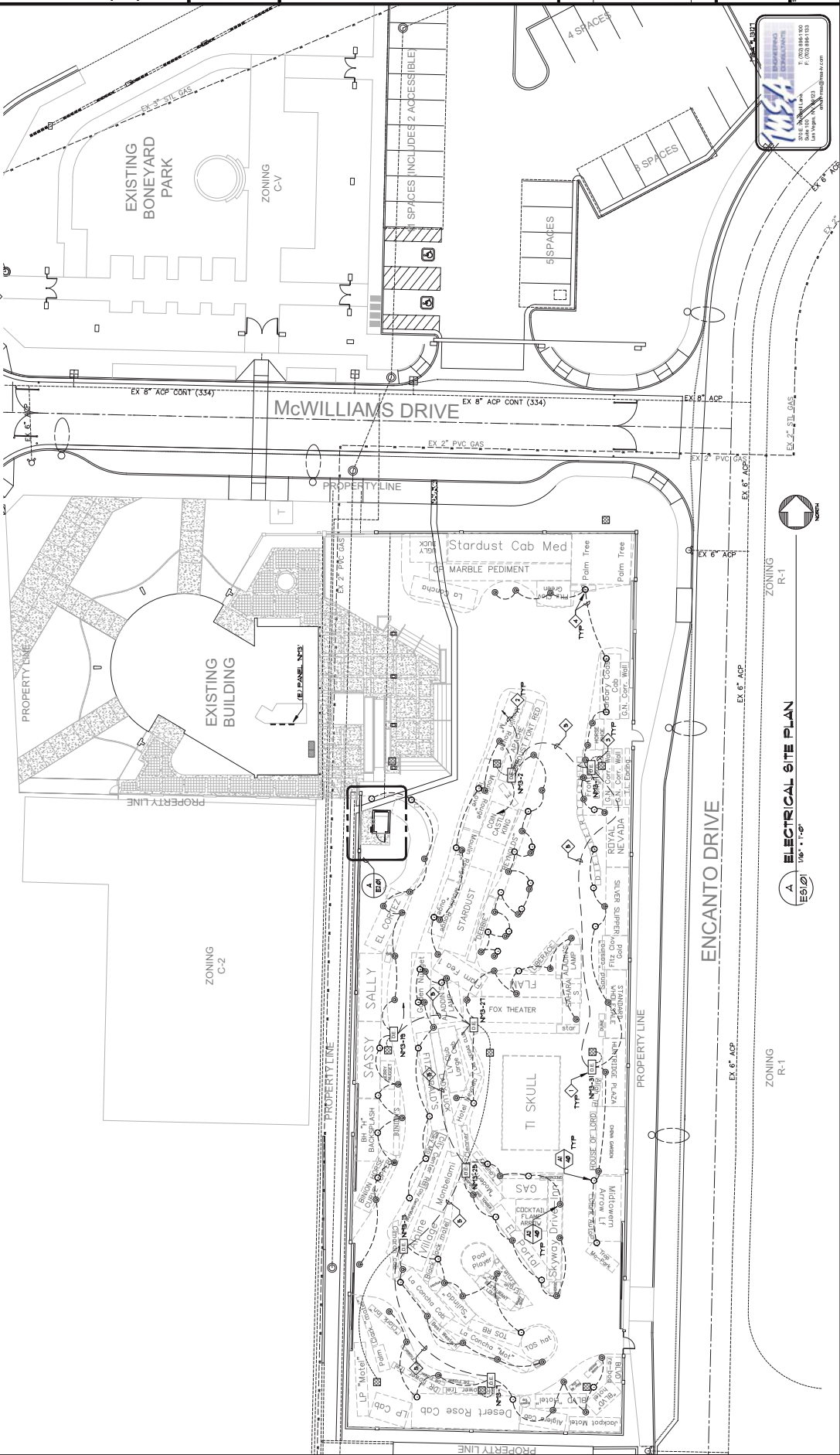
PROJECT NUMBER	13087
DATE	04/22/18
AS NOTED	
SCALE	1"=40'
BY	MSA/PE
CHECKED BY	
DATE	



**A TENANT IMPROVEMENT FOR:
NEON MUSEUM - GUARD BUILDING
SITE & LIGHTING IMPROVEMENTS
770 LAS VEGAS BLVD NORTH
LAS VEGAS, NEVADA 89101**

WESTAR ARCHITECTS
WESTAR Architecture Group/Architects, Inc.
1000 W. Las Vegas Blvd., Suite 1000
Las Vegas, NV 89103
T: (702) 895-1100
F: (702) 895-1133
www.westararchitects.com

- GENERAL NOTES:**
1. THE CONTRACTOR SHALL COORDINATE THE EXACT LOCATION OF ALL EXISTING UTILITIES WITH THE CITY REPRESENTATIVE PRIOR TO ROUGH-IN.
- SHEET NOTES:**
- 1. APPROPRIATE LOCATION OF LIGHTING SYSTEM DATA BUBBLES, VERIFY EXISTING UTILITIES, AND PROVIDE LIGHTING DESIGN PRIOR TO ROUGH-IN.
 - 2. PROVIDE 3/4" C WITH BELDEN 1973 DATA CABLE BETWEEN DATA PANELS AND EQUIPMENT RACKS.
 - 3. PROVIDE POWER CONNECTION FROM EXISTING PULL BOX TO DATA BUBBLES. COORDINATE WITH OWNER/OWNER REPRESENTATIVE FOR EXACT LOCATION OF EXISTING PULL BOX. PROVIDE 3/4" C WITH BELDEN 1973 DATA CABLE BETWEEN DATA PANELS AND EQUIPMENT RACKS.
 - 4. PROVIDE 3/4" C WITH 4-CONDUCTOR 12 AWG STRANDED COPPER LINE CABLE BETWEEN LIGHT FIXTURES AND DATA BUBBLES. PROVIDE 3/4" C WITH BELDEN 1973 DATA CABLE BETWEEN LIGHT FIXTURES AND EQUIPMENT RACKS.
 - 5. PROVIDE 3/4" C WITH BELDEN 1973 DATA CABLE.



ZONING
R-1

ZONING
R-1

ZONING
R-1

7/3/84

FLUORESCENT FIXTURE - RECEDED, LAY-IN
FLUORESCENT FIXTURE - RECEDED, FLANGES

- [illegible]

1. WALVAGE. ALL EXISTING EQUIPMENT REMOVED DURING THE COURSE OF THIS PROJECT SHALL BE CREDITED TO OWNER FOR WAIVAGE. ANY EQUIPMENT SELECTED BY OWNER SHALL BE DEEMED

- [illegible]

SHEET NUMBER	SHEET TITLE	DATE	BY	CHKD	APPD	CONSTRUCTION COORDINATOR
E000	SYMBOL LIST AND SPECIFICATIONS					
E001	SINGLE LINE DIAGRAM, SCHEDULES AND LIGHTING COMPLIANCE CERTIFICATE					
E002	ELECTRICAL SITE PLAN					
E003	ELECTRICAL PLAN					
	TOTAL	4				

SHEET NUMBER	SHEET TITLE	DATE	BY	CHKD	APPD	CONSTRUCTION COORDINATOR
E000	SYMBOL LIST AND SPECIFICATIONS					
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E002	ELECTRICAL SITE PLAN					
E003	ELECTRICAL PLAN					
	TOTAL	4				

9729 Multi-Conductor - Shielded Twisted Pair Cable



For more Information
please call

1-800-Belden1

**General Description:**

24 AWG stranded (7x32) tinned copper conductors, Datalene® insulation, twisted pairs, individually Beldfoil® shielded (100% coverage), 24 AWG stranded tinned copper drain wire, PVC jacket.

Physical Characteristics (Overall)**Conductor****AWG:**

# Pairs	AWG	Stranding	Conductor Material	Dia. (in.)
2	24	7x32	TC - Tinned Copper	.024

Total Number of Conductors: 4

Insulation**Insulation Material:**

Insulation Trade Name	Insulation Material	Wall Thickness (in.)
Datalene®	FPE - Foam Polyethylene	0.019

Inner Shield**Inner Shield Material:**

Inner Shield Trade Name	Type	Inner Shield Material	Coverage (%)
Beldfoil® (Z-Fold®)	Tape	Aluminum Foil-Polyester Tape	100

Inner Shield Drain Wire AWG:

AWG
24

Inner Shield Drain Wire Stranding: 7x32

Inner Shield Drain Wire Conductor Material: TC - Tinned Copper

Outer Jacket**Outer Jacket Material:**

Outer Jacket Material	Nom. Wall Thickness (in.)
PVC - Polyvinyl Chloride	0.048

Overall Cable

Overall Nominal Diameter: 0.266 in.

Pair**Pair Color Code Chart:**

Number	Color
1	Black & Red
2	Black & White

Mechanical Characteristics (Overall)

Operating Temperature Range: -20°C To +80°C

UL Temperature Rating: 60°C (UL AWM Style 2493)

Bulk Cable Weight: 35 lbs/1000 ft.

Max. Recommended Pulling Tension: 22 lbs.

Min. Bend Radius/Minor Axis: 2.750 in.

Applicable Specifications and Agency Compliance (Overall)

Applicable Standards & Environmental Programs

NEC/(UL) Specification:	CM
CEC/C(UL) Specification:	CM
AWM Specification:	UL Style 2493 (300 V 60°C)
EU Directive 2011/65/EU (ROHS II):	Yes
EU CE Mark:	Yes
EU Directive 2000/53/EC (ELV):	Yes
EU Directive 2002/95/EC (RoHS):	Yes
EU RoHS Compliance Date (mm/dd/yyyy):	01/01/2004
EU Directive 2002/96/EC (WEEE):	Yes
EU Directive 2003/11/EC (BFR):	Yes
CA Prop 65 (CJ for Wire & Cable):	Yes
MII Order #39 (China RoHS):	Yes

Flame Test

UL Flame Test:	UL1685 UL Loading
----------------	-------------------

Plenum/Non-Plenum

Plenum (Y/N):	No
Plenum Number:	89729, 82729

Electrical Characteristics (Overall)

Nom. Characteristic Impedance:

Impedance (Ohm)
100

Nom. Inductance:

Inductance (μH/ft)
0.23

Nom. Capacitance Conductor to Conductor:

Capacitance (pF/ft)
12.5

Nom. Capacitance Cond. to Other Conductor & Shield:

Capacitance (pF/ft)
23.2

Nominal Velocity of Propagation:

VP (%)
76

Nom. Conductor DC Resistance:

DCR @ 20°C (Ohm/1000 ft)
24

Ind. Pair Nominal Shield DC Resistance @ 20 Deg. C: 15 Ohm/1000 ft

Nom. Attenuation:

Freq. (MHz)	Attenuation (dB/100 ft.)
.384	0.74
.7056	0.87
.768	0.88
1.024	0.94
1.4112	1.01
1.536	1.03

9729 Multi-Conductor - Shielded Twisted Pair Cable

2.048	1.13
2.8224	1.29
3.072	1.35
4.096	1.57
5.6448	1.78
6.144	1.84
8.192	2.13
11.2896	2.45
12.288	2.57
24.576	3.57

Max. Operating Voltage - UL:

Voltage	Description
300 V RMS	UL AWM Style 2493

Max. Recommended Current:

Current
1 Amp per conductor @ 25°C

Notes (Overall)

Notes: Datalene® insulation features include low dielectric constant and a dissipation factor for high-speed, low-distortion data handling. Physical properties include good crush resistance and light weight.

Put Ups and Colors:

Item #	Putup	Ship Weight	Color	Notes	Item Desc
9729 060100	100 FT	4.300 LB	CHROME		2 FS PR #24 FHDPE PVC
9729 0601000	1,000 FT	38.000 LB	CHROME	C	2 FS PR #24 FHDPE PVC
9729 06010000	10,000 FT	390.000 LB	CHROME	C Y	2 FS PR #24 FHDPE PVC
9729 060500	500 FT	20.500 LB	CHROME	C	2 FS PR #24 FHDPE PVC
9729 0605000	5,000 FT	185.000 LB	CHROME	C	2 FS PR #24 FHDPE PVC

Notes:

C = CRATE REEL PUT-UP.

Y = FINAL PUT-UP LENGTH MAY VARY -10% TO +20% FROM LENGTH SHOWN.MAY CONTAIN 2 PIECES. MINIMUM LENGTH OF ANY ONE PIECE IS 1500'.

Revision Number: 2 Revision Date: 08-15-2012

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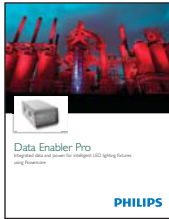
All sales of Belden products are subject to Belden's standard terms and conditions of sale.

Belden believes this product to be in compliance with EU RoHS (Directive 2002/95/EC, 27-Jan-2003). Material manufactured prior to the compliance date may be in stock at Belden facilities and in our Distributor's inventory. The information provided in this Product Disclosure, and the identification of materials listed as reportable or restricted within the Product Disclosure, is correct to the best of Belden's knowledge, information, and belief at the date of its publication. The information provided in this Product Disclosure is designed only as a general guide for the safe handling, storage, and any other operation of the product itself or the one that it becomes a part of. This Product Disclosure is not to be considered a warranty or quality specification. Regulatory information is for guidance purposes only. Product users are responsible for determining the applicability of legislation and regulations based on their individual usage of the product.

Belden declares this product to be in compliance with EU LVD (Low Voltage Directive 73/23/EEC), as amended by directive 93/68/EEC.

RECEIVED

By BAD RIVER BUILDING LLC at 2:46 pm, Apr 29, 2013



For information on installation planning, including electrical and data configuration guidelines, view or download the Data Enabler Pro Product Guide from www.philipscolorkinetics.com/lis/pds/dataenablerpro/

Date: 3/5/13 Type: LX-DEP
 Firm Name: ALIOS
 Project: NEON BONEYARD

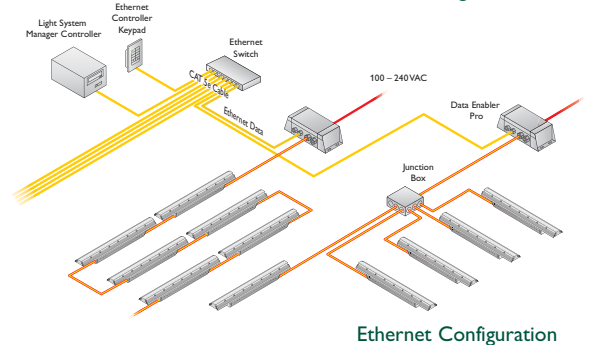
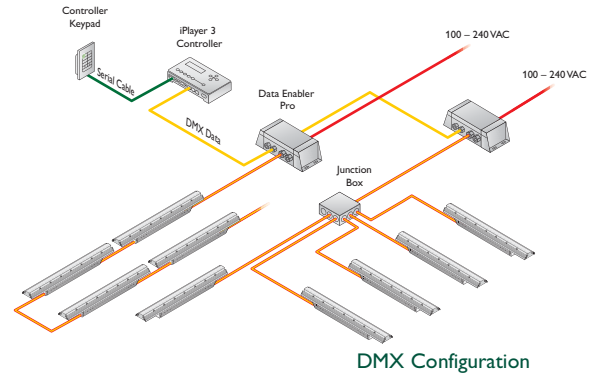
QTY. 8

Data Enabler Pro

Integrated data and power for intelligent LED lighting fixtures employing Powercore technology

Data Enabler Pro delivers integrated data and power to intelligent color and tunable white LED lighting fixtures employing Powercore technology from Philips Color Kinetics. Data Enabler Pro integrates many of the features of the previous generation of Data Enablers, including Data Enabler DMX, Data Enabler Ethernet, and Data Enabler EO. Data Enabler Pro is the single solution for all intelligent Powercore-based installations, whether DMX or Ethernet, color or white, indoors or outdoors.

- Easy installation — Accessible, clearly labeled terminal block connectors for DMX, Ethernet, line voltage, and fixtures make installation easy. Tethered cover with captive screws ensures convenient removal and replacement.
- Supports fixtures employing Powercore technology — Powercore technology rapidly, efficiently, and accurately controls power output to LED lighting fixtures directly from line voltage. Philips Data Enabler Pro merges line voltage and control data and delivers them to Powercore fixtures over a single cable, dramatically simplifying installation and lowering total system cost.
- On-board diagnostics — On-board indicator LEDs provide visual feedback for normal operation, Ethernet connection detection, and Ethernet and DMX data transmission.
- Full support for DMX and Ethernet — Provides inputs and outputs for both DMX and Ethernet, allowing you to connect multiple Data Enabler Pro devices in series. Also provides an Ethernet output terminal for eW Accent MX Powercore and iColorAccent MX Powercore support.



- Outdoor-rated for use in damp and wet environments — Data Enabler Pro offers superior leakage protection in a cast aluminum, IP66-rated enclosure.
- Multiple conduit entries — Data Enabler Pro conduit entries accommodate NPT conduit in US trade sizes of 1/2 in and 3/4 in, or metric sizes of PG13 and PG21.
- Universal power input range — Data Enabler Pro automatically senses mains voltages ranging from 100 – 277 VAC, and passes mains voltages through to all connected lights.
- Designed for maximum energy efficiency — Data Enabler Pro consumes just 20 W maximum. Optional power-saving modes automatically cut power to attached lights when lights are off for a configurable number of minutes.

PHILIPS

Specifications

Due to continuous improvements and innovations, specifications may change without notice.

Item	Specification	Details
Electrical	Input Voltage	100 – 277 VAC*, auto-ranging, 50 / 60 Hz
	Maximum Input Current	16.5 A maximum
	Power Consumption	20 W maximum
	Load Current	16 A maximum
Connections	Power Input	3-wire PC terminal block connector†
	Power / Data Output	4-wire PC terminal block connector†
	Power / Data Output	4-wire IDC terminal block connector (eW Accent MX Powercore and iColor Accent MX Powercore only)‡
	DMX Input / Output	Double-pair, double-entry IDC connectors‡
	Ethernet Input / Output	Double-pair, double-entry IDC connectors‡
Physical	Dimensions (Height x Width x Depth)	3.4 x 10.5 x 5.4 in (87 x 267 x 138 mm)
	Weight	5.4 lb (2.4 kg)
	Construction	Cast aluminum enclosure with slots for surface mounting
	Finish	Powder-coated industrial gray matte
	Threaded Openings	3/4 in NPT for power / 1/2 in NPT for data (US trade) PG21 for power / PG13 for data (metric)
	Temperature Ranges	-40° – 122° F (-40° – 50° C) Operating -20° – 122° F (-20° – 50° C) Startup -40° – 176° F (-40° – 80° C) Storage
	Humidity	0 – 95%, non-condensing
	Cooling	Convection
	Heat Dissipation	20 W
	Data Input Source	Philips full range of controllers, third-party DMX controllers, or KiNET-compatible§ third-party Ethernet controllers
Certification and Safety	Certification	UL / cUL, FCC Class A, CE, C-Tick
	Environment	Dry / Damp / Wet Location, IP66

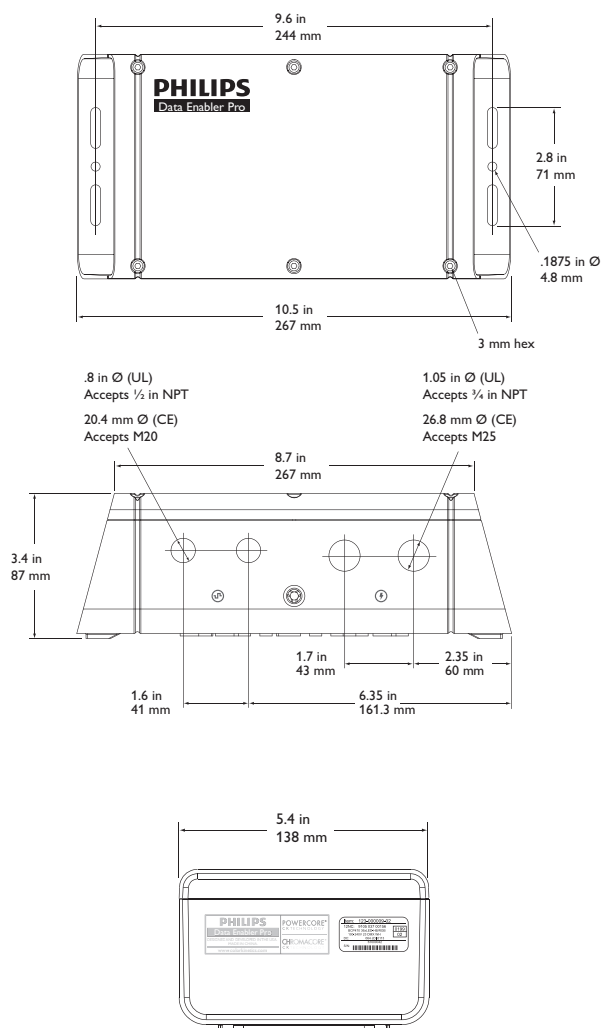
* Verify that the line voltage is appropriate for the lighting fixtures in your installation. See a specific fixture's documentation for supported line voltages.



† PC terminal block connectors accept recommended wire sizes from 8 – 18 AWG (8.37 – 0.823 mm²).

‡ IDC connectors accept wire sizes from 22 – 26 AWG (0.326 – 0.129 mm²).

§ KiNET is the Ethernet lighting protocol from Philips Color Kinetics.



Ordering Information

Item	Type	Item Number	Philips 12NC
Data Enabler Pro	3/4 in / 1/2 in NPT (US trade size conduit)	106-000004-00	910503701210
	PG21 / PG13 (metric size conduit)	106-000004-01	910503701211

Use Item Number when ordering in North America.



Philips Color Kinetics
3 Burlington Woods Drive
Burlington, Massachusetts 01803 USA
Tel 888.385.5742
Tel 617.423.9999
Fax 617.423.9998
www.philipscolorkinetics.com

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DAS-000052-01 R05 07-12


Middle Atlantic Products

EXCEPTIONAL SUPPORT & PROTECTION™

SEISMIC CERTIFIED

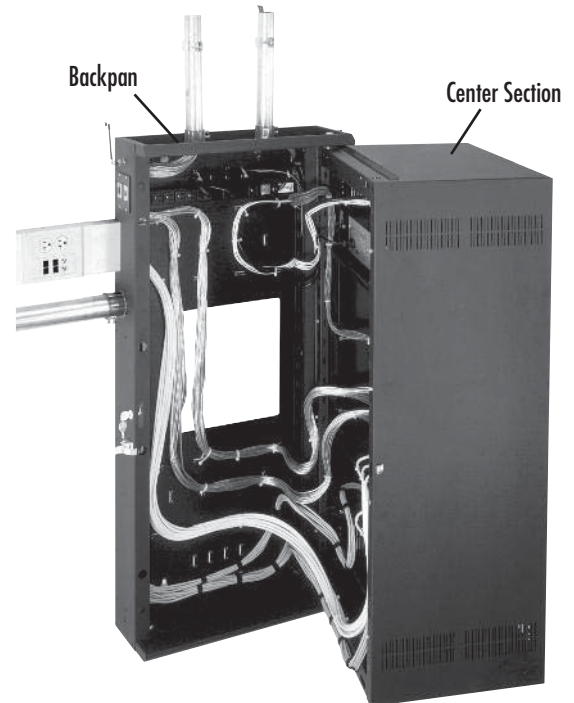
US PATENT# 7, 278, 183
EIA/TIA Compliant
cUL US LISTED

DWR Series Wall Mount Rack

This pivoting, sectional wall cabinet is ideal for larger systems in both secured and non-secured areas

Features

- Available in 17", 22", 26" and 32" overall depths with 15", 20", 24" and 30" of useable depth
- Tool-Free Quick-Mount™ system for easy, one-person mounting of the center section to the backpan on the jobsite
- New center section rear channel accommodates slim power to save space
- Optional minimum-clearance latch allows side-by-side or interior corner mounting
- 16-gauge steel construction with 1/8" thick laser-cut corner braces
- Reversible padlockable center section is keyed differently from optional front door for security
- 2" knockouts, 4" knockouts for Wiremold 4000® Series raceways, and knockouts for UCP Series universal connector panels on side
- Grounding/bonding stud in top and bottom of center section and backpan facilitates proper grounding and bonding of electronic equipment, as per NEBS and NEC standards
- Finished in a durable black textured powder coat
- UL listed in the US and Canada


 see inside for important information
regarding useable depths

DWR-24-22

Architects' and Engineers' Specifications

EIA compliant 19" wall mount rack shall be Middle Atlantic Products model # DWR-___ (refer to chart). Overall dimensions shall be 23.4" W x ___" H x ___" D (refer to chart). Weight capacity shall be ___ lbs. Tool-Free Quick-Mount™ system enables one-person installation. Useable depth shall be ___" (refer to chart) and shall extend into the back pan 3.5". Center section and back pan shall be 16-gauge steel, phosphate pre-treated and finished in a black textured powder coat. Rackrail shall be constructed of 11-gauge steel with tapped 10-32 mounting holes in universal EIA spacing with black e-coat finish and marked rack spaces. Rack shall be constructed to swing open for component cabling access, center section shall pivot for either left or right opening. Rack shall have a rear knockout panel with 1/2", 3/4", 1", 1-1/2", 2" and 3" electrical knockouts installed in base, and a rear knockout panel with 1/2", 3/4", 1", 1-1/2", 2" and 3" electrical knockouts, four Decora® cutouts, and BNC knockouts for UHF/VHF antennas installed in top. Large laser knockout on back pan shall have a 12-1/2" x 12-1/2" cutout for electrical pull-box. Fan knockouts on top and bottom shall allow for installation of up to four 4-1/2" fans. Rack shall have 2" knockouts, 4" knockouts for Wiremold 4000® Series raceways, and knockouts for UCP Series universal connector panels on the side. Top, bottom and sides shall feature vertical vent pattern. DWR Series enclosures shall satisfy the 2007 & 2010 CBC; 2006, 2009 & 2012 IBC; ASCE 7-05 (2005 Edition) & ASCE 7-10 (2010 Edition) and the 2006 & 2009 editions of NFPA 5000 for use in areas of high seismicity, Seismic Use Group III, Zone 4 or Seismic Design Category (SDC) "D" with lateral force requirements for protecting 140 lbs. of essential equipment in locations with the highest level of seismicity and top floor or rooftop installations with an Importance factor (Ip) of 1.5 when used with DWRSR-ZL Latch. Rack shall be UL Listed in the US and Canada. Rack shall be

GREENGUARD Indoor Air Quality Certified for Children and Schools. Rack shall be RoHS EU Directive 2002 / 95 / EC compliant. Rack shall be manufactured by an ISO 9001 and ISO 14001 registered company. Rack shall be warranted to be free from defects in materials or workmanship under normal use and conditions for the lifetime of the rack.

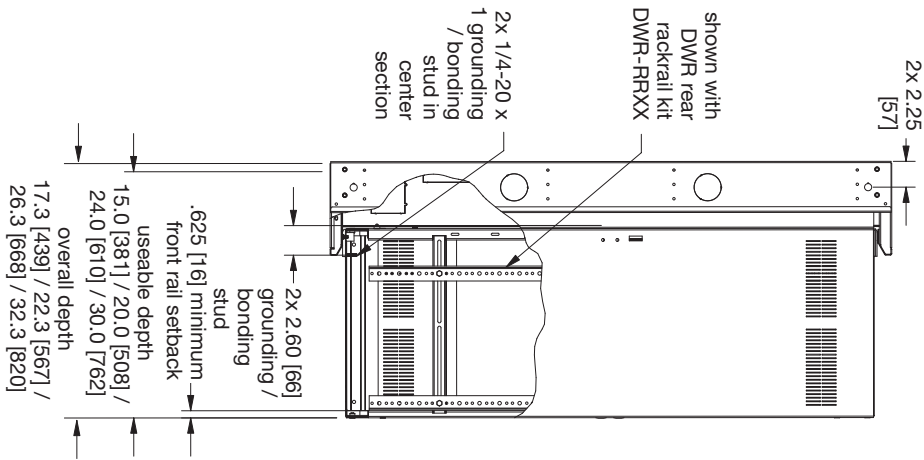
OPTIONS

- Front doors shall be reinforced 16-gauge steel, model # FD-XX (solid), VFD-XX (vented, 25% open area), LVFD-XX (vented, 64% open area), PFD-XX (plexi), (XX= # of racks/pieces of DWR rack)
- Keyless Latch replaces keylock, fits front & rear doors, shall be models # LATCH
- Rear rail kit 11-gauge, 10-32 threaded, sold in pairs, hardware included, shall be model # DWR-RRXX
- Fan kits with two 4-1/2" exhaust fans, fan guards and vent blockers, shall be model # DWR-FK17 (fits DWR-xx-17), DWR-FK22 (fits DWR-xx-22), DWR-FK26 (fits DWR-xx-26), DWR-FK32 (fits DWR-xx-32)
- Vent Blockers used to promote active thermal management, shall be model # VBK-D17 (fits DWR-XX-17), VBK-SD22 (fits DWR-XX-22), VBK-E20 (fits DWR-XX-26)
- Optional cover plate / shelf kit shall be model # DWR-CVR
- Minimum-clearance latch shall allow side-by-side or corner mounting, shall be model # DWRSR-ZL

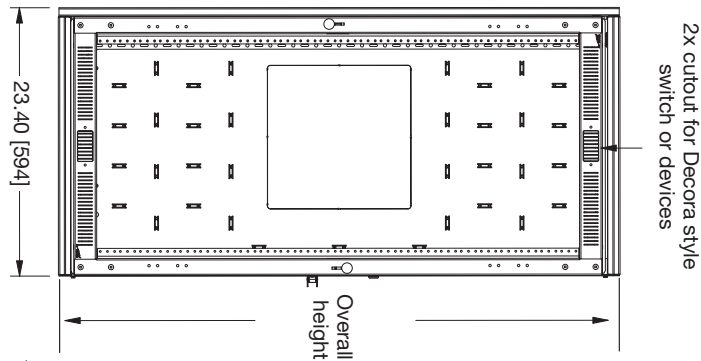
CUSTOMIZABLE SPECIFICATION CLIPS AVAILABLE AT MIDDLEATLANTIC.COM

DWR Series basic dimensions

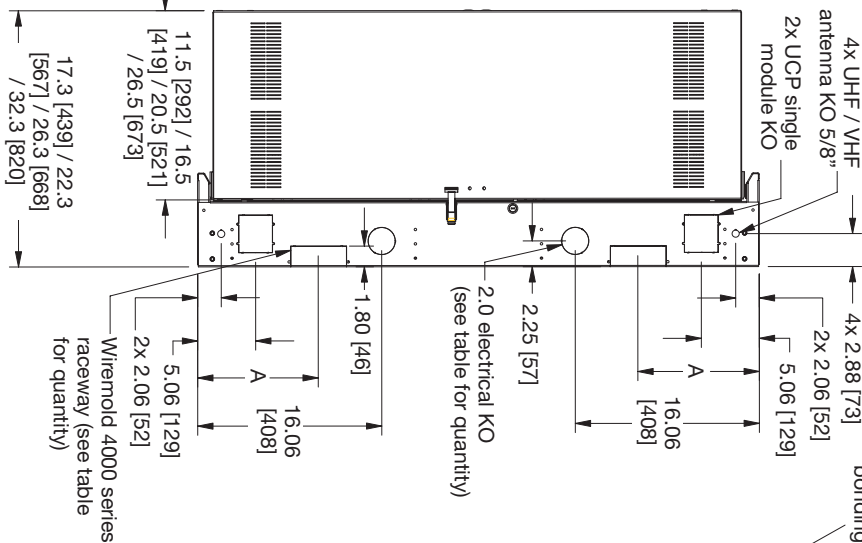
SIDE VIEW



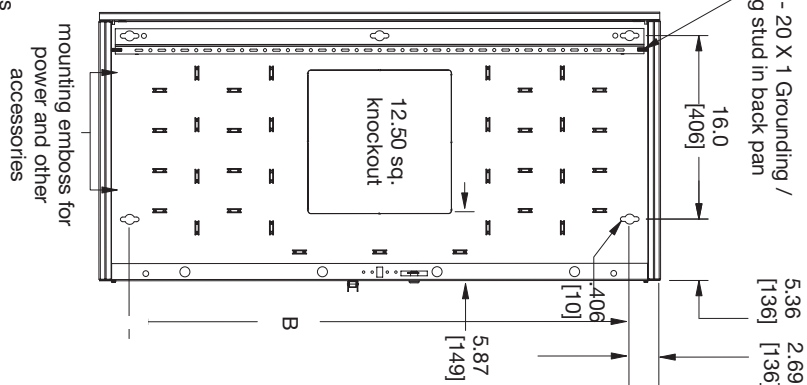
**FRONT VIEW
(CENTER SECTION)**



SIDE VIEW



**FRONT VIEW
(BACK PAN)**



NOTES:

17", 22" 26" and 32" deep models are represented in this drawing (DWR-XX-17) / (DWR-XX-22) / (DWR-XX-26) / (DWR-XX-32)

All dimensions in inches unless otherwise noted [All bracketed dimensions are in millimeters]

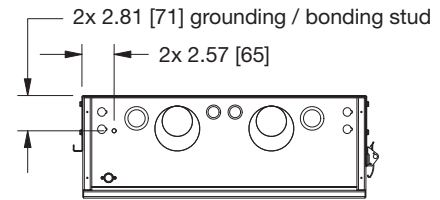
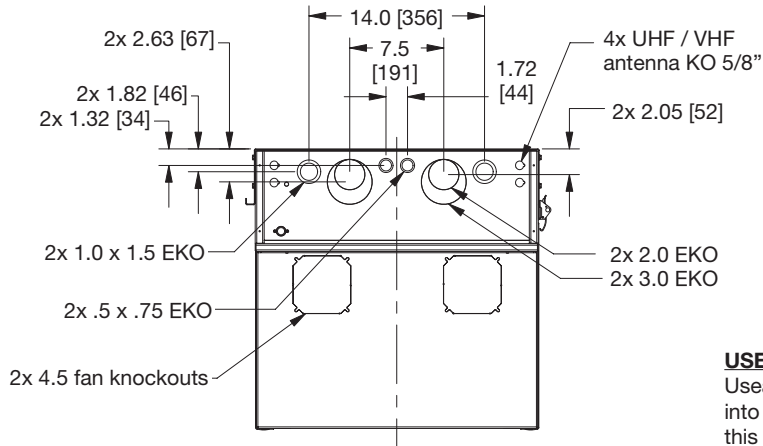


DWR Series basic dimensions



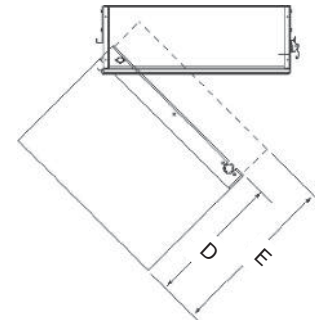
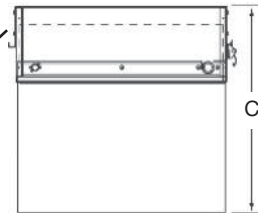
TOP VIEW

(knockouts pictured in top view are also on the bottom view)

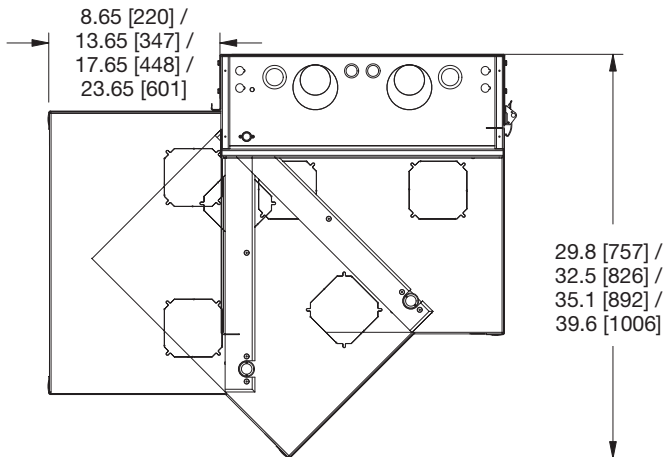


USEABLE DEPTH

Useable depth extends into backpan. Consider this when applications require large amounts of cables, connectors and/or conduit in the backpan.



CENTER SECTION CLEARANCE

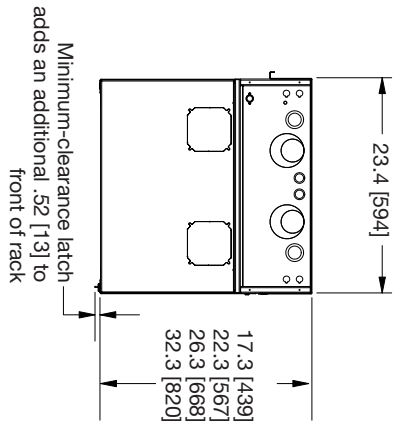


MODEL #	C OVERALL DEPTH	D CENTER SECTION DEPTH	E USEABLE DEPTH
DWR-XX-17	17.3 [439]	11.5 [292]	15.0 [381]
DWR-XX-22	22.3 [567]	16.5 [419]	20.0 [508]
DWR-XX-26	26.3 [668]	20.5 [521]	24.0 [610]
DWR-XX-32	32.3 [820]	26.5 [673]	30.0 [762]

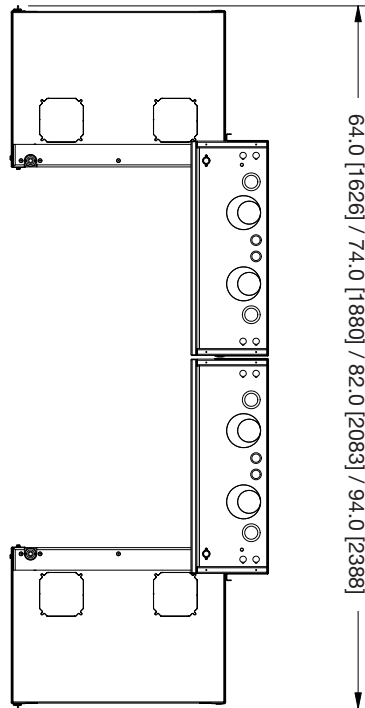
Part #	Overall Height	Racking Height	Useable Depth	Rackspaces	Weight Capacity	2" EKO Backpan Qty.	Wiremold 4000 Series Qty.	A Wiremold 4000 Series Spacing	B Mounting Hole Spacing	Qty. of Mounting Holes
DWR-10-17	24.50 (622)	17.50 (445)	15	10 spaces	200 lbs.	-	1	12.25 (311)	19.13 (486)	4
DWR-10-22	24.50 (622)	17.50 (445)	20	10 spaces	200 lbs.	-	1	12.25 (311)	19.13 (486)	4
DWR-12-17	28.00 (711)	21.00 (533)	15	12 spaces	200 lbs.	-	1	14.00 (356)	22.63 (575)	4
DWR-12-22	28.00 (711)	21.00 (533)	20	12 spaces	200 lbs.	-	1	14.00 (356)	22.63 (575)	4
DWR-12-26	28.00 (711)	21.00 (533)	24	12 spaces	200 lbs.	-	1	14.00 (356)	22.63 (575)	4
DWR-12-32	28.00 (711)	21.00 (533)	30	12 spaces	200 lbs.	-	1	14.00 (356)	22.63 (575)	4
DWR-16-17	35.00 (889)	28.00 (711)	15	16 spaces	200 lbs.	-	1	17.50 (445)	29.63 (752)	4
DWR-16-22	35.00 (889)	28.00 (711)	20	16 spaces	200 lbs.	-	1	17.50 (445)	29.63 (752)	4
DWR-18-17	38.50 (978)	31.50 (800)	15	18 spaces	250 lbs.	-	1	19.25 (489)	33.13 (841)	4
DWR-18-22	38.50 (978)	31.50 (800)	20	18 spaces	250 lbs.	-	1	19.25 (489)	33.13 (841)	4
DWR-18-26	38.50 (978)	31.50 (800)	24	18 spaces	250 lbs.	-	1	19.25 (489)	33.13 (841)	4
DWR-18-32	38.50 (978)	31.50 (800)	30	18 spaces	250 lbs.	-	1	19.25 (489)	33.13 (841)	4
DWR-21-17	43.75 (1111)	36.75 (933)	15	21 spaces	250 lbs.	4	2	10.56 (268)	38.33 (975)	4
DWR-21-22	43.75 (1111)	36.75 (933)	20	21 spaces	250 lbs.	4	2	10.56 (268)	38.33 (975)	4
DWR-24-17	49.00 (1245)	42.00 (1067)	15	24 spaces	300 lbs.	4	2	10.56 (268)	43.63 (1108)	5
DWR-24-22	49.00 (1245)	42.00 (1067)	20	24 spaces	300 lbs.	4	2	10.56 (268)	43.63 (1108)	5
DWR-24-26	49.00 (1245)	42.00 (1067)	24	24 spaces	300 lbs.	4	2	10.56 (268)	43.63 (1108)	5
DWR-24-32	49.00 (1245)	42.00 (1067)	30	24 spaces	300 lbs.	4	2	10.56 (268)	43.63 (1108)	5
DWR-35-17	68.25 (1734)	61.25 (1558)	15	35 spaces	300 lbs.	4	2	10.56 (268)	62.83 (1597)	6
DWR-35-22	68.25 (1734)	61.25 (1558)	20	35 spaces	300 lbs.	4	2	10.56 (268)	62.83 (1597)	6
DWR-35-26	68.25 (1734)	61.25 (1558)	24	35 spaces	300 lbs.	4	2	10.56 (268)	62.83 (1597)	6

DWR Series basic dimensions with Minimum-Clearance Latch installed

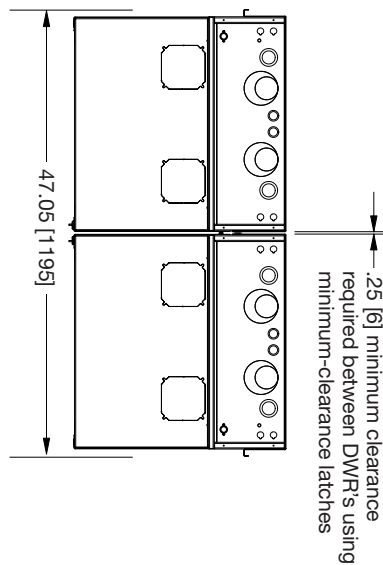
TOP VIEW



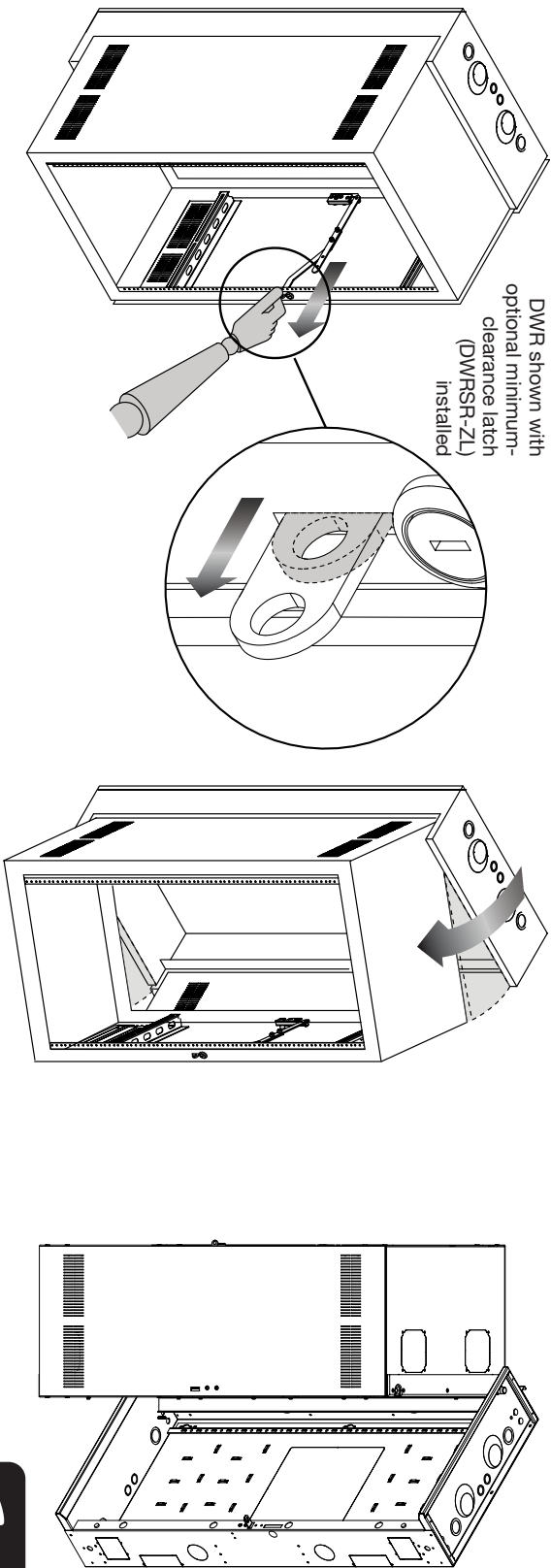
TOP VIEW
(2 DWR'S FULLY OPEN)



TOP VIEW
(2 DWR'S IN CLOSED POSITION)



OPTIONAL DWRSR-ZL MINIMUM-CLEARANCE LATCH OPERATION:



All dimensions in inches unless otherwise noted [All bracketed dimensions are in millimeters]



REVIEWED

HVAC UNIT SPECIFICATION

GE® 230/208 Volt Built-In Heat/Cool Room Air Conditioner – MODEL NO: AJEQ10DCE

Approx. Dimensions:

15 5/8 H x 26 W x 21 13/16 D

Capacity:

- 10,000/9,800 Cooling BTU
- 11,200/9,200 Resistance heat BTU
- 3470/2850 Watts heat
- 9.4/9.4 EER
- 230/208 Volts

Weights & Dimensions:

Approximate Shipping - Weight 92.0 lb

Net Weight - 79.0 lb

Overall Height - 15.625 in

Overall Height (Excludes Sleeve) - 14.875 in

Overall Width - 26.0 in

Overall Width (Excludes Sleeve) - 24.8125 in

Overall Depth - 21.8125 in

Overall Depth (Excludes Sleeve) - 19.90625 in

<http://m.geappliances.com/GEAppliancesMobile/Dispatcher?REQUEST=Specifications&Sku=AJEQ10DCE>

Initials of Subcontractor _____

Initials of Contractor _____



**CUSTOM PART#
AMBER & WHITE
LEDs**

Date: 3/5/13 Type: LX-AW
Firm Name: ALIOS
Project: NEON BONEYARD

QTY. 46

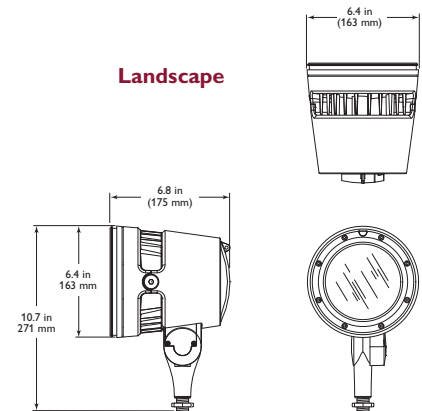
ColorBurst Powercore

8° native (no spread lens)

Architectural and landscape LED spotlight with intelligent color light

ColorBurst Powercore is a high-output, exterior-rated LED lighting fixture designed for accent and site lighting. Standard format Architectural and Landscape fixtures deliver full-color light output of up to 647 lumens to support a range of dynamic uplighting, floodlighting, and decorative lighting applications.

- Integrates patented Powercore technology — Powercore technology rapidly, efficiently, and accurately controls power output to fixtures directly from line voltage. The Philips Color Kinetics Data Enabler Pro merges line voltage and control data and delivers them to the fixture over a single standard cable, dramatically simplifying installation and lowering total system cost.
- Flexible mounting options in architectural applications — ColorBurst Powercore Architectural fixtures feature an integrated yoke with canopy base for mounting to standard US junction boxes or directly to a flat surface or substrate as local codes permit.
- Support for a wide range of landscape applications — ColorBurst Powercore Landscape fixtures feature a 1/2 in NPT threaded post for mounting to standard junction boxes and third-party mounting accessories for use in softscape and hardscape applications.
- Outdoor rated — With a rugged, die-cast aluminum housing fully sealed for maximum fixture life and IP66-rated for outdoor applications, ColorBurst Powercore is ideal for use in damp or wet locations.
- Exchangeable optics and accessories — Available 14°, 23°, 41°, and asymmetric 10° x 41° spread lenses project a soft-edge beam to support a wide range of lighting applications. Native 8° beam angle offers extended light projection.
- Versatile light positioning — ColorBurst Powercore fixtures can tilt through a full 180°. ColorBurst Powercore Architectural fixtures can also rotate through a full 360° for



precise aiming. Locking nuts accept standard hex wrenches to secure fixtures firmly in position.

- Universal power input range — ColorBurst Powercore accepts a universal power input range of 100 to 240 VAC, allowing long fixture runs and consistent installation in any location around the world.
- Industry-leading controls — ColorBurst Powercore works seamlessly with the complete line of Philips Color Kinetics controllers, including Light System Manager, iPlayer 3, and ColorDial Pro, as well as third-party controllers.

For detailed product information, please refer to the ColorBurst Powercore Product Guide at www.philipscolorkinetics.com/ls/rgb/colorburstpc/

PHILIPS

Specifications

Due to continuous improvements and innovations, specifications may change without notice.

Item	Specification	Details
	Lumens*	647
	LED Channels	Amber / White
	Lumen Maintenance†	120,000 hours L50 @ 25° C 70,000 hours L50 @ 50° C
Electrical	Input Voltage	100 – 240 VAC, auto-switching, 50 / 60 Hz via Data Enabler Pro
	Power Consumption	30 W maximum at full output, steady state
Control	Interface	Data Enabler Pro (DMX / Ethernet)
	Control System	Philips full range of controllers, including Light System Manager, iPlayer 3, and ColorDial Pro, or third-party controllers
Physical	Dimensions (Height x Width x Depth)	10.8 x 8.0 x 6.8 in (274 x 204 x 175 mm) Architectural 10.7 x 6.4 x 6.8 in (271 x 163 x 175 mm) Landscape
	Weight	11 lb (5 kg) Architectural 7.4 lb (3.4 kg) Landscape
	Housing	Die-cast aluminium, powder-coated finish
	Lens	Tempered glass
	Fixture Connections	6 ft (1.8 m) unified power / data cable with flying leads Architectural 6 in (152 mm) flying leads Landscape
	Temperature Ranges	-40° – 122° F (-40° – 50° C) Operating -4° – 122° F (-20° – 50° C) Startup -40° – 176° F (-40° – 80° C) Storage
	Vibration Resistance	ANSI C136.31 (Architectural only)
	Humidity	0 – 95%, non-condensing
	Fixture Run Lengths	To calculate fixture run lengths and total power consumption for your specific installation, download the Configuration Calculator from www.philipscolorkinetics.com/support/install_tool/
Certification and Safety	Certification	UL / cUL, FCC Class A, CE, PSE, C-Tick, CQC, SAA
	Environment	Dry / Damp / Wet Location, IP66

* Lumen measurement complies with IES LM-79-08 testing procedures.

† L50 = 50% lumen maintenance (when light output drops below 50% of initial output). Ambient luminaire temperatures specified.

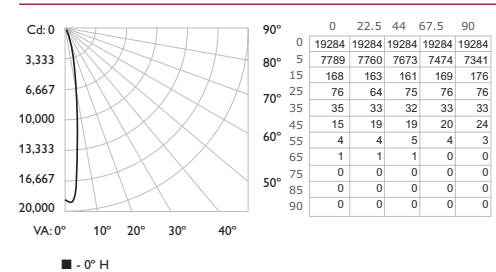
Lumen maintenance calculations are based on lifetime prediction graphs supplied by LED source manufacturers. Calculations for white-light LED fixtures are based on measurements that comply with IES LM-80-08 testing procedures. Refer to www.philipscolorkinetics.com/support/appnotes/lm-80-08.pdf for more information.



Photometrics

ColorBurst Powercore
8° native (no spread lens)

Polar Candela Distribution



Illuminance at Distance

	Center Beam fc	Beam Width
4.0 ft	1205 fc	0.6 ft
8.0 ft	301 fc	1.2 ft
12.0 ft	134 fc	1.8 ft
16.0 ft	75 fc	2.4 ft
20.0 ft	48 fc	3.0 ft
24.0 ft	33 fc	3.6 ft

139 ft (42.4 m)
1 fc maximum distance

Beam Spread: 8.6°

LED	Lumens	Efficacy
RGB	647	24.6

For lux multiply fc by 10.7

Fixtures and Data Enabler Pro

Item	Type	Item Number	Philips 12NC
ColorBurst Powercore Landscape	Gray		Custom Part #
	Black	123-000015-03	910503701703
	White	123-000015-06	910503701706
ColorBurst Powercore Architectural	Gray	123-000015-04	910503700639
	Black	123-000015-04	910503701704
	White	123-000015-07	910503701707
ColorBurst Powercore Architectural CQC	Gray	123-000015-02	910503701702
	Black	123-000015-05	910503701705
	White	123-000015-08	910503701708
Data-Enabler-Pro	3/4 in / 1/2 in NPT (US trade size conduit)	106-000004-00	910503701210
	PG21 / PG13 (metric size conduit)	106-000004-01	910503701211

Use Item Number when ordering in North America.

Accessories

Item	Type	Item Number	Philips 12NC
Trim Ring	Gray	120-000103-00	910503701212
	Black	120-000103-06	910503701734
	White	120-000103-12	910503701737
45° Glare Shield	Gray	120-000103-01	910503701213
	Black	120-000103-07	910503701735
	White	120-000103-13	910503701738
Full Height Glare Shield	Gray	120-000103-02	910503701214
	Black	120-000103-08	910503701736
	White	120-000103-14	910503701739
Honeycomb Louver	Black	120-000104-00	910503701215
Spread Lenses	14°	120-000080-00	910503700609
	23°	120-000080-01	910503700610
	41°	120-000080-02	910503700611
	10° x 41° asymmetric	120-000080-03	910503700612

Use Item Number when ordering in North America.



Philips Color Kinetics
3 Burlington Woods Drive
Burlington, Massachusetts 01803 USA
Tel 888.385.5742
Tel 617.423.9999
Fax 617.423.9998
www.philipscolorkinetics.com

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DAS-000029-01 R04 07-12



Date: 3/5/13 Type: LX-RGB
 Firm Name: ALIOS
 Project: NEON BONEYARD

QTY. 72

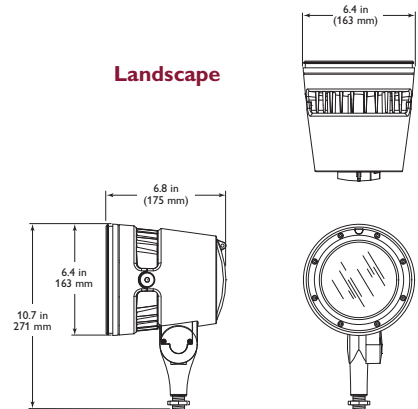
ColorBurst Powercore

8° native (no spread lens)

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PHILIPS

Specifications

Due to continuous improvements and innovations, specifications may change without notice.

Item	Specification	Details
	Lumens*	647
	LED Channels	Red / Green / Blue
	Lumen Maintenance†	120,000 hours L50 @ 25° C 70,000 hours L50 @ 50° C
Electrical	Input Voltage	100 – 240 VAC, auto-switching, 50 / 60 Hz via Data Enabler Pro
	Power Consumption	30 W maximum at full output, steady state
Control	Interface	Data Enabler Pro (DMX / Ethernet)
	Control System	Philips full range of controllers, including Light System Manager, iPlayer 3, and ColorDial Pro, or third-party controllers
Physical	Dimensions (Height x Width x Depth)	10.8 x 8.0 x 6.8 in (274 x 204 x 175 mm) Architectural 10.7 x 6.4 x 6.8 in (271 x 163 x 175 mm) Landscape
	Weight	11 lb (5 kg) Architectural 7.4 lb (3.4 kg) Landscape
	Housing	Die-cast aluminium, powder-coated finish
	Lens	Tempered glass
	Fixture Connections	6 ft (1.8 m) unified power / data cable with flying leads Architectural 6 in (152 mm) flying leads Landscape
	Temperature Ranges	-40° – 122° F (-40° – 50° C) Operating -4° – 122° F (-20° – 50° C) Startup -40° – 176° F (-40° – 80° C) Storage
	Vibration Resistance	ANSI C136.31 (Architectural only)
	Humidity	0 – 95%, non-condensing
	Fixture Run Lengths	To calculate fixture run lengths and total power consumption for your specific installation, download the Configuration Calculator from www.philipscolorkinetics.com/support/install_tool/
Certification and Safety	Certification	UL / cUL, FCC Class A, CE, PSE, C-Tick, CQC, SAA
	Environment	Dry / Damp / Wet Location, IP66

* Lumen measurement complies with IES LM-79-08 testing procedures.

† L50 = 50% lumen maintenance (when light output drops below 50% of initial output). Ambient luminaire temperatures specified.

Lumen maintenance calculations are based on lifetime prediction graphs supplied by LED source manufacturers. Calculations for white-light LED fixtures are based on measurements that comply with IES LM-80-08 testing procedures. Refer to www.philipscolorkinetics.com/support/appnotes/lm-80-08.pdf for more information.



CHROMACORE[®]
CK TECHNOLOGY

OPTIBIN[®]
CK TECHNOLOGY

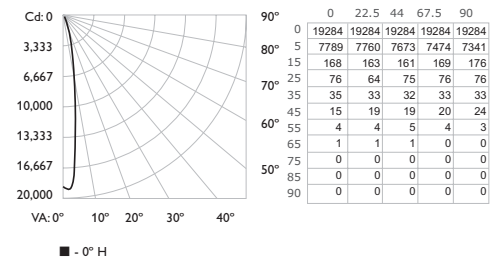
POWERCORE[®]
CK TECHNOLOGY

Photometrics

ColorBurst Powercore

8° native (no spread lens)

Polar Candela Distribution



Illuminance at Distance

	Center Beam fc	Beam Width
4.0 ft	1205 fc	0.6 ft
8.0 ft	301 fc	1.2 ft
12.0 ft	134 fc	1.8 ft
16.0 ft	75 fc	2.4 ft
20.0 ft	48 fc	3.0 ft
24.0 ft	33 fc	3.6 ft

139 ft (42.4 m)
1 fc maximum distance

■ Beam Spread: 8.6°

LED	Lumens	Efficacy
RGB	647	24.6

For lux multiply fc by 10.7

Fixtures and Data Enabler Pro

Item	Type	Item Number	Philips 12NC
ColorBurst Powercore Landscape	Gray	123-000015-00	910503700578
	Black	123-000015-03	910503701703
	White	123-000015-06	910503701706
ColorBurst Powercore Architectural	Gray	123-000015-04	910503700639
	Black	123-000015-04	910503701704
	White	123-000015-07	910503701707
ColorBurst Powercore Architectural CQC	Gray	123-000015-02	910503701702
	Black	123-000015-05	910503701705
	White	123-000015-08	910503701708
Data Enabler Pro	3/4 in / 1/2 in NPT (US trade size conduit)	106-000004-00	910503701210
	PG21 / PG13 (metric size conduit)	106-000004-01	910503701211

Use Item Number when ordering in North America.

Accessories

Item	Type	Item Number	Philips 12NC
Trim Ring	Gray	120-000103-00	910503701212
	Black	120-000103-06	910503701734
	White	120-000103-12	910503701737
45° Glare Shield	Gray	120-000103-01	910503701213
	Black	120-000103-07	910503701735
	White	120-000103-13	910503701738
Full Height Glare Shield	Gray	120-000103-02	910503701214
	Black	120-000103-08	910503701736
	White	120-000103-14	910503701739
Honeycomb Louver	Black	120-000104-00	910503701215
Spread Lenses	14°	120-000080-00	910503700609
	23°	120-000080-01	910503700610
	41°	120-000080-02	910503700611
	10° x 41° asymmetric	120-000080-03	910503700612

Use Item Number when ordering in North America.



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www.philipscolorkinetics.com

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STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 07/24/13

DEPARTMENT: PLANNING

ITEM DESCRIPTION: Report by Department of Planning regarding historic and archaeological resources in local media

BACKGROUND

No relevant case history.

ANALYSIS

Please enjoy the attached articles.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

- “Joe Downtown: Onetime setting for “The Twilight Zone,” The Atomic reopens under new ownership,” www.lasvegassun.com, 06/24/13
- “Will the Las Vegas Community Help Fund The Huntridge?”, www.lasvegasweekly.com, 06/24/13.
- “Nevada State Museum exhibit looks at Mexico’s rich embroidery tradition,” www.lasvegasweekly.com, 06/24/13
- “Joe Downtown: TV star buoys effort to raise funds to save historic Huntridge,” www.lasvegassun.com, 06/24/13
- “Joe Downtown: Gentrification or positive progress? The great downtown debate,” www.lasvegassun.com, 06/24/13
- “Downtown Joe: Inquest to revive the Huntridge, confab reveals interesting historical context,” www.lasvegassun.com, 06/24/13
- “Historic Atomic Liquors reopens on Fremont Street with a prayer,” www.lvrj.com, 06/24/13
- “Historic Huntridge plan taps hopes and fears downtown,” www.lvrj.com, 06/24/13
- “Joe Downtown: Volunteers share load in ‘do-acracy’ to move along effort to save historic theater,” www.lasvegassun.com, 06/24/13
- “Dazzling Las Vegas showgirl, actress takes final bow,” www.lvrj.com, 07/01/13
- “Delivering a New Downtown: How two generations of Las Vegas leaders are reshaping the heart of the city,” www.lvrj.com, 07/02/13
- “Enduring the heat, crews prepare railroad cottage for museum,” www.lvrj.com, 07/03/13
- “Commissioners concerned about Welcome to Las Vegas solar ‘trees’,” www.lvrj.com, 07/03/13
- “Sesquicentennial license plates go on sale this month,” www.lvrj.com, 07/09/13

Joe Downtown: Onetime setting for “The Twilight Zone,” The Atomic reopens under new ownership



STEVE MARCUS

Bartender Ashlea Latham, left, serves drinks during the grand reopening of The Atomic on East Fremont Street Wednesday, June 20, 2013. The bar was originally built in 1945 as Virginia's Cafe but was renamed Atomic Liquors in 1952 when patrons used to go to the roof to watch the nuclear blasts from the Atomic Test Site.

By Joe Schoenmann (contact)

Published Thursday, June 20, 2013 | 10:07 a.m.

Updated Thursday, June 20, 2013 | 3:32 p.m.

The Atomic is officially open.

Three years after the iconic downtown Las Vegas bar closed upon the deaths of longtime owners Joe and Stella Sobchick in 2010, the mayor on Thursday torched a red plastic ribbon to christen the place.

About 100 people stood in the sun in front of the bar at 917 Fremont St. as Deacon Bonnie Polley, Christ Church Episcopal, gave her first-ever

invocation for a tavern. She prayed it would become "a place of hospitality and delight," and that "all who enter these doors find ... conversation, refreshment and joy."



After the invocation, Mayor Carolyn Goodman recited a litany of historic events related to the bar, including stories of customers sitting on the roof, cocktails in hand, to watch mushroom clouds arise from atomic blasts at the Nevada Test Site 90 miles to the northwest. (The United States stopped above-ground nuclear tests in 1962.)

Then, using a blowtorch – a symbolic ode to the bar's fiery name – Goodman cut through the ribbon.

Co-owner Lance Johns said the bar's name and background related to an atomic era that, to a large degree, altered the course of the world. "It's really exciting to have even a tiny part of that," he added.

The bar opened in 1952 as Atomic Liquors with the first packaged liquor license issued in Las Vegas and the seventh bar license issued by the city.

Lane B., a technical writer who lives two blocks away from the bar, predicted he would become one of The Atomic's customers.

"It's the history," he said, adding that Rod Serling's "The Twilight Zone" filmed scenes at the bar. "That says it all."

After the bar gets into full swing, Derek Stonebarger, who with Kent Johns also share ownership of the place, said it would host the nondenominational "Atomic Church" on Sundays. The church will include a short sermon followed by bloody marys that customers will make themselves.

Goodman asked aloud who owned two large, empty lots across the street from the bar.

Everyone else there seemed to know, answering out loud "Downtown Project," or "Tony Hsieh." The downtown revitalization group purchased two lots totalling 2.8 acres as part of a larger property assemblage in September 2012.

In October, the lots will be home to one of two large performance stages for the two-day music, art and food festival, Life Is Beautiful. In the months to come, those lots also will be paved and used for parking.

That's likely to mean a steady stream of customers for The Atomic but will also signal an eastward shift of the "center" of Fremont Street from its current spot near Sixth Street.

Businesses are moving east on Fremont. The multi-outlet Container Park opens later this year at Seventh and Fremont; a restaurant will also be opening at the corner of Maryland Parkway (12th Street) by the end of the year; and The Bunkhouse, just south of Fremont on 11th, is getting a facelift during a 60-day closure beginning July 1.

The Atomic's initial hours of operation will be 4 p.m. - 8 a.m. Thursday, Friday and Saturday. This weekend, however, after it opens at 4 p.m. Friday, it will stay open through Saturday until Sunday morning.

WILL THE LAS VEGAS COMMUNITY HELP FUND THE HUNTRIDGE?



Photo: Steve Marcus

If Facebook “likes” were \$20 donations, Huntridge Revival, LLC would have raised more than \$120,000 last month, when the Weekly first reported on the group’s plan to renovate and reopen Downtown’s historic Huntridge Theatre. Local enthusiasm soared in those first hours, and the partners behind the project hope to recapture that spirit with their just-launched Save the Huntridge crowdfunding campaign on indiegogo.com. At press time, with 36 of 40 days remaining, the effort had raised \$21,883 of its \$150,000 goal.

That second dollar figure represents just 1 percent of some \$15 million Huntridge Revival hopes to raise (the remainder will come in the form of private investments), but it might be the most critical portion. Should the public reach the \$150,000 threshold, “it will prove that community support exists to justify much larger private investment,” the campaign’s mission statement explains. Or, failure to achieve the goal could doom the project before it begins, leaving the Huntridge in its long-suffering limbo.

Joe Downtown: TV star buoys effort to raise funds to save historic Huntridge



AP

Cast members of the "Criminal Minds" television series, A.J. Cook, center left, and Thomas Gibson, tape a scene Wednesday, Jan. 9, 2007, while on location in Long Beach, Calif. (AP Photo/Nick Ut)

By Joe Schoenmann (contact)
Thursday, June 6, 2013 | 1:04 p.m.

"Criminal Minds" star and Las Vegas native Matthew Gubler is lending a hand toward efforts to buy, renovate and reopen the historic Huntridge Theater in downtown Las Vegas.

Gubler plays genius Dr. Spencer Reid on the hit TV series, which debuted in 2005. The multifaceted talent is also a former fashion model who directs and paints. Dozens of his creepy-cool sketches, reminiscent of Ralph Steadman's work for Hunter S. Thompson, with a touch of Timothy Burton thrown in, are viewable at matthewgraygubler.com

Gubler said he had recorded a voice-over for the [Huntridge Theater crowdfunding campaign](#).

Michael Cornthwaite, one of three partners of Huntridge Revival LLC, said Gubler's narration will be part of a crowd video.

Friday makes the start of a crowdfunding campaign for the theater. Cornthwaite and his partners are hoping to raise \$150,000 – 1 percent of the expected \$15 million price tag to buy and renovate the building – in the next 45 days.

The partners want to take in as many donations as possible in amounts as small as \$5 to show potential investors just how much valley residents support the idea of renovating the theater.

For more information, go to [Save the Huntridge's website](#).



[LEILA NAVIDI](#)

First opened as a movie theater in 1944, the Huntridge played host to bands such as Nine Inch Nails and Green Day during its concert venue days.

Joe Downtown: Gentrification or positive progress? The great downtown debate



JOE SCHOENMANN

From his 23rd floor condo, Tony Hsieh points out various targets of redevelopment for his Downtown Project, a \$350 million, multi-year endeavor, to Ed Lantz, CEO of Vortex Immersion Media.

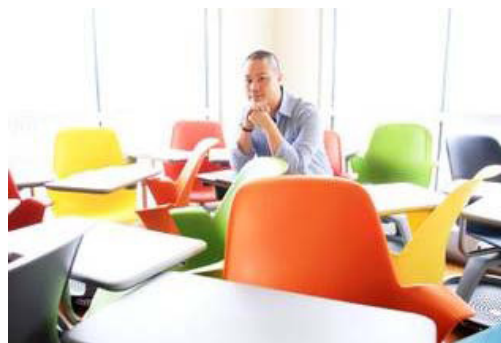
By Joe Schoenmann (contact)

Thursday, June 20, 2013 | 2 a.m.

When a young man with a billion-plus-dollar company comes to town saying he wants to create "community" even as he redevelops a neighborhood infested with crime, you expect what happened to Tony Hsieh.

The Zappos CEO was showered with praise for his plans, which included a \$350 million, multipartner investment in downtown Las Vegas called the Downtown Project, also known as DTP.

Yet, a year and a half later, doubts have arisen. It's almost impossible to find anyone downtown who hasn't developed an opinion about DTP, either for



or against it.

“Gentrification” has become the word of those who say DTP is displacing the poor and replacing them with places suitable only for those with money in their pockets.

On the other side are those like Jack LeVine, a self-described “card-carrying liberal,” who says if renewal downtown doesn’t happen, the same old junkies, hookers and homeless will remain the majority power.

“The whole gentrification issue is: We’re either getting better or getting worse, and if we’re getting better, people call it gentrification,” said LeVine, a real estate agent who has lived downtown longer than most people have lived in Las Vegas. “If it gets worse, poorer people can afford to be there. But people want to make it better, then people with money come in. Sorry, but that’s the way it works.”

LeVine is clearly in the camp that sees the positive in downtown changes. At the same time, he understands those who have a dim view of DTP.

To him, it boils down to public relations and what he sees as a poor job of communication between DTP and the community.

“I’ve been telling them for like a year and a half to include the local community in their process,” LeVine said. “It’s not good for the revitalization of downtown when an independent project trying to bring the local community together is feeling a wave of resistance because of the reputation they’re earning.”

That sentiment, more or less, is becoming clearer in reams of copy being written for and against the Downtown Project in various places on the Internet. Some of it is vicious. Some of it also could be damaging efforts to raise money to help restore the historic Huntridge Theater.

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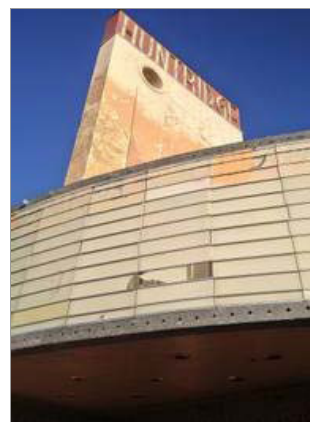
The Huntridge, a 69-year-old theater at Maryland Parkway and Charleston Boulevard, has dropped further into decay in the near-decade since it closed. Three partners/businessmen — Michael Cornthwaite, Rehan Choudry and Joey Vanas — [formed Huntridge Revival LLC and announced a campaign two weeks ago](#).

They want the public to give \$150,000 toward the project. At the [Save The Historic Huntridge Theater campaign on indiegogo.com](#), 12 levels of giving are offered. At the low end, \$5 contributors will receive an “historic digital show poster.” Someone who gives at the highest level, \$25,000, gets a lifetime VIP parking spot, keycard access to a backstage lounge, VIP facilities access, special offers and 250 votes in programming some of the theater’s activities.

Though the campaign seeks to raise \$150,000, Cornthwaite said if it reaches \$50,000, it will allow him and his partners to make their next payment to the Mizrachi family, who owns the building.

“If we get past that, it will likely be possible to fundraise separately for all of the other pre-work costs and/or have services contributed by other [Huntridge lovers who just want to be part of its revival](#),” it says in the frequently asked questions section of [save.thehuntridge.com](#). If not, the partners will ask indiegogo.com to issue refunds.

It’s a unique fundraising plan for an organization that is neither government-connected nor nonprofit. But it’s also part of a fundraising wave called “crowdsourcing,” found nationwide. Churches use it; tech startup companies use it; just about anyone who has an idea they need money for has tried or thought of crowdsourcing. One



JOE SCHOENMANN

The Huntridge marquee is shown Wednesday, May 15, 2013.

man a few months ago tried to raise money to buy [a house in downtown Las Vegas that would be a co-working space and transitional home for techies moving here](#).

It failed, raising just \$455 of a \$125,000 goal.

At the close of business Wednesday, Save the Huntridge had raised more than \$28,000, 19 percent of its goal, from 241 funders, with 29 days left in the campaign.

Even if the Huntridge partners reach \$50,000 by early August, there's a chance they won't go forward, Cornthwaite said. Several factors have to fall into place, including — importantly — their perception of community support.

If it's not there, they might pull the plug on the project.

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The Internet is today's public forum.

Like the rest of the world, Las Vegas residents use the Internet to express their opinions.

[Facebook's Save The Huntridge page](#), which boasts almost 600 members, has become ground zero for a debate between those who like and those who don't like the Huntridge revival plan.

Either for or against, most of the posts are from the same people. In that regard, the number of posts is not a good gauge for calculating how many are on either side of the Huntridge plan.

The posts also get personal and petty, childish, mean, and downright libelous, so it's easy to see why people don't want to add to the discussion. No one likes to get hammered for simply offering an opinion.

Those who support the theater argue about the good it will do for the area, that the three Huntridge partners aren't vultures looking to make a quick buck off the backs of locals, and that if this plan doesn't work, the Huntridge will be demolished and turned into another auto parts/dollar store/check-cashing/pawn shop mall.

In one thread, those against the idea label those in favor of it "gentrifiers." They question the for-profit status of Huntridge Revival LLC. They question where the money will go.

Running through this foggy war of words is a sense that the Huntridge isn't really separate from the Downtown Project. Cornthwaite avows it is. Those who know him say he wants it to be separate since many of his current businesses are heavily tied to DTP.

But then, Vanas also is tied to the Downtown Project, which is his partner in ownership of First Friday Las Vegas. Choudry, too, is partnered with the Downtown Project in his oversight and creation of downtown's [Life Is Beautiful](#) music, food and art festival in October.

Those connections alone are enough to turn off some people.

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On the Save The Huntridge Facebook site, one entry is a blog post critical of [the Downtown Project buying properties and buildings](#) and displacing businesses with leases. Since it was posted on a site about the Huntridge Theater, it led others to wonder if Huntridge Revival's eventual plan was to obtain big funding from the Downtown Project. And that was implied as being a bad thing.

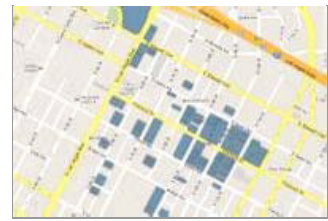
David Anderson is a crowdsourcing veteran volunteering oodles of time to Huntridge Revival. He lives just a few blocks away from the theater in the so-called "startup house." As dedicated as he is to the Huntridge project, he writes about his own qualms about DTP. Then again, he attests, Huntridge Revival is not part of the Downtown Project — whose "brass," he believes, don't like him.

"I don't agree with their methods; I think they're naive in many, many ways, but I do know that they don't claim to be experts on what they're doing ... and I do know that they know very little about anything north of the freeway and very little about downtown proper, as well," he says. "In many, many ways, the whole thing is a huge (expletive), but it's also a fact of life that each of us can either deal with actively or just sit and complain about."

Local writer and computer coding whiz Josh Ellis wrote a 5,500-word diatribe that supported the Huntridge but tore into the Downtown Project.



The Huntridge, during its movie-theater era.



GOOGLE MAPS

Property owned by the Downtown Project and related companies.

“Like a growing number of locals, I am deeply, deeply conflicted about the vision for downtown that’s being laid out by Tony Hsieh and his circle of friends, employees and business partners,” Ellis wrote. “The problem, I think, is how one defines the words ‘community’ and ‘happiness,’ which are words you hear a hell of a lot in Vegas Tech.”

He uses “Vegas Tech” to encompass DTP and the people who work for it.

“‘Community-building’ is the number one activity that Vegas Tech people engage in, with an enthusiasm that often borders on the unnerving. A phrase you often hear muttered around Vegas these days is ‘drinking the Kool-Aid,’ and you often hear Zappos and the Downtown Project — and Vegas Tech at large — compared to a cult.”

While Ellis is known for his writing acumen and his fearless posting of his opinions online, other Las Vegans aren’t touching the everlasting Internet with their opinions of DTP or the Huntridge.

But some, who spoke to the Sun on condition of anonymity, share Ellis’ support for the Huntridge. At the same time, they express frustration with DTP and worry would-be Huntridge supporters might abandon it because of DTP doubts.

“I don’t buy into the Downtown Project,” said one local businessman, adding that he sees its redevelopment to date as “scattershot at best.”

At the same time, he added, he hopes the Huntridge Project works.

“I question whether that building is worth saving, but I’d like to see it happen,” he said.

A real estate broker said he is turned off by the way “Downtown Project is throwing its money around” because of what could result if businesses don’t become self-sustaining.

“People are talking about what if Hsieh gets bored and decides he wants to, instead, save a village in Thailand,” the developer said. “We look at it and admire what he’s doing. But if this thing doesn’t catch, he may be doing more damage to downtown than he knows.”

A local economist said downtown would suffer a mini-recession if the “spigot gets turned off” suddenly and a major contraction of wealth is eliminated from the area.

Those who know Hsieh, however, say he’s in Las Vegas 100 percent. He’s not leaving. He’s been here and in Henderson some 10 years already, and this is his home.

“Well, there you go,” said one developer. “That’s nice to know. But maybe you’re the only one who knows that. We don’t know a thing about what’s going on.”

Then there’s that question: Does it matter what people think about DTP, especially as it pertains to the Huntridge Theater?

DTP employees say they are open. Every month they stage the Downtown Lowdown, during which plans and progress are sketched out for whoever shows up to the speakers trailer on Seventh Street near Fremont Street. They put out pamphlets with profiles of people and stories and updates about different downtown projects.

Since DTP [purchased the Gold Spike](#), the former casino, many DTP employees work there daily out in the open. They aren’t hiding from anyone.

They also pay attention to what’s being written.

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Days after Ellis’ column, DTP contacted him and he met with some representatives, he said, in the Emergency Arts building at Sixth and Fremont streets. Ellis said they had a good talk; the DTP workers disputed some of the information in Ellis’ column; he told them they needed to be more transparent and inclusive.

“What I’d like to believe is that they really can’t keep a handle on what’s going on because it’s growing so fast,” he said of DTP.

Indeed, over about the last 18 months, the Downtown Project has grown from roughly three to well over 100 employees. At the same time, employees say, DTP gets so many emails and calls, responding is an overwhelming task.

However, as someone involved with the business said recently, getting back to people “is one of our weaknesses.”

Jamie Naughton, whose official title is “speaker of the house” for Zappos and Downtown Project – she literally travels the world delivering keynote speeches to a variety of groups – said DTP was taking all of the criticism seriously.

“Every situation is unique and we try to address them as they arise,” she said. “There is a ton of misinformation out there on what we are working on or what we are not, and we realize that we haven’t done a good enough job of communicating this out directly.”

DTP is starting to catch up, however, she added.

“We have spent the past few months meeting with various residents to better understand their concerns,” she said, announcing new ways to reach out to Las Vegas residents.

That includes something she calls “open office hours.”

“This would be when an individual can just drop in and talk with a member of our team,” she said. “These additions are fairly recent and will take time to implement and get posted to our Website.”

Anyone can go to downtownproject.com and find the contact page to be notified of dates and times to be contacted directly with updates.

Mary Hausch, UNLV associate professor of journalism, said Downtown Project might also try doing what “neighborhood casinos” do: market to surrounding neighborhoods.

“I don’t get any marketing material from (Downtown Project),” said Hausch, who lives in the John S. Park neighborhood with her husband, Councilman Bob Coffin. They live a block from Anderson’s startup house. “Coupons or a newsletter. Tell people where to park. Anything.”

As for the Huntridge Theater, a big effort is taking place Thursday night. Several panelists will answer questions about the theater project at 6 p.m. at the Mesquite Club, 702 E. St. Louis Ave. Panelists include Cornthwaite and Bob Stoldal, television news executive and Las Vegas Historic Commission member.

Talking via his cellphone, Ellis suddenly spots Vanas walking by and tells him he fears the Huntridge Theater project is “getting painted with the same brush” that’s painting the Downtown Project.

Cornthwaite, meanwhile, questions whether people with doubts about the Huntridge Theater project are all that numerous. Maybe it’s just a few people online “trolling” under different names and false identities to stir the pot?

“I’m not really sure what there is to take issue with at this point,” Cornthwaite said. “We have been crystal clear about our intentions for the property since the beginning. My instincts tell me that the more vocal a few are against the project – and there are 100 supporters for every naysayer – the better the idea is and the more they really wish *they* were part of the initiative.”

He seems genuinely perplexed at the negativity he’s read online. He said he’s given himself a mandate not to respond to it anymore.

“If all of the negative energy was channeled in a positive direction,” he said, “just imagine what we all could accomplish.”



MONA SHIELD PAYNE / SPECIAL TO THE SUN

Krissee Danger gets excited talking about the Post-it note inspiration wall as she leads attendees through Tony Hsieh’s high-rise apartment in the Ogden Hotel as part of the Downtown Project Tour in Las Vegas Wednesday, March 20, 2013.

Downtown Joe: In quest to revive the Huntridge, confab reveals interesting historical context



CHRIS MORRIS

By Joe Schoenmann (contact)

Friday, June 21, 2013 | 2 a.m.

Some surprising information came out during a meeting Thursday night of some 150 people gathered in a downtown hall to ask questions about plans to buy and revive the historic Huntridge Theater.

The Huntridge is a 69-year-old building at the corner of Maryland Parkway and Charleston Boulevard that has drawn the interest of three partners who want to save the building from the wrecking ball.

A state covenant preventing demolition of the



building runs out in 2017.

Or does it?

Praising the project's intention, Bob Stoldal, a local historian/TV news executive and one of five panelists, pointed to an agreement made between previous owners of the Huntridge and the state of Nevada in 1997.

The agreement grants Friends of the Huntridge Theater Inc. some \$765,000 from the Nevada Commission for Cultural Affairs, but dictates that the owners have to "assume the cost" to keep the building in good shape "so as to preserve the architectural, historical, cultural and/or archeological integrity" of the building.

Currently, the exterior of the building is nothing less than an eyesore to most people, as its paint is peeled or non-existent and its marquee cracked. Though structurally sound, Michael Cornthwaite, one of the three who formed Huntridge Revival LLC to save the building, said inside plumbing fixtures and electrical wiring is torn out, none of the bathrooms work, and pigeon droppings litter the place.

Stoldal termed the current condition "sh--," and added that "you have to squint and think about what it could be."

Other restraints are spelled out including that the building has to "be open to the public no less than 12 days a year." The Huntridge hasn't been open in almost a decade.

The penalty for not fulfilling the bargain, the agreement states, is that the state "shall have the right to file suit ... to cause the applicant to cure said violations or to obtain the return of funds."

Though Stoldal said that it appears terms of the covenant might have been broken, he wasn't sure how that information might help, or potentially hurt, the move to save the building.

He also wondered if the 1997 covenant with Friends of the Huntridge holds true for the Mizrachi family, which purchased it later.

Meanwhile, Huntridge Revival LLC, whose partners are Cornthwaite, Joey Vanas and Rehan Choudry, have made an agreement with the Mizrachi's to buy the building for \$4 million by the end of the year. To reach that point, they are first seeking \$125,000 from public contributors through a fundraising method called crowdsourcing.

Crowdsourcing uses the Internet to allow people to make contributions for a potential project, with various guidelines, such as time constraints, set out beforehand.

Huntridge Revival LLC needs to collect \$50,000 by the end of their indiegogo campaign in mid-July. That way, they can make their next scheduled payment to the Mizrachi's in August. As of Thursday night, the Save the Huntridge crowdsourcing plan on indiegogo.com had raised more than \$28,000.

The audience applauded when emcee Brian Alvarez told them how much had been raised so far.

Longtime downtown resident Ginger Bruner later asked why Huntridge Revival never formed a nonprofit organization, adding that perhaps that would get people "off their backs." On various websites, some people have made it clear they don't like the idea of contributing money to a for-profit organization.

To answer, Stoldal took the microphone. From his experience sitting as a current member of the Nevada Commission for Cultural Affairs, and knowing how much documentation that group requires before issuing grants, he figured the amount of time, expense and energy needed to obtain nonprofit status



[STEVE MARCUS](#)

An exterior view of the Huntridge Theater on the southeast corner of East Charleston Boulevard and Maryland Parkway Monday, Jan. 16, 2012. Designed by architect S. Charles Lee, the theatre opened on October 10, 1944. It has been closed since January 1, 2002.

would be enormous.

“The reality is, these days when we’re asked for money, we require paperwork that thick,” he said,” holding his index finger and thumb about 3 inches apart.

Cornthwaite ran through a list of potential funding options, from government grants to private investment, that will be pursued once they get through this initial phase.

Then someone in the audience said they work on EB-5 funding — a federal program that grants green cards to foreigners who invest in some projects in the United States — and that might be considered.

Another person wondered if the Huntridge would be a live performance venue, to which he was answered “yes.” Others wondered about the different kind of programming and what might the property hold.

Cornthwaite said it would be a shame if they went through all this, renovated the building, then only opened it a few days a week.

“There’s going to be a lot of days and hours to program there,” he said. “The worst would be to rebuild it, then turn it on Friday and Saturday and keep it empty the rest of the week.”

Historic Atomic Liquors reopens on Fremont Street with a prayer with a prayer



JOHN LOCHER/LAS VEGAS REVIEW-JOURNAL

CJ Sinestro puts on his sunglasses after having a smoke during the opening of Atomic Liquors in downtown Las Vegas on Thursday.



abandoned Fremont Street casino, but the owners of Atomic Liquors arranged for some prayers just in case.

Moments before several dozen journalists, neighborhood characters and other assorted gawkers poured through the front doors of the old bar, they listened to a prayer by the Rev. Deacon Bonnie Polley.

The longtime jail chaplain and Episcopalian deacon couldn't recall having previously written a prayer for a tavern.

"By your mighty power vanquish any residue evil from this place, so that all who enter these doors may find refreshment, conversation and joy," Polley said before closing with a hearty "Amen."

Judging by the festive atmosphere inside the Atomic, it appeared any residue evil had, indeed, been vanquished. Also gone were residue cigarette smoke smells, ceiling stains and the layer of dust that once coated the bar, pool tables and old-time jukebox.

The restrooms were so clean they even passed muster with Phil Pruitt, a longtime customer of the Atomic who said his obsessive compulsive tendencies make him generally wary of public facilities.

Pruitt, who said he first set foot in the Atomic around 1981, watched the slow demise of the legendary watering hole as the neighborhood around it deteriorated with the health of Joe and Stella Sobchik, who ran it from 1952 until their deaths in 2011.

"It was a nice little neighborhood bar," Pruitt said. "But the neighborhood changed, it changed."

The bar and package liquor store shut down after the deaths and sat empty for several months until some Las Vegas investors decided to try and reopen it.

Brothers Lance and Kent Johns, sons of an Orange, Calif., bar owner, and downtown theater owner Derek Stonebarger persuaded Ron Sobchik, Joe and Stella Sobchik's son, to lease them the property with an option to buy it.

They then set about catching up on deferred maintenance and installing a new bar, floors, coolers and decor. Not long before the opening Thursday, they exercised the purchase option.

Sobchik, of Fullerton, Calif., said that before the deal with the Las Vegas trio came along, offers had come in from several other potential buyers.

"Two or three of them were just going to bring a bulldozer and level it," Sobchik said. "I didn't think that's what my parents would have wanted."

Had the bulldozers come they could have made quick work of the tiny Atomic. The single-story brick building is little more than a hut compared with the high-rise casinos farther west on Fremont Street and the megaresorts on the Strip.

Much of the area around it has already been flattened or abandoned. To the west is the former Western hotel-casino, an empty husk. To the north, the Ambassador hotel, formerly a source of dependable clientele for the Atomic, was flattened. An RV park to the east has been cleared out.

The most distinctive structure on the block is the Atomic's sign, a relic of the neighborhood's Cold War heyday when the young Sobchiks hosted everyone from off-duty casino workers to celebrities and film industry types who used the property as a setting for movies and television shows.

In the old days, entertainers Barbra Streisand, Burt Reynolds and Tom and Dick Smothers are said to have graced the humble venue.

More recently, the Atomic made cameos in "Casino" in 1995 and "The Hangover" in 2009.

Although the Atomic had more than its fair share of star power, its heart and soul came from the Sobchiks.

They converted it from a restaurant called Virginia's Cafe because Joe Sobchik was tired of cooking.

The cafe was named after Stella Sobchik's mother, Virginia Zasucha, who came by train from Niagara Falls, N.Y., to Las Vegas with her daughter in 1921 to flee an abusive relationship.

Sobchik said she remained in Las Vegas her entire life, save for a couple of years when she returned to Niagara Falls and happened to meet Joe Sobchik, who was raised in a Catholic orphanage in Brooklyn and arrived upstate as part of the Depression-era Civilian Conservation Corps.

He was assigned to build jetties in the Niagara River.

Ron Sobchik said his parents, who died a few months apart and were honored with services in the bar, would be pleased to know the Atomic lives on.

Polley, the deacon, seemed happy to do her best to put in a good word for the place.

"I don't think He has any problem with bars," she said.

Contact reporter Benjamin Spillman at bspillman@reviewjournal.com or 702-383-0285 .

Historic Huntridge plan taps hopes and fears downtown



MARTIN S. FUENTES/LAS VEGAS REVIEW JOURNAL

Pedestrians walk past the historic Huntridge Performing Arts Theatre. The theater has housed various businesses since its closure. The Las Vegas Planning Commission will consider a proposal for some kind of flea market to be run out of the old theater. It is now a furniture store.

**By BENJAMIN SPILLMAN
LAS VEGAS REVIEW-JOURNAL**

For nearly seven decades the symbol of the Huntridge Performing Arts Theatre in downtown Las Vegas was the sleek, Streamline Moderne-style tower rising above the marquee.

Now the Huntridge itself has become a symbol in the struggle to revive an area of the city that's deteriorated along with the troubled theater.

The potential price tag of \$10 million or more to acquire and refurbish the property represents the difficulty of breathing new life into blighted, historic

And the discussion about how best to raise the cash has come to symbolize a broader debate about changes washing over downtown Las Vegas as it redevelops.

Much of the larger discussion involves uneasiness in some corners with the redevelopment efforts of the Downtown Project, a \$350 million urban renewal effort backed by Zappos CEO Tony Hsieh.

The Downtown Project isn't part of the latest effort to revive the Huntridge. But the people seeking to take on the job — entrepreneur Michael Cornthwaite, First Friday operator Joey Vanas and Life is Beautiful festival creator Rehan Choudhry — have close business and personal ties to Hsieh.

By taking on the challenge of reviving a theater that for many symbolizes happier times, they've tapped into fears that renewal will sand away so many rough edges that downtown Las Vegas would become unrecognizable to people who remember the good days and survived the bad.

"The people who have been asking questions and are suspicious about the motives are transferring those feelings over to these guys," Las Vegas writer Joshua Ellis said.

Ellis said a social media flame war that erupted last week in the wake of the Huntridge proposal was the result of pent-up anxiety about the Downtown Project being dumped at the feet of the group trying to restore the theater.

"I think what they are doing is great but they have to understand why it is they are getting this negative feedback," he said.

Ellis himself wrote a lengthy critique of the downtown scene that referred to legions of similarly dressed Zappos workers pouring into downtown bars as creepy and cult-like.

It's a characterization that Hsieh, who as CEO helped build Zappos from a startup, online shoe-selling website to a \$1 billion Amazon acquisition target, describes as unfair.

"We encourage people to come take a tour of our offices ... and/or actually talk to five random Zappos employees before making any judgments," Hsieh said via email.

The matching T-shirt experience was likely part of a Corporate Challenge event in which companies in Las Vegas compete in myriad sporting events, he said.

As for the Huntridge revival project, Cornthwaite, Vanas and Choudhry appear to be working hard to distinguish their plan as an attempt to improve the neighborhood by bringing to life a venue associated with generations of fond memories.

Baby boomers associate Las Vegas' first integrated theater as a place of affordable Saturday matinees and first kisses. Generation Xers have vivid memories of the theater's revival in the 1990s and early 2000s as a venue for touring acts such as the Smashing Pumpkins, Beck and Green Day.

That unique blend of quality entertainment and community spirit is what Cornthwaite says the group wants to bring back to the area.

"There is only one plan that we have and that is to bring it back to life," Cornthwaite said at a recent community meeting about the project.

In addition to the meeting — which drew a friendly crowd of about 150 people — the trio launched an online crowdfunding drive on the website Indiegogo to raise \$150,000.

They say money from Huntridge enthusiasts would show potential investors there is an audience willing to share more than gauzy memories if the theater were to reopen as a performing arts venue.

In addition to the crowdfunding request, they've posted an account of how much they've spent so far to secure an agreement with the family that owns the property.

It shows the three men have spent \$60,000 of their own money on a non-refundable deposit and need about \$100,000 more for research and feasibility studies.

If that funding comes through, they have until the end of the year to find investors willing to put up \$4 million to acquire the property. Renovations could be another \$10 million.

"This is not an easy project, I think some of the criticism is unfair," said Bob Stoldal, a member of the city's Historic Preservation Commission. "This is a lot of work for these people and it may not work."

Ginger Bruner, a musician and artist who was raised in the Huntridge neighborhood and still owns a house there, said the revival group could assuage lingering concerns by filing for nonprofit status for the project.

Such a move would bolster community spirit and mean tax breaks for people who contribute to the cause, said Bruner, who has extensive nonprofit experience in public and community radio.

"Nonprofits don't mean you don't make money or make a living or do a good job, it just means you don't hand out a whole bunch of money at the end of the year to stockholders," she said.

Cornthwaite said the group isn't opposed to a nonprofit arrangement. But by creating an LLC they were able to move more quickly, which is important given the time constraints. The current owners are obligated to maintain the historic elements of the property until 2017. After that they're free to do with it as they like, including demolish it.

"I just want to keep every possibility, every avenue open," he said. "To me right now the priority is ... bringing it back to life."

Stoldal concurred with the approach, saying the most likely path to success involves creating a project that is economically viable for the long term.

"The right project will be the one that makes good business sense," he said. "So I think these guys are doing it the right way."

Contact reporter Benjamin Spillman at bspillman@reviewjournal.com or 702-383-0285 .

Joe Downtown: Volunteers share load in 'do-acracy' to move along effort to save historic theater



STEVE MARCUS

By **Joe Schoenmann (contact)**

Published Friday, June 14, 2013 | 2 a.m.

Updated Friday, June 14, 2013 | 11:54 a.m.

Many times over the past decade or more, taxpayers and individuals have tried to save the Huntridge Theater.

Nevada has given more than \$1 million to, among other repairs, fix its caved-in roof.

Yet, for almost a decade, the place has remained in mothballs and fallen further into disrepair. Even the most stalwart historians seemed to abandon hope of saving the building, for one, because it's so large, and secondly because of the enormous cost to do so.

But then, most historians aren't David Anderson. Or Chris O'Connell, Nicole Sligar, Melissa Clary,



Brian “Paco” Alvarez, Kathleen D’Esposito Kahr or a group of others who have thrown themselves into the thankless task of volunteering their time to bring the Huntridge back to life.

The group gathered Wednesday in what might be called, at least for the next 33 days, “volunteer house,” on Franklin Avenue between Sixth and Seventh streets. This is where they meet, sometimes until late in the morning, strategizing and clicking away on laptops in [an effort to get others motivated](#) about renewing the Huntridge.

Wednesday after work they went over plans in the main room of the house where David Anderson lives. Anderson, a veteran of crowdfunding, which is the Huntridge’s early fundraising plan, moved here in December from San Francisco. Raised in tiny Hurricane, Utah, he gravitates to places with a community feel.

“Why am I doing this?” says Anderson, a 30-year-old who maintains a skin-and-bones look despite living on a diet he admits consists mostly of pizza. “Just seeing what this neighborhood could be if the Huntridge really becomes this revered place again and is locally accessible. I came from San Francisco, where people are used to small, awesome venues and communities are based on them.”

Behind him is a 10-foot-long dry erase board filled with assignments, ideas and goals: Site Redo — Publicize Video — Finalize Message — Email Campaign, and so on. It’s a huge list that fills the entire wall.

Anderson calls the form of management used to get things done a “do-acracy,” where someone sees something that needs to be done and they just do it. And they have to get it done by July 17, which will allow enough time for the online crowdsourcing campaign money to be calculated, collected and turned over to Huntridge Revival LLC to meet an Aug. 1 loan payment.

“But it’s becoming clear everyone is getting overwhelmed,” he adds. “We’re lucky, though, because we have one of the most active neighborhood associations in the city working on it.”

D’Esposito Kahr, Huntridge Neighborhood Association president, works as the back-office manager of Casa di Amore, an Italian restaurant at Eastern and Tropicana avenues. He is talking about some of the doubting comments found online.

One question that has been raised is why the three founders of Huntridge Revival LLC — Michael Cornthwaite, Joey Vanas and Rehan Choudry — didn’t form a nonprofit organization before collecting donations. Their goal is \$150,000 because that’s 1 percent of the \$15 million expected to buy and renovate the building. They have said if they can’t draw that degree of public support — believed necessary to show those with deep pockets that the theater is a good investment — they will drop the project.

The three bring a lengthy background in development and event programming to the project. Cornthwaite has been one of downtown’s most important redevelopers, having taken unused space to create the Downtown Cocktail Room, Emergency Arts and the Beat. He is also a partner in Oscar’s, a steakhouse in the Plaza. Vanas and Choudry have extensive experience in venue development, programming and operations.

In previous interviews, Cornthwaite has said to wait a year or more to become a certified nonprofit would mean the loss of valuable time. A covenant with the state prevents demolition but only until 2017.

Anderson says Huntridge Revival LLC is an example of a “social enterprise,” whose motive is toward the social good, not the bottom line.

“Nevada doesn’t have a statute like they do in California to create a social enterprise, but this LLC is the closest thing to doing that,” he says.

Their goal is \$150,000, which will go towards the next deposit, renovation planning and legal work needed for the \$4 million purchase. It’s also 1 percent of the \$15 million expected to buy and renovate the building. They have said if they can’t draw that degree of public support — believed necessary to show those with deep pockets that the theater is a good investment — they will drop the project.

The doorbell rings and someone delivers three large pizzas from D’Esposito Kahr’s employer. For free.

“We should just start making furniture out of our pizza boxes,” jokes O’Connell, the graphics whiz.

Sitting with her 1-year-old, Chloe, Sligar, who doesn’t live downtown but worked at the Huntridge in her early 20s, sits quietly. She’s the volunteer coordinator who, like the others, threw herself into volunteering because of her affinity for the old building.

“For three years, I was there almost every day; sometimes I slept there,” says Sligar, whose background includes a fairly recent stint in a Shaolin temple in China. It was a move made, Sligar says, because she

wanted to learn the ways of kung fu. At that point, someone adds, “and walk the Earth, like Caine.” Sligar chuckles.

“I’m honored to be a part of this, really,” she says. “It’s just so cool we have people here creating this team. It’s like family.”

There’s talk about getting salons involved in something maybe called “Haircuts for Huntridge” to raise money, and a community forum June 20 to let people ask questions of and voice concerns to a panel that can answer them.

Vanas sits and listens, mostly with a smile on his face. He lives across the street and says he’ll sometimes come home early in the morning and see the lights on with people working away inside.

He and his partners released more details about how the theater would be used if renovation happens. Not only would it be used for live music, performing arts and cinema, but Vanas said they were in early discussions about including a music education facility, a permanent exhibit curated by the nonprofit Huntridge Foundation and “flexible-use spaces for community-driven programming.”

“We need both,” he said, when asked what’s more important: numbers of people contributing to demonstrate a real desire for the theater to be renovated or reaching the \$150,000 goal.

“The reality is that we’ve received a ton of excitement and momentum, but we’ve reached a point where we need the additional startup capital required to move forward,” he said. “Without local community buy-in, it just won’t happen.”

More information about how to make monetary or in-kind contributions to the Huntridge effort may be found [online](#).

Dazzling Las Vegas showgirl, actress takes her final bow



JUSTIN YURKANIN/LAS VEGAS REVIEW-JOURNAL

Kerry Krantz holds a photo Tuesday of his mother, Kim Krantz, who died earlier this month at the family home in Las Vegas. Kim Krantz was a longtime resident of Las Vegas. She was a dancer, appeared in several films about Las Vegas including "Casino" and "The Electric Horsemen" and was a pioneer in the development of Las Vegas.



The Strip restaurant was crowded, but even from across the room it was easy to see the Vegas power couple was fighting again.

She was a reformed chip hustler with a showgirl's figure and a budding drug habit. He was an arrogant numbers genius who ran the gambling joint and secretly reported to the Chicago Outfit.

When their argument boiled over and they started to leave the restaurant, they interrupted the dinner of a striking older woman who expressed her disdain without saying a word.

While I can't recall the names of that warring husband and wife in Martin Scorsese's Vegas gangster epic "Casino," I would recognize the pretty face of Kim Krantz just about anywhere. If you've lived here long enough to remember the Boulevard's pre-implosion era, you probably would have recognized her, too.

In her considerable prime, the showgirl, part-time actress and all-around neon character never missed a party and appeared in scenes in Nevada-based movies ranging from "Casino" to Arthur Miller's "The Misfits." She was often used by directors as window dressing, but as a guy from Vegas Past might say, "Would you get a look at those drapes?"

The Kim Krantz I was acquainted with would have laughed at such a compliment and come back with a story or a joke. She had a million of them in a wild, quintessentially Vegas life that ended recently at age 80.

"I came to Vegas to meet a cowboy or Indian and wound up meeting a wiseguy from the Bronx," she would say of her marriage to the late Flamingo executive and junket manager Danny Krantz. The couple raised four children in Las Vegas.

As Kim's son Kerry Krantz welcomes me into the family home, I see the kitchen table is covered with clippings and photographs of his mother with celebrities and swells, and occasionally in various stages of undress. She was, after all, a star in the lineup of hotties in the "Latin Quarter" show that stormed into Las Vegas 60 years ago during the golden era of the showgirl.

She was a covered dancer, but, well, not very. Kerry, 45, was his mother's caregiver in her difficult final days. But even he can set aside his grief and applaud his mother's amazingly colorful story.

As if to punctuate the point, on the living room hearth stands a larger-than-life cardboard cutout of his statuesque mother strategically wearing a mink during her showgirl heyday. Among her stops: the Desert Inn, Riviera and Dunes. She was one of a group of sequined hall-of-famers whose reunion highlighted the 50th anniversary of the venerable Riviera casino.

Born Delores Kim Dalkowski, she was a Jersey City girl who left school and home in the eighth grade to join the Cole Brothers' Circus. She hopped from horseback to horseback and eventually became the lithe rider of the circus elephant before being discovered by tightrope king Karl Wallenda.

With Wallenda, "she became one of the girls at the end of the tightrope."

From there she negotiated the equally high-wire walk from a New York floorshow in 1953 to mobbed-up Las Vegas. She would become an original Minsky's Burlesque girl.

Although she gave up dancing after marrying the well-connected Danny, the couple opened the King o' the Sea lobster house in 1964, and as a member of the Screen Actors Guild she built a long list of appearance movie and TV credits, including "The Godfather Part II," "The Electric Horseman" and "Smokey and the Bandit." Her last bit part came as a blackjack player next to the about-to-be-dearly-departed guest star on the hit TV series "CSI."

She often played a gambler or the "typical Vegas lady: drink in one hand, cigarette in the other," Kerry says fondly.

Her Las Vegas life was anything but typical. And it wasn't exactly a "Father Knows Best" atmosphere for her kids, either.

"At times it seems wild, but at other times it seems so normal," Kerry recalls. "Like, we would have Thanksgiving dinner in the (Flamingo's) Bugsy Suite. My dad was the convention manager at the Flamingo before the tower, and we would be with all the managers' kids. It seemed quite normal, like 'Don't you have Thanksgiving dinner in the Bugsy Suite?' You just assumed that everyone else was doing the same thing."

Holding the clippings and the photos depicting the adventures of his marvelous mom, whose sexy cigarette-scarred voice was unmistakable, the loving son talks about the doctors' diagnosis of pancreatic cancer and the day they gave her the awful chemotherapy options. After a life filled with dancing and drama, mobsters and movie stars, and a loving family, too, she didn't hesitate.

In her deep voice, she politely told the doctors to get stuffed and declined treatment.

A celebration of her life is set for noon July 6 at Our Lady of Las Vegas Catholic Church. Kerry Krantz, of course, hopes his mother's memory plays to a packed house.

That reminds him of a story. When he got older and accompanied his mother to a Las Vegas casino or Hollywood restaurant, she never failed to turn heads.

"She was like a magnet," he says. "People were drawn to her, definitely."

Kim Krantz had presence on every stage.

She knew how to enter a room, and when to make her exit.

John L. Smith's column appears Sunday, Tuesday, Wednesday and Friday. Email him at Smith@reviewjournal.com or call 702-383-0295.

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Delivering a New Downtown:

How two generations of Las Vegas leaders are reshaping the heart of the city

|| Chapter 1: A desire for downtown

Natalie Young was so close to reaching her dream of opening a restaurant she could taste it.

The longtime Las Vegas fine dining chef could even envision the clientele and the menu.

"All my life I've been cooking for the rich; I just want to give people like me and people like you the same experience," said Young, 49. "Why can't you have a nice clean glass and a linen napkin and eat a grilled-cheese sandwich? I say you can."



Natalie Young, chef and owner of Eat: Young was persuaded to open her downtown restaurant, Eat, after she met Tony Hsieh. The Downtown Project, who works with small businesses interested in opening in downtown, provided funding for the restaurant.

Chapters:

[A desire for downtown](#)

[A long, slow decline](#)

[The charmer](#)

[The power of silence](#)

[A new kid in town](#)

[Evolution never stops](#)

["Very, very exciting for people."](#)

[Haves and have-nots](#)

["Is it just?"](#)

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And with a no-interest \$225,000 loan from the Downtown Project, an urban renewal drive backed by Zappos CEO Tony Hsieh, Young was eager to open a restaurant she hoped to make a social hub in Las Vegas' burgeoning downtown.



But there was a problem. After walking away from a lucrative but soul-sapping job on the Strip, Young was flat broke. With her rent three months behind on, she couldn't afford car insurance and was even running out of food.

Unwilling to touch the restaurant loan for personal expenses and ready to give up her dream and move to New Mexico for work, Young called bar owner [Michael Cornthwaite](#), to deliver the news.

"I'm crying, the whole full-on, snot everywhere," she recalled. Cornthwaite, who with his wife, [Jennifer Cornthwaite](#), owns the [Down Beat Coffeehouse](#), told Young to wait.

About 10 minutes later Jennifer Cornthwaite showed up to calm Young down, write a check for the rent and provide a month's worth of food, long enough to open Eat, now the social hub she envisioned.

"Every time I tell that story I get choked up," Young said. "That is a lesson on humility, and it is also a lesson on how to treat other struggling."

It's also a lesson in how the Downtown Project is supposed to work.

In the past 18 months, the organization's investment team has provided \$350 million to bankroll everything from restaurants to tech startups and real estate developments. Those are all business investments, but they're also much more.

At a recent Las Vegas Chamber of Commerce panel discussion, City Manager Elizabeth Fretwell listed the Downtown Project's investment as an unusual approach.

The organization, she said, has taken responsibility for turning around "a drug-ridden, crime-infested area of our downtown. Before the city governments did."

Hsieh's people also want others in the community to make their own contributions. That combination of capitalism and communal values separates the Downtown Project from other urban renewal programs. Hsieh and others call it "return on community," a value they put on.

"Part of it is it just becomes self-selecting and growing on its own," said Hsieh, whose evangelism about corporate culture has made him a business and technology figure. "You can just feel it when you are participating in it."

Interactive | Then and Now: The Union Pacific railway occupies the Main Street area as seen in 1947 in this aerial view looking east. The Zappos retail store occupies the train station property in 2013.

At Zappos, Hsieh and a small group of friends turned the retail store into a retail superstar. They did so by cultivating a workplace culture that values employee autonomy and innovation.



on their core product, online shoe sales that made more.

But in taking on the already difficult task of revitalizing American city, Hsieh and his acolytes must deal with an environment. Overlooked, dilapidated and populated by business owners, fixed-income residents and those downtown already has a culture all its own.

Hsieh, however, is undaunted.

“There is the opportunity to help shape the future of the blank-slate feeling in which anything is possible

Whether Hsieh can build a community the same way he built a company remains to be seen. The effort so far has earned him plaudits and the cover of national magazines.

But the cameras and microphones pointed at Hsieh are available to critics as well, including people who feel shoved aside, not uplifted.

“To hear people from the Downtown Project talking about downtown Las Vegas as a blank slate or as a startup is offensive to the people who live there,” said [Michael Borer](#), a University of Nevada, Las Vegas associate professor of sociology.



|| Chapter 2: A long, slow decline

Las Vegas is an American original, but it has one thing in common with all cities. Starting with the economic boom after World War II, it took with them social and economic vitality once concentrated downtown.

A seminal moment for Las Vegas came in 1968, when [Boulevard Mall](#) opened on Maryland Parkway south of Desert Inn Road. It had pulled away from the Fremont Street business district east of downtown's casinos.

Open spaces south of downtown, toward the UNLV campus and the Strip, proved fertile for new housing.

There was little need or desire for aspiring homeowners to buy or build near downtown.

“It is just cheap land,” said historian Brian Paco Alzarez, the son of Argentine immigrants who moved to Las Vegas in the late 1960s.

That land made large, master-planned communities with single-story homes, large lawns and pleasant surroundings attainable for the middle-class.

“The ability to be in a safe area with a wall around it and a gate,” is how Alvarez, [now a cultural curator for Zappos](#), described the appeal of the suburbs.

That suburban growth came at the expense of downtown.

“I wouldn’t walk from Las Vegas Boulevard to the [El Cortez on Fremont Street](#),” Alvarez said. “I would get hit up for drugs, prostitution, seedy characters on the corner. It was rough and tumble.”

The demise had been evident for decades, Alvarez said. As early as the 1960s, city leaders realized tourism was migrating to the Strip and sought ways to keep customers downtown.

Their strategy was to modernize pioneer-era casinos with new neon-and-metal facades, build parking garages behind them and install big signs advertising the “casino center.” But aside from the development of the Sundance, [now the D](#), and of [the Lady Luck](#) in the 1980s, downtown continued to slide.

In the 1990s the Fremont Street casinos and the city closed Fremont Street to vehicle traffic from Las Vegas Boulevard to Main Street and installed the Fremont Street Experience canopy.

The canopy helped keep tourists coming downtown, but did little to attract new residents, jobs or businesses to the city center.

With the economy still running strong in the early 2000s, the bulk of the economic action was on the Strip and in the suburbs. But the economy crashed, leaving downtown Las Vegas to emerge as one of the few spots in the valley with a concentration of new development.

“I have always said that downtown redevelopment is economic development; it is not just about elimination of slums and blight,” said a redevelopment officer for Las Vegas. “It really is at its very core and foundation rebuilding the core of a city and the city’s economy.”

Watch | Delivering a New Las Vegas, Part One: Losing Downtown
Vegas was the epicenter of the valley until the 1960s. With the creation and expansion of suburbs, downtown Las Vegas became an afterthought.



|| Chapter 3: The charmer

It’s easier to learn the history and values of Las Vegas by visiting the Strip or Fremont Street on a Saturday night than by going to a library or museum.

The progression of buildings in the skyline, from the modest Riviera hotel-casino built in 1955 at the north end of the Strip to the massive CityCenter resort opened in 2009, tell the story.

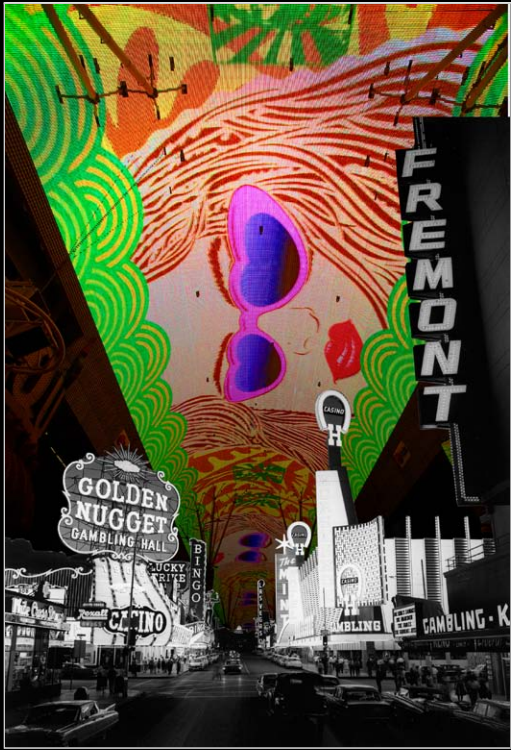
The blaring classic rock under the Fremont Street canopy, throngs of alcohol-soaked tourists gawking at casino facades and mobile billboards advertising “hot girls direct to your room” demonstrate the values.

Interactive | Then and Now: Fremont Street and Las Vegas Boulevard, looking west down Fremont Street as seen on April 1, 1956. Now replaced by the Fremont Experience as seen June 11, 2013.

“Most cities have some sort of connection to an image or an idea or a dominant narrative,” said Borer, who has done academic research on the [18b arts district](#) downtown as well as the role of religion in Las Vegas. “Las Vegas has a very strong dominant narrative, that being sex and gambling.”



Interactive | Timeline: Walk through the history of downtown Las Vegas' development including the recent push to revitalize the neighborhood



A black and white photo of Fremont Street taken by the Las Vegas Bureau in Oct. 1, 1961 and a photo taken of the Fremont Experience shot on March 1



 Las Vegas is incorporated

 Las Vegas is founded



Gambling long ago went mainstream and corporate, but the city's culture remains shaped by its outlaw past. And if there's a living Mayor Oscar Goodman.

Goodman and his wife, current Mayor Carolyn Goodman, left Philadelphia for Las Vegas in 1964. In the decades that followed, Goodman, a criminal defense lawyer, often representing underworld figures. His flamboyant style made him famous – so much so that he played “[Casino](#),” loosely based on real-life clients, mobsters Frank “Lefty” Rosenthal and Tony “the Ant” Spilotro.

But when he wasn't cracking wise or using the nearest microphone to lash out at critics or rivals, Goodman was making downtown his “hill to die for.”

“The downtowns of cities where I tried cases all over the country became war zones – rubble – and I did not want that to happen here,” Goodman said in a recent interview. “When (tourists) hear Las Vegas, they think of the Strip. And when they read that Las Vegas' downtown went into the toilet, they will equate it with the Strip and it will have a devastating affect on all of us.”

His predecessor, Jan Jones, had overseen creation of the [Fremont Street Experience](#). During his tenure, largely during an unprecedented economic boom, Goodman pushed for more cultural and political monuments around downtown.

Goodman saw opportunity in the 61-acre former Union Pacific rail yard west of the casino center, between Main Street and Interstate 15. Private developers acquired the land in 1996 for a stadium project that never got off the ground. In 2000 the city took over, trading Lehman Bros. Holding Inc. 97 acres near Smoke Ranch Road and Tenaya Way, plus \$2 million, for the land.

Largely working through its redevelopment agency, the city plowed tens of millions of dollars in subsidies and tax breaks into the old rail yard. Private developers built a major outlet mall and the massive [World Market Center](#).

Philanthropist Larry Ruvo, of Southern Wine & Spirits, backed the [Lou Ruvo Center for Brain Health](#). The crown

jewel of the new projects, however, was the \$485 million Smith Center for the Performing Arts, which opened in 2012.

The reuse of the rail yard, now called Symphony Park, remains Goodman's proudest mayoral accomplishment. Just ask him.

“Carolyn gets angry at me because I say ‘I’ all the time; she says it should be ‘we,’ ” Goodman said. “Well, no, I was doing this. I was on the phone and I was negotiating, and I'm the guy who went back to New York and spoke to Lehman Brothers.”

Developer Bob O'Neil, one of three partners who invested in the rundown Lady Luck hotel-casino in 2003, saw Goodman's methods first-hand.

O'Neil, whose former partner, Andrew Donner, is now working with Hsieh, said Goodman's powers of persuasion led to a major invest in downtown.

A meeting at a charity event not long after Goodman's election led to an invitation for drinks at the Goodman home, where the mayor laid out his vision for downtown and urged O'Neil to invest.



Above: Former Las Vegas Mayor Oscar Goodman talks to his wife and Carolyn Goodman outside the mayor's office at Las Vegas City Hall. The Goodmans turned downtown Las Vegas into a live-work cultural center.



O'Neil responded that he was cutting back on his workload and "had no interest whatsoever in starting up again."

That didn't dissuade Goodman, who launched a kind of good cop-bad cop routine whenever the two met. O'Neil recalls dining at the Palm steakhouse in [Caesars Palace](#) when the mayor came in.

"He kind of says things like, 'I dare you.' " O'Neil said. "Here comes the mayor, calling you a loser and a lowlife, like a football coach."

Yet when entertaining at his home, Goodman was a charmer, a master of the soft-sell.

"You have a martini, he whispers the right word in your ear and all of a sudden you end up pregnant and downtown," O'Neil said. "How the hell did that happen?"

O'Neil's investment in the Lady Luck grew to involve property for bars and restaurants on the west side of Third Street, as well. The hotel, now under new owners, is being remodeled and is expected to open at the end of 2013.

[Mayor Carolyn Go](#)
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|| Chapter 4: The power of silence

Tony Hsieh does things Oscar Goodman cannot. Blend into a crowd, for one.

But soft-spoken and most at home in a Zappos T-shirt and jeans, the 39-year-old entrepreneur is in his own way just as unique as Goodman.

Asked whether he had ever worked with anyone like Hsieh before, Donner said, "It would have been impossible to have worked with anyone like Tony because there is only one Tony."

His first meeting with Hsieh, before the decision to purchase City Hall for a corporate headquarters, "did not go well," Donner said.

Hsieh and his friends had been scoping out downtown, frequenting Cornthwaite's Downtown Cocktail Room after it opened in 2007 at Fremont Street and Las Vegas Boulevard.

In early 2010, Hsieh and Zappos executive Fred Mossler approached Donner, [who is known as a downtown deal-maker](#). Hsieh asked a few general questions about downtown but "said very little." Donner thought little would come of it.

But a couple of weeks later, Hsieh sent a text message asking to meet. This time, as he and Donner walked around downtown, Hsieh asked about the odd-looking building at Stewart Avenue and Las Vegas Boulevard.

That, Donner explained, was City Hall for the moment, but it would soon be vacant. A new one was under construction.

"His comment was that it would be a cool corporate office," Donner said.

[Below:](#) Zappos CEO Tony Hsieh sits for an interview at the Downtown Co
downtown Las Vegas into a live-work cultural center.



Nothing in the Zappos CEO's nonchalant reply told Donner that Hsieh was doing more than making idle conversation.

Fred Mossler, an early Zappos hire and now a Downtown Project partner, said Hsieh embodies understatement.

"Tony always thinks he can learn something from everyone," Mossler said. "So he listens. He listens intently. If you don't know Tony with him, that silence and quietness can be a little intimidating."

Hsieh's approach helped Zappos grow from a startup in 1999 to a company sold to Amazon for \$1.2 billion a decade later, Mossler

Much of the success of Zappos is attributed to Hsieh's belief that a positive workplace culture results in good customer service, pro growth.

Hsieh developed his approach at [LinkExchange](#), an Internet advertising company he co-founded in 1996 and sold to Microsoft for \$ deal, plus \$27 million from LinkExchange colleagues, created [Venture Frogs](#), a venture capital firm that invested in Zappos.



In his book, "[Delivering H](#) took a pass when Zappos pitched his company in a

"To me, it sounded like th ideas," Hsieh wrote. But I 'delete,' Swinmurn said th industry, and 5 percent o order.

"I did some quick math ar equal to \$2 billion. It didn willing to buy shoes witho mattered was that consur it seemed pretty reasona day be as big as catalog

A more personal revelati investment in and re-crea realize that selling LinkEx didn't make him happy.

"I didn't realize it at the time, but it was a turning point for me in my life," he wrote. "I had decided to stop chasing the money, and

His early days at Zappos were rocky, bedeviled by deliveries that failed to meet customer expectations. Running in the red in 2002, Francisco apartment to keep the company going. But a year later, with shipping and inventory issues solved, Zappos made \$70 mil a call center in 2004, Hsieh moved the company and its 70 employees to Henderson.

On its surface, Zappos culture appears dominated by extroverts who decorate work spaces with outlandish trinkets and host elaborate parades and parties. But it also leaves room for people like Hsieh, who are soft-spoken and reserved.

"He thinks of it as a greenhouse," Mossler said of the culture. "In a lot of companies the CEO is trying to be the tallest plant. (Hsieh environment, the perfect greenhouse to grow wonderful plants."

|| Chapter 5: A new kid in town

There was irony in the air at City Hall in late 2010, when Tony Hsieh turned to Oscar Goodman and said, "I think you're sitting in my seat."

Below: Tony Hsieh, CEO of Zappos, passes the "Welcome to Downtown L Boulevard.

The City Council was set to approve the sale of the old City Hall for \$25 million to developer Andrew Donner, who was already working with Zappos on a lease agreement that could move as many as 2,000 employees downtown.

The quip was more than an unusually saucy departure for Hsieh. It marked a change in both strategy and style in revitalizing downtown. Goodman's bombast and emphasis on powering through building projects would give way to Hsieh's subtle confidence and interest in first cultivating a community.

Despite disparate styles, Goodman and Hsieh each needed to make a deal.

Goodman, nearing the end of his third and final term, wanted to burnish his legacy and leave a rejuvenated downtown in his wake. Yet many of the city's signature projects remained incomplete, and the Las Vegas area was mired in a deep recession that cast doubt over the economic future of the entire region. Economically speaking, it was hard to find a worse place to be in the United States than Las Vegas.

"Although much of the action during the anxious days of late 2008 took place on Wall Street and in Washington, the Las Vegas housing market was in many ways the epicenter of the financial crisis," one analyst wrote in December, 2010.

Times were tough at City Hall. In October of that year, the council cut city office hours to four days per week to save money. The council and Goodman was at odds with employee unions after threatening firings to force pay concessions.

The last thing Goodman wanted was for the pending move to a gleaming [new \\$146 million City Hall](#) to be overshadowed by the old

"It could have been like a house of dominoes or a house of cards and collapsed, but it didn't," Goodman said. "We got lucky because

Hsieh saw Goodman's need to sell as a way to get a greenhouse where he could cultivate an even bigger experiment in culture than

"It really was one of those magical coincidences that turned out almost too good to be true," Hsieh said.

Zappos had outgrown its leased Henderson headquarters and needed a new home. Hsieh considered building a corporate campus and other big, progressive companies.

But Hsieh is a fan of urban thinkers who see hip, pedestrian-oriented neighborhoods with a cafe culture as incubators where creativity and quality of life will interact, growing new ideas and building a healthy economy.

Cornthwaite's urban vibe appealed to Hsieh, who was beginning to realize a suburban campus could not sate employee demand for and other amenities.

"We started compiling a list and realized we couldn't possibly fit all those things in our own building," Hsieh said.



[Slideshow | From City Hall to Zappos](#): The former City Hall headquarters for Zappos.

That interest in a more urban setting led to an introduction to a Lady Luck partner and owner of the Timberline Tavern. Both Hsieh and Goodman allowed him to broker the deal with the [Gaming Group](#), in the middle.



"I ... got into a contract with the city predicated on ' said. "I didn't have anything. I had no binding deal.

Under the original terms, Resort Gaming Group w million, with the city doing owner financing. Zappos

The city also had to pay [Cordish Companies](#) \$2.4 r an arena there. It was seen as a good deal in light

"I'm getting giddy. I'm so excited," Councilman Stev

"Las Vegas is on the tipping point on being the greatest city in America," Councilman Ricki Barlow added.

Later, after the buyers assessed the condition of the 40-year-old building, the council knocked another \$7 million off the purchase

The Zappos deal drove hopes sky high even before Hsieh and friends announced their audacious next move.

|| Chapter 6: Evolution never stops

Aside from a few bars, convenience stores, casinos and the Beat coffeehouse, downtown lacked the amenities Hsieh believed would appeal to the workforce he wants to attract.

"There weren't any people walking around," Michael Cornthwaite said. "You would walk down the street during the day and scary people, just homeless people or whatever, would probably outnumber the average person 30-to-1. At night it would probably be 50-to-1."



Interactive | Then
Museum at 300 Stewa
United States federal
shown in August 1957

(Below): The Las Ve
Street School, as see
the City of Las Vegas
Nevada School of Arts
Architects offices.



Interactive | Then and Now (Above): The building at 520 E. Fremont St. was the J.C. Penney's department store as shown April 3, 1952. It was then known as the Fremont Medical Center.

The building is now the Emergency Arts building and the Beat Coffeehouse.



If the Zappos move was

needed to change.

So on the heels of the City Hall deal, Hsieh and his investors created the Downtown Project to weave Zappos culture into the city company's headquarters.

"Downtown Project company thinks about downtown much the same way as Tony and we thought about Zappos," said Mossler. "Zappos is a community; the company doesn't want to be the community."

Hsieh, Mossler, Donner and other players in the Downtown Project were willing to spend some \$350 million to speed evolution in the City of City Hall. The project set aside \$200 million for real estate and \$50 million each in funds to aid small businesses, technology start-ups and other downtown businesses.

The effort is influenced by urban scholars such as [Edward Glaeser](#) and [Richard Florida](#).

Florida is best known for tying the economic success or failure of cities to their ability to attract "creative class" professionals, a group that includes everyone from professors and poets to artists and architects.

Glaeser is best known for his book, "[Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier and Happier](#)." Hsieh and others often cite Glaeser's observation that half the world's population lives in cities and that productivity increases along with urban density.

"But as companies get larger they typically get less productive. It just made a lot of sense that we should have an urban campus," Mossler said. "We think it is going to be really good for our culture and our employees and continue to make us all more intelligent, more productive and be good for the company."

Mossler says the project is about much more than Zappos or even downtown Las Vegas, considering the global migration of people into cities.

"Having successful cities I think is just super important to the human race," he said.

It's a work very much in progress.

Early on Hsieh spoke of needing residential density of 100 people per acre, a tall order in a downtown with few high-rise apartments or condos.

"We started out with this idea we needed to build residential density and everything would sort of fall into place," said Zach Ware, a technology fund partner and leader of Zappos campus development. "But ultimately how do we guarantee that once the residential is in place the activity is going to happen on the ground?"

The goal shifted to density of activity, and the standard is 10,000 "upwardly mobile" people downtown for any reason.

The group is now pursuing a holistic approach that includes attracting skilled workers, artistic and cultural events, nightlife and other amenities to make downtown a more desirable place to live.

Ware said they would "really try to make the area we focused on the best place to be, day and night. If we do that then residential will solve itself."

The project's most obvious progress so far has been in locking up real estate. The \$200 million property budget has so far bought dozens of properties, including the former Western and Gold Spike casinos; the major intersection between Eighth and Maryland Parkway; at least two full blocks between Fremont and Ogden Avenue; a convenience store at Fremont and Ninth Street now being converted to a speakers venue; a convenience store/car wash at Stewart Avenue and Las Vegas Boulevard; and a former parking garage at Stewart Avenue and Ninth Street.

The most significant residential acquisition so far is a 300-unit apartment complex at Alta Drive and Shadow Lane.

That's in addition to the old City Hall, an associated parking garage and an option on 10 acres nearby for Zappos.

Interactive | Map: The announcement in 2010 that online retailer Zappos would move its headquarters to the former Las Vegas City Hall sparked a flurry of real estate activity downtown.

The biggest player has been the Downtown Project, a company formed by Zappos CEO Tony Hsieh and partners to breathe new life into the city. The Project's real estate partner, Resort Gaming Group, or RGG, was instrumental in helping close the city hall deal. It's also helped Downtown Project subsidiaries acquire dozens of downtown properties, mostly along and around Fremont Street.



[Slideshow | First Friday:](#) First Friday, which occurs the first Friday of each month in the Arts District, allows local artists to showcase their work, live entertainment and vendor booths.

Watch | Interview: Zach Ware, leader of Downtown Project development, talks about residential density



Click below to view the properties affiliated with the Downtown Project, along with their recorded values and transaction dates.

Source: Focus Commercial Group/Clark County Assessor and the Resort Gaming Group



Owning the real estate is considered crucial to the Downtown Project's ability to provide workspace, storefronts and gathering place it recruits and supports.

"What we want to do is kind of be the landlord for the core," Hsieh said. "What you'd call the heart and soul of the community."

After scooping up the available rundown motels, empty lots and small, older buildings, the Downtown Project decided that new construction. The most high-profile example of its approach is the [Container Park at Fremont and Seventh Street](#).

Conceived as an economical, short-term way to house new businesses, the similar developments using disused steel shipping containers in San Francisco. Many Downtown Project ideas, it evolved and grew more ambitious as back while seeking to appease city officials who couldn't bend building codes to container construction.



Above: Men work on fresh poured concrete at Container Park along Fremont Street and Seventh Street. The \$15 million to \$20 million project, which is backed by Zappos CEO Tony Hsieh's Downtown Project, is scheduled to open next summer.

Below: Zappos employees from left, Mikela Lee-Manaois, Audrea Hooper and Loren Becker plan a corporate event with Tom Link of Plan-In Interactive in the Gold Spike. The Downtown Project recently purchased the property from Siegel Group of Nevada. It is used by Zappos employees as a work and play space and is open to the public.



Jacob Bronstein, founder of Flint and Tinder: Las Vegas has inspired countless visitors to overspend, overeat and even get married. It inspired Jacob Bronstein to start an underwear factory.

Bronstein is a "purposeful visitor," someone recruited by Zappos CEO Tony Hsieh to spend money and look for inspiration downtown.

Bronstein, from Brooklyn, NY, founded Flint and Tinder, a company looking to break into the premium underwear market.

Not long ago he asked Hsieh to advise the company; Hsieh suggested Bronstein make regular visits to the Stitch Factory, a Downtown Project-sponsored fashion venue.

After mixing with other entrepreneurs, business leaders and creative types, Bronstein decided to make Las Vegas home to a factory that could experiment with products and processes before scaling up for manufacturing. If it works, it

The result: a bigger site on Seventh Street for more people-friendly glass-like shipping containers.

Don Welch, a friend of Hsieh's who moved to Las Vegas to run the small Park is a prime example of the Downtown Project's flexibility and ambition

"It started off as this boutique-y, experimental smaller project, and I literally came back and that project was scrapped and it was quadruple the size," lot of projects go. When things evolve it makes things difficult, but the end

Another unconventional move involved [buying the Gold Spike hotel and ca](#) bar and restaurant into an informal meet-mingle-work space for laptop-toti

In addition to managing the real estate portfolio and supporting new busin making progress with the \$50 million technology fund.

So far the fund has supported more than two dozen companies.

One, consumer robot maker [Romotive](#), moved to Las Vegas and grew from receiving more outside money and relocating to the Bay Area to be closer available in Las Vegas.

Another, [Ticket Cake](#), is making inroads as a marketplace for buying and

Unlike venture funds that focus on a specific sector of technology, such as the [Vegas Tech Fund](#) is for companies that will attract talent to downtown investment.

"There is no set metric on this, but nine out of 10 companies you invest in Ware said. "It works because one out of 10 are generally very, very succe

And even when companies fail or move, as Romotive did, the talent they o others.

will prove Hsieh's belief that when capable and enthusiastic people circulate in a given space, good ideas and new businesses follow.

"It is not formal conversations that come out of that but it is relationships and it is networks and it is ideas," said Bronstein. "I think that is valuable."



|| Chapter 7: “Very, very exciting for people.”



Above: A motion-blurred night scene of a casino on Fremont Street.

Below: The north end of the entertainment district, between Boulevard and Sixth Street.



Above: A view of Fremont Street looking east between Las Vegas Boulevard and Sixth Street.



Aside from some newfound street life and creative construction plans, one of the Downtown Project's biggest achievements may be of a corporate idealist trying to create a hipster haven in a downtrodden downtown makes headlines.

[“Zappos CEO gambles on reviving downtown Las Vegas,”](#) reported American Public Media's “Marketplace” program.

[“What happens in Brooklyn moves to Vegas,”](#) is how the New York Times sees it.

The shift of media fascination from the Strip to downtown was a welcome change, considering the area had long been overlooked b

“It wasn’t that things immediately got better. But the articles, the attention that was being given to downtown, but specifically Fremo for people,” Cornthwaite said.

While the spotlight is aimed squarely at Hsieh, decades of spadework by others prepared downtown for his vision to take root.

“I don’t know if a Tony Hsieh would have shown up if all this wasn’t germinating,” said O’Neil, describing the Third Street area whe as “a crooked mess.”

And while the city was focusing most of its attention and public money on Symphony Park, limited help for Fremont East has resulted in some improvement.

In 2002 the city created the Fremont East entertainment district by easing the minimum distance allowed between bars. And in

2010 it waived the \$20,000 tavern license fee in the area. The result: [The Beauty Bar](#), [Insert Coins](#), [the Downtown Cocktail Room](#) and other watering holes were starting to liven up the street when the recession bit hard.

“It is like a neutron bomb exploded. Everyone is still walking around, but everyone wants to know where did it all go,” O’Neil said. “It just became pretty apparent you just couldn’t get it to go.”

After closing the Lady Luck in 2006, O’Neil and Donner’s investment group couldn’t get financing to remodel, even though they held nearby properties and had developed a restaurant and two bars at street level. The investors considered themselves lucky when [CIM Group](#), a Southern California company that develops upscale urban shopping and lifestyle, a long-dormant hotel is scheduled to reopen this year as the Downtown Grand.

The recession also had another, less predictable consequence. It focused city attention on Fremont Street’s small businesses, Corn

“Everyone was so desperate at that time,” Cornthwaite said. “In prior years it was more about Symphony Park, you know, these \$2 sudden these \$200,000 projects became really important.”

Michael and Jennifer Cornthwaite , owners of Downtown Cocktail Room, the Beat Coffeehouse and Emergency Arts: It’s tough to imagine a couple more committed to Fremont East than Michael and Jennifer Cornthwaite. It’s even tougher to imagine them leaving Las Vegas.

But that’s something they considered in the darkest days of the recession in 2009. Michael opened the Downtown Cocktail Room, which consumed more time and money than planned, just as the economy tanked. He watched as residents of the new luxury high-rises – his customers – packed up and left.

“I heard stories of jobs being lost and people moving back home and foreclosures,” he said. “It just got worse and worse.”

Adding to his distress was his belief that his bar was an important step to creating an upscale, urban neighborhood in the heart of decrepit downtown. “We thought there was a good chance this might not happen,” he said. “We were deliberating what our options were.”

He credited Jennifer, then his fiancée, with helping him focus more on making it through the next year, not worrying about the future. The couple soon opened Emergency Arts and the Beat Coffeehouse at Fremont and 6th Streets, and Zappos CEO Tony Hsieh hatched a plan to move his corporate headquarters and 2,000 workers downtown.

“At that time if someone would have opened a shoeshine chair outside the place it would have been a big deal,” he said.

Michael is also a partner in Oscar’s steakhouse at the Plaza, and the couple is now working with others to revive the historic Huntridge Theater.

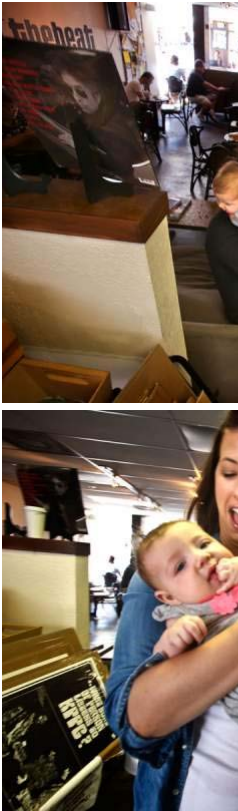
But whether attracting the creative class will improve life for people outside Zappos and immediate beneficiaries of the Downtown F

Joel Kotkin, a fellow in Urban Futures at Chapman University in Orange, Calif., and internationally known author of books on urban social trends, said the power of the creative class to revive local economies is greatly exaggerated. He argues that even when a re



Left: Radio City Pizza waiter Nelson Michel delivers pizza on top of his head. The restaurant, located at 508 E. Fremont, closed its Summerlin location and re

Right: Crowds gather in Don't Tell Momma at 517 Fremont Street around a year ago.



wealthy and upwardly mobile people to shift activity from the suburbs to the urban core, it's not enough to beat back the creeping threat to cities.

“Yet even accounting for these shifts, cities continue to contain pockets of wealth and gentrification that give way to swathes of poverty,” [Beast article](#). “In Brooklyn, it’s a short walk east from designer shoe stores and locavore eateries to vast stretches of slumscape. The cities, poor people — not hipsters or yuppies — constitute the fastest-growing population.”

Chapter 8: Haves and have-nots

They called it [Fremont Family Market and Deli](#) for a reason. Actually, many reasons.

The market in the 600 block of east Fremont Street employed three generations of the Yono family, led by brothers Steve and Manny.

The Yonos moved to Las Vegas from Michigan to follow their dad, an Iraqi immigrant who got into the grocery business in Detroit in the 1960s.

Steve Yono’s daughters worked behind the counter.

And after 15 years in business, even some of the customers were like family. In a recent interview the brothers recalled that after they signed condolences and well wishes on a big white sheet of paper they brought into the store.

“My brother, father and I put our blood, sweat and tears into this,” Steve Yono said of the market, which closed in March.

But not everyone is being invited to be part of the new downtown, even if their businesses appear to fit the criteria set by the Downtown Project: Owner-operated, sustainable and responsive to the needs of the immediate area.

The Yonos’ store, which they said earned about \$1.6 million in annual revenue, was a fixture for more than a decade. It shared a building with a Mexican restaurant, now closed as well.

The brothers said they were able to build a thriving business in a tough part of town because they listened to their customers.

They stocked the store with some basic food necessities to serve people from nearby motels and apartments, things like off-brand cigarettes, beer and wine.

“We have to treat everyone the same that has money in their pocket willing to spend in our business,” Manny Yono said. “If someone needs a cheaper brand of cigarettes, we have to carry that. If someone is looking for Perrier water, we have to have that.”

But as their neighborhood started to fill with young professionals and upscale small businesses, the Yonos started worrying that they no longer fit in.

In mid-2012 they sought a new, five-year lease that would allow them to recoup \$50,000 in planned upgrades that would take advantage of new activity on Fremont and attract the trendy young people moving into the nearby [Ogden residential high-rise](#).

Their landlord offered three years, then stalled before taking even that off the table. They had just four months to get out. The lease went to a Downtown Project entity. What it will do with the place is unknown.

The Yonos reject any suggestion that their business was based on cheap beer and



[Slideshow | The Yonos, co-owners of the Fremont Family Market and Deli](#): Though the deli moved to a new store is again in the path of the Downtown Project.

Watch | Delivering a New Las Vegas
Aside: Several businesses and residents are being displaced by the land the downtown project has acquired over the years.

Their story is often overlooked by the many people who live in downtown Las Vegas.

cigarettes, and took advantage of low-income shoppers. What comes next, they said, will be worse for those who can least afford it.

“I’m selling you a Pabst Blue Ribbon 24-ounce can for \$1.50,” Manny Yono said. “Because you put up fancy paint and fancy wallpaper and a pretty girl behind the bar, you are going to charge \$6. ... Who is taking advantage here?”

He also noted that downtown’s working class already live the values touted by the Downtown Project.

“What they are doing now was already happening,” he said. “Live, work and play downtown, but they are just not as flashy.”

The Yonos now operate a market at Fremont and 11th streets owned by a family friend, but they aren’t confident it will last. The Downtown Project has scooped up property all the way to 11th Street.

“We’re trying to survive on what’s left,” Steve Yono said. “How long is it before we are out of business or they approach us to get out?”

The Yonos aren’t the only ones nervous about the future.

At A Cut Above The Rest, a barbershop at Carson Avenue near Seventh Street, Tim Wilkinson wonders if his business will be pushed out. The partners have been in business for 20 years, and at the current location since 2000.

Business downtown has been good for Wilkinson, a lifelong Las Vegas who got into the business after his brother, an electrician, got him to learn a trade. Cutting hair helped him put two sons through college and pay private school tuition for a third.

The partners have two years remaining on their lease, but they know that when Downtown Project developers wanted a barber in the retro-style, hipster barbershop Bolt from Los Angeles instead of looking up the street.

“We’re totally for change; we would just like to be part of the change,” Wilkinson said.

A sign on the barbershop wall advertises \$12 shaves, \$14 haircuts and \$18 Afros, among other services like mustache trims and blowouts.

The banter between the barbers, customers and neighborhood visitors on a recent afternoon showed the shop offers more than the price.

“It is the headquarters of the community,” Wilkinson said. “We do a lot of counseling, we give a lot of good advice, we do a lot of free to-zeke when it comes to barbering.”

Now he sees that community dwindling, the market, a smoke shop and a beauty salon pushed out, and wonders how much longer he can survive in the path of the Downtown Project.

“It is kind of hard to see it raining on your neighbor’s house and you are right next door and it is not raining on yours,” he said.

Below: Tim Wilkinson, co-owner of A Cut Above the Rest, wants to be given a chance to compete during downtown's redevelopment.





|| Chapter 9: "Is it just?"



[Slideshow | Hassan "G Express Oil & Tune](#): His everyone knows him as Born in Iran, Massour University of Rome be 1983. A longtime auto downtown auto repair

A friend suggested he European name, so he

"Gino is easy for every

Business was good at shop is across the inte Zappos headquarters. the recession, followed the new City Hall.

Then a company affilia Hsieh's Downtown Prc told Massoumi to catch

"They want to make be unfortunately, I'm sorry going to be destroyed,

Borer, the UNLV professor who criticized Hsieh's characterization of downtown as a "blank slate," said it's too easy for outsiders ea

overlook an existing culture that has high numbers of people struggling with low incomes, physical and mental disabilities and unen-

"You end up implying those lives didn't have value," Borer said. "They don't have the type of economic capital or social capital to be that emerges."

He said viewing downtown as an existing community needing help would be more productive than considering it no community at a room for newcomers while taking into account the lives of people already there.

That's especially important considering the relatively low number of people in the Las Vegas area who fit the highly educated and well-paid definition of the creative class.

In addition, the preservation of existing businesses run by longtime locals would bolster the newcomers' claim they're building an organic community more authentic than the Strip and more desirable than the suburbs.

"If the Downtown Project is supposed to be about putting down roots that might actually be a positive culture (counter to) the dominant narrative of Las Vegas, that remains to be seen," Borer said.

Kotkin, too, is skeptical.

Author of the book "[The Next 100 Million: America in 2050](#)," Kotkin questions using public resources to festoon central cities with amenities for the creative class. He acknowledges this is not a popular stance.

"What you have in the urbanist circle is unanimity of views – 'Let's give money so we can have yuppies living downtown,'" Kotkin said. "I think there has to be some sort of skepticism about that. Is it just?"

In Kotkin's view, downtown revivals largely benefit people who don't necessarily need help while diverting resources away from suburbs that have delivered a lifestyle and jobs that appeal to most Americans.

For example, he points to Phoenix and Los Angeles, cities like Las Vegas that have made downtown the focus of civic ambition.

Between 2002 and 2011 more than \$4 billion was [invested in Phoenix's 1.5 square-mile downtown](#). In Los Angeles, a revitalization and included tax breaks for developers resulted in the [Walt Disney Concert Hall](#), [Staples Center](#) and thousands of new, upscale re-

The movement in those cities, Kotkin said, reflects a general trend in urban planning that benefits downtown property owners and urbane residents at the expense of middle- and working-class neighborhoods.

"Do the downtowns and the property owners in the downtowns have a priority over the neighborhoods? I think great cities are made up of neighborhoods," Kotkin said, noting that good schools, parks and jobs are critical to successful cities. "If you have neighborhoods that are desolate they deserve attention, too."

Kotkin said Southern Nevada clearly gained when Zappos moved from the Bay Area in 2004, creating more than 1,000 jobs and continuing to grow.

But the move downtown doesn't necessarily benefit the entire Las Vegas valley, Kotkin said.

"It's not like somebody is coming from Shanghai and building something in downtown Las Vegas," he said.

"What you want to do is attract capital and investment

Watch | Interview: Michael Borer, UNLV Sociology





from the outside instead of moving things around in your same region."

Moreover, Kotkin said, civic boosters tend to overvalue the benefit of a trendy downtown and underplay the direct and indirect costs of creating one.

The costs of reviving downtown Las Vegas are myriad.

The city's redevelopment agency has bankrolled more than \$100 million in debt to pay for projects, with most of the repayment generated by property tax gains attributed to redevelopment. And in recent years the city's general fund has subsidized millions of dollars to help repay debt, build the new City Hall and fund programs that pay business owners who improve building facades and sewer hookups.

Even the heralded deal that brought Zappos downtown was an expense – the purchase of the old City Hall was largely financed by the city, which agreed to option nearby vacant land at below-market value. Plus the city paid to clear another developer's option on the building.

Kotkin said taxpayers should weigh those kinds of costs against the potential benefit when agreeing to invest public money that might displace a swath of the population.

"Would the money be better spent on training programs? Would it be better spent on parks? Local buses? The debate has been so one-sided that nobody raises these issues," he said.

Above: A man smokes a cigarette on Carson Street near Seventh Street. The old John E. Carson Hotel at 124 S. Sixth St. was forced to move after it was purchased and closed the property, relocating the building's 43 residents to a new building. "They don't care for us anymore," quipped the man, who did not want to move.

|| Chapter 10: Happiness delivered

For Natalie Young, who has a restaurant, there's no question that downtown Las Vegas is better for the community.

Aerial views of downtown Las Vegas



transformation of downtown

A self-described cynic, Young said she wouldn't have opened downtown she wouldn't have had the Cornthwaites would have her open a restaurant.

"You know, people question what is going on with you, my experience, my perspective, authentic and community-

Yet her journey followed a path that wasn't a sure bet that she

Expelled from high school, she earned her degree at an alternative school that wouldn't pay for art school. She opened an antipasto bar in a downtown

art out of olives, peppers and cured meats.

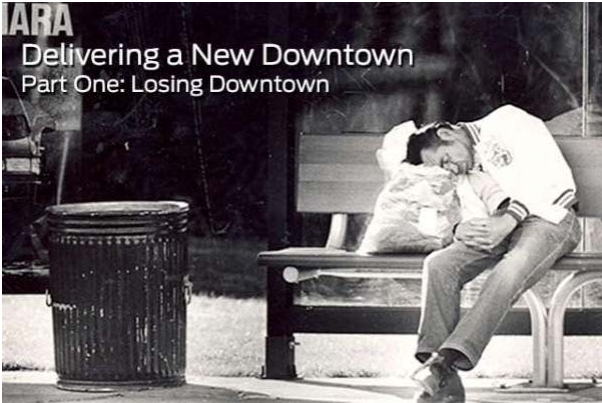
And when she failed as an executive chef in Telluride, Colo., because of drug and alcohol abuse, she entered rehab in Las Vegas, where she stayed more than a dozen years.

Young learned French cooking at a fine dining restaurant on the Strip, ran an off-Strip casino restaurant that made quality food at a price of 10 covers per day and graduated to a high-paying executive chef position that didn't make her happy.

She credits a decision to spend more time downtown, where she met people like Hsieh and Cornthwaite, for the opportunity to open

"I never thought I would go from being a worker to an owner," Young said. "If this restaurant closed today I'd be happy with my experience, millionaire or to be famous or rich, I'm in it to be happy, and I've already achieved that."

|| Video Glossary



Delivering a New Downtown | Watch the 28-minute, full-length piece on the issues surrounding the redevelopment of downtown Las Vegas.

Delivering a New Downtown, Part One: Losing Downtown | Downtown Las Vegas was the epicenter of the valley until the 1960s. With the creation of the Strip and the expansion of suburbs, downtown Las Vegas became an afterthought.

Delivering a New Downtown, Part Two: Hsieh's Influence | Downtown Las Vegas originally was just going to be a new downtown, but that idea changed. That is what that will try to revitalize Las Vegas.



Delivering a New Downtown, Part Three: Pushed Aside | Several businesses and residents are being pushed out with the land the downtown project has acquired over the last 18 months. Their story is often overlooked by the many national media stories about downtown Las Vegas.

Zach Ware discusses the evolution of residential density | Vegas Tech Fund partner Zach Ware talks about how the Downtown Project plans to attract people to live in downtown Las Vegas.

Michael Borer on Tony Hsieh | UNLV sociology professor Michael Borer discusses the division between the old and new downtown.

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Enduring the heat, crews prepare railroad cottage for museum



When the restoration work is done this fall, the cottage will be opened to the public.



Donning white hazard suits, gloves and masks this week, crews from A&B Environmental worked to clear out asbestos and lead paint from a early 1900s railroad housing unit expected to open this fall at the Clark County Museum.

The green railroad cottage, moved to the museum from downtown in 2002, has been slowly restored as funding became available and is set to open in September at the museum at 1830 S. Boulder Highway near U.S. Highway 95 and Wagonwheel Drive.

This will be the first railroad housing to be opened to the public. Four other houses were found intact, and are being restored at the Springs-Preserve, according to Mark Hall-Patton, museum administrator for Clark County.

"The whole idea of bringing the house out here is to open it up," Hall-Patton said. "It was the first real housing here."

The 64 houses built by the Las Vegas Land and Water Company, a business owned by the Los Angeles and Salt Lake Railroad -- later bought by Union Pacific Railroad -- were located downtown between Clark and Garces Avenues on 2nd, 3rd and 4th Streets.

"It was built between 1911 and 1914," museum administrator Mark Hall-Patton said. "It was part of the earliest mass housing built in Las Vegas. In the early days, this is where you lived if you didn't build your own home and you worked for the railroad. The railroad was the biggest employer."

The concrete building was relocated from 521 S. 3rd St. to the museum's Heritage Street.

It is not well-ventilated, and the restoration crew worked through the heat and the stagnant air to prepare the exhibit.

Living in this heat without air conditioning was a way of life in the early 1900s, Hall-Patton said. "That's before air conditioning, so there is a little reality here," he said.

Before the crew could enter the building, they don a disposable one-piece jumpsuit, covered from feet to head. The suit is made of a light, breathable material. Then they layer on a second jumpsuit. Tape around the ankles, gloves and a mask with a filter finish off their attire.

"We're used to this already, that's the fun part," Joaquin Pineda, the supervisor for the project, said about the heat.

All of the employees of the local environmental company are trained in heat awareness and safety, according to A&B Environmental owner Michael Slough.

The crew starts their day with a five gallon jug of water for three people, and it is empty by the end of the day, he said.

This job is nicer than some for Slough and his crew.

"It's kind of neat. It's a part of history here in Vegas," he said. "This is something we can look back at. A lot of what we do gets demolished and becomes a parking lot."

Contact Rochel Leah Goldblatt at rgoldblatt@reviewjournal.com or 702-383-0381.

Commissioners concerned about Welcome to Las Vegas solar 'trees'



RONDA CHURCHILL/LAS VEGAS REVIEW-JOURNAL

Clark County commissioners are considering using solar energy to power the landmark Welcome to Las Vegas sign.

By BEN BOTKIN
LAS VEGAS REVIEW-JOURNAL

The lights of a famous landmark — the Welcome to Las Vegas sign — could be juiced with solar power.

First, Clark County commissioners want to make sure the solar panels fastened atop three 25-foot-tall artificial trees that are envisioned don't ruin the view of the famous sign or put a damper on the enthusiasm of millions of tourists who snap photos there.

The diamond-shaped welcome sign was designed in 1959 by Betty Willis and went on to become a symbol for Las Vegas as the city turned into a resort destination.

The proposed solar project, which wouldn't cost the county anything, would showcase the region's potential for solar energy. The Clean Energy Project and Green Chips, two local nonprofit groups focused on renewable energy, want to power the sign with solar energy with a private grant received from the Consumer Electronics Association, a Virginia-based organization focused on consumer technology.

The three faux trees would be painted blue to match the posts of the welcome sign, said Matt Van Note, a project developer with Bombard Renewable Energy, the Las Vegas contractor that would build the project.

Each tree would have 12 solar panels. The initial locations eyed for the artificial trees are on the median just north of the sign, Van Note said.

That location didn't sit well with some commissioners, who worry that the solar panels could mess up the northward view at the sign, which is on Las Vegas Boulevard at the southern edge of the Strip.

"The concern I have is the view line because that is our brand," said Commissioner Mary Beth Scow, stressing she values solar energy's potential.

"It just seems to me when people are going up to take their picture in front of the Las Vegas sign, I don't think they want solar trees in the line of view looking to the Strip. I just have a huge concern with that."

The sign is in her district and the district of Commission Chairman Steve Sisolak. Sisolak also expressed concerns about the aesthetics and safety because the county doesn't want people walking on the north median.

"I can't support having those trees — whatever you're calling them — in the line of the pictures," he said.

"I don't think people want solar panels in the pictures."

That doesn't mean the solar project is out of power. County staff members will work with the organization and plan to bring back options for the commissioners that address those concerns.

Van Note also stressed that the location for the artificial trees is flexible.

Other commissioners were more upbeat about the project.

Commissioner Chris Giunchigliani noted the irony of the presentation, given Interior Secretary Sally Jewell's visits to solar plants in the Las Vegas area Monday. Giunchigliani said the project has good potential as an educational tool.

Commissioner Tom Collins, saying he is supportive of the effort, suggested one way to beautify the project.

"Maybe put Elvis pictures under it," he said.

Contact reporter Ben Botkin at bbotkin@reviewjournal.com or 702-405-9781. Follow him on Twitter @BenBotkin1.

Sesquicentennial license plates go on sale this month



NEVADA DEPT. OF MOTOR VEHICLES

Gov. Brian Sandoval on Monday announced that the 150th anniversary license plates will be available at metropolitan Department of Motor Vehicles offices July 29.

**By SEAN WHALEY
LAS VEGAS REVIEW-JOURNAL CAPITAL BUREAU**

CARSON CITY — Gov. Brian Sandoval on Monday announced that the 150th anniversary license plates will be available at metropolitan Department of Motor Vehicles offices July 29.

The plates will be available at rural offices beginning July 31.

Sandoval also announced that beginning Tuesday, DMV offices will begin accepting orders for personalized 150th license plates.

“The 150th license plate is an important part of recognizing our state’s 150th anniversary,” Sandoval said. “The proceeds from the plate will go towards supporting the year-long celebration and I am thrilled that at the end of this month, motorists will be able to show their support for our great state.”

Nevada’s celebration of its sesquicentennial will begin this year on Nevada Day, Oct. 31. Nevada will turn 150 on Oct. 31, 2014.

Contact reporter Sean Whaley at swhaley@reviewjournal.com or 775-687-3900.



STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 07/24/13

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.

STAFF RECOMMENDATION

No action required.

BACKUP DOCUMENTS

Project Update List.

PROJECT	STATUS / ANALYSIS	NEXT MILESTONE	PROJECT DEADLINE	COMMENTS/NOTES
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 Potential Historic Preservation Fund (SHPO CLG grant) projects

Updates

GRANT APPLICATIONS / PROJECTS				
2012 HPF Grant	Received funding agreement from SHPO for \$45k; Funding agreement approved 6/20/12 City Council; signed funding agreement dated 7/9/12; contract with LSD has been amended; first task submitted ahead of schedule; draft complete; HPC approved draft 5/22/13; HPO/LSD/SHPO final meeting 6/11/13	Complete	09/30/13	Work includes Phase III historic survey of Beverly Green neighborhood and administration of CLG projects
2013 HPF Grant	HPC voted to request funding for historic resource survey and inventory of a portion of the Huntridge Neighborhood 10/24/12; application submitted 12/3/12; awarded \$30k of \$45k request	HPO to revise project scope and budget	09/30/14	Work includes historic survey of a portion of the Huntridge Subdivision Amended Tracts 1, 2 and 3, all of the Huntridge Subdivision Tract 3, and the Huntridge Circle Park and 2) Administration of the Certified Local Government program in the city of Las Vegas
Scenic Byway Grants	2009 - \$313,760 Grant for restoration and installation of the Apache Motel and Golden Inn historic neon signs in Las Vegas Boulevard median	Planning to coordinate with Public Works and Neon Museum to restore and install the signs	6/30/14	Historic neon signs are provided by the Neon Museum
HISTORIC PROPERTY UPDATES (*City-owned properties)				
Bonanza Underpass	Eligible for inclusion on local register	Prepare application for nomination	N/A	Property is listed on the National Register of Historic Places
Historic El Cortez Hotel & Casino	National Register plaque installed 5/8/13, unveiling event 5/9/13		05/11/13	Property is listed on the National Register of Historic Places
Floyd Lamb Park at Tule Springs	Centennial Commission approved request for \$21,150 for archaeological, engineering and feasibility study for restoration of adobe 10/17/11; draft engineering study has been submitted; installation of markers and exhibits complete; Mel Green, historic structural engineer, presented findings of adobe study to the Centennial Commission on 4/22/13	P&D and Parks, Recreation and Neighborhood Services to continue to work together on implementation of historic preservation plan; HPC to receive findings of historic structural report at 5/22/13 HPC meeting	03/31/13	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; CCA covenants expire 2017	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
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; work has begun on park improvements	HPO to coordinate with Parks, Recreation and Leisure Services on any plans for the park; Variety Early Learning Center to lease former Nevada State Museum building	N/A	Property is listed on the city of Las Vegas Historic Property Register
Morelli House	National Register plaque ordered 5/20/13	National Register plaque to be installed	N/A	Property is listed on the local, state and National Register of Historic Places
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

PROJECT	STATUS / ANALYSIS	NEXT MILESTONE	PROJECT DEADLINE	COMMENTS/NOTES
 Potential Historic Preservation Fund (SHPO CLG grant) projects				
Updates				
Moulin Rouge	Majority of historic buildings destroyed by demolition or fire – portion of original hotel building remains	Historic sign is stored at Neon Museum	N/A	Property is listed on the local and National Register of Historic Places
Railroad cottages	Springs Preserve to receive \$11 million in SNPLMA funds, a portion of which will go toward cottage restoration/interpretation; HSR complete; cottages have been moved to their permanent location; presentation from Springs Preserve re: status 05/22/13	Work with the LV Springs Preserve on cottage project as necessary	N/A	Cottages are listed on the National Register of Historic Places
Westside School*	HPC to receive quarterly updates	Westside School coordination team meets bi-monthly	N/A	Property is listed on the local, state and National Register of Historic Places
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	Grant funds received from the Las Vegas Commission for the Centennial
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; Councilman Coffin has requested a rehabilitation assessment – RFP released 03/05/13; RFP review 4/16/13; Logan Simpson Design chosen to complete historic rehab analysis	Work scheduled to begin July 23, 2013	10/31/13	Report funded by the Las Vegas Commission for the Centennial



STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 07/24/13

DEPARTMENT: PLANNING

ITEM DESCRIPTION: Report by Department of Planning regarding Downtown Project list

SUMMARY

Map changes since the May map release:

- | | |
|------------|---|
| Project 11 | Existing Project: Conversion of a Single Family Residence to a 1,418 square-foot Office. Project now listed as Approved at the 06/19/13 City Council meeting date. Site Address – 608 South 7 th Street. |
| Project 12 | Existing Project: Hotel Residence. Project now listed as Approved at the 05/14/13 Planning Commission meeting date. Site Address – 1414-1418 South 3 rd Street. |
| Project 24 | Existing Project: 3,643 square-foot Tavern with 401 square-foot of Outdoor seating. Project now listed as Approved at the 06/19/13 City Council meeting date. Site Address – 113 North 4 th Street. |
| Project 28 | Existing Project: Temporary Parking Lot. Project now listed as Approved Administratively on 05/08/13. Site Address – SE Corner of 6 th Street and Mesquite Ave. |
| Project 34 | New Project: Commercial Recreation/Amusement (Outdoor) Use (Private Dog Park). Project now listed as Proposed with a 07/09/13 Planning Commission meeting date. Site Address – 820 Fremont Street. |
| Project 41 | New Project: 4,000 square-foot Tavern-Limited Establishment. Project now listed as Proposed with a 08/13/13 Planning Commission meeting date. Site Address – 1213 South Las Vegas Boulevard. |
| Project 42 | New Project: Tattoo Parlor/Body Piercing Studio. Project now listed as Proposed with a 07/09/13 Planning Commission meeting date. Site Address – 25 Fremont Street. |
| Project 45 | New Project: Accessory Package Liquor Off-Sale within a 4,400 square-foot General Retail Store. Project now listed as Proposed with a 07/09/13 Planning Commission meeting date. Site Address – 316 Fremont Street. |
| Project 52 | New Project: Conversion of a Motel to a 50,768 square-foot Retail Center with three Tavern-Limited Establishments (Suites 100, 140 and 145). Project now listed as Proposed with a 07/09/13 Planning Commission meeting date. Site Address – 1028 Fremont Street. |
| Project 66 | New Project: 6,452 square-foot Tavern-Limited Establishment with 1,236 square-foot of Outdoor seating. Project now listed as Proposed with a 07/09/13 Planning Commission meeting date. Site Address – 831 South Main Street. |

CM

- Project 70 Existing Project: Tattoo Parlor/Body Piercing Studio. Project now listed as Approved at the 06/19/13 City Council meeting date. Site Address – 1106 South 3rd Street.
- Project 90 Existing Project: 80,000 square-foot Shopping Center with a six story parking garage. Project now listed as Proposed with a 08/21/13 City Council meeting date. Site Address – 300 North Casino Center Boulevard and 350 Stewart Avenue.
- Project 93 New Project: Conversion of an existing seven story Parking Garage to 15,400 square-foot of Conference Space and 21,784 square-foot of General Retail and Restaurant. Project now listed as Withdrawn at the 05/14/13 Planning Commission meeting date. Site Address – 220 North Casino Center Boulevard.
- Project 105 Existing Project: Six story Mixed-use project with 166 residential units and 47,100 SF of Commercial. Project now listed as Approved at the 5/15/2013 City Council date. Site Address – NW corner of Charleston Boulevard & 10th Street.

STAFF RECOMMENDATION

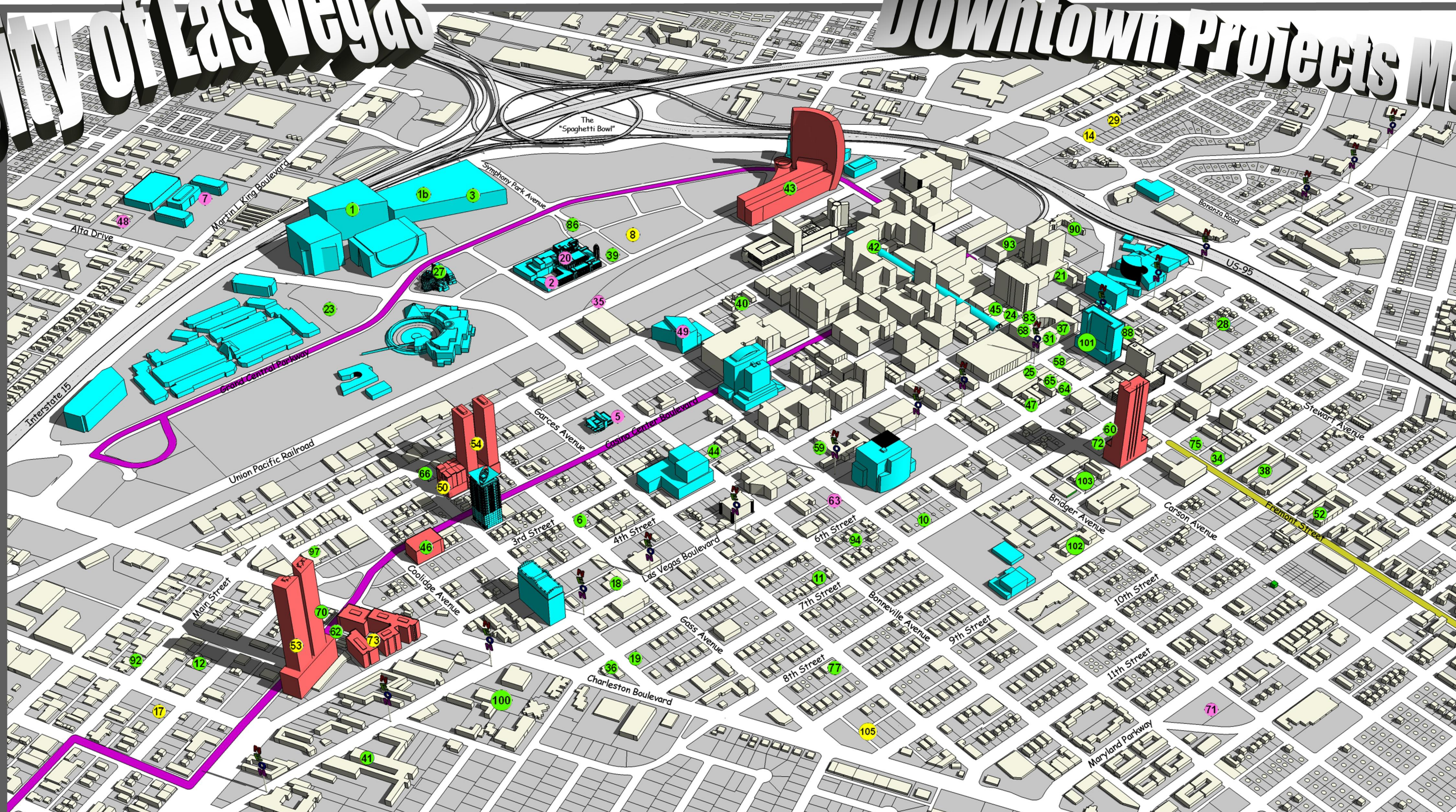
No action required.

BACKUP DOCUMENTS

Map of downtown projects.

City of Las Vegas

Downtown Projects Map



JULY

2013



 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: July 8, 2013

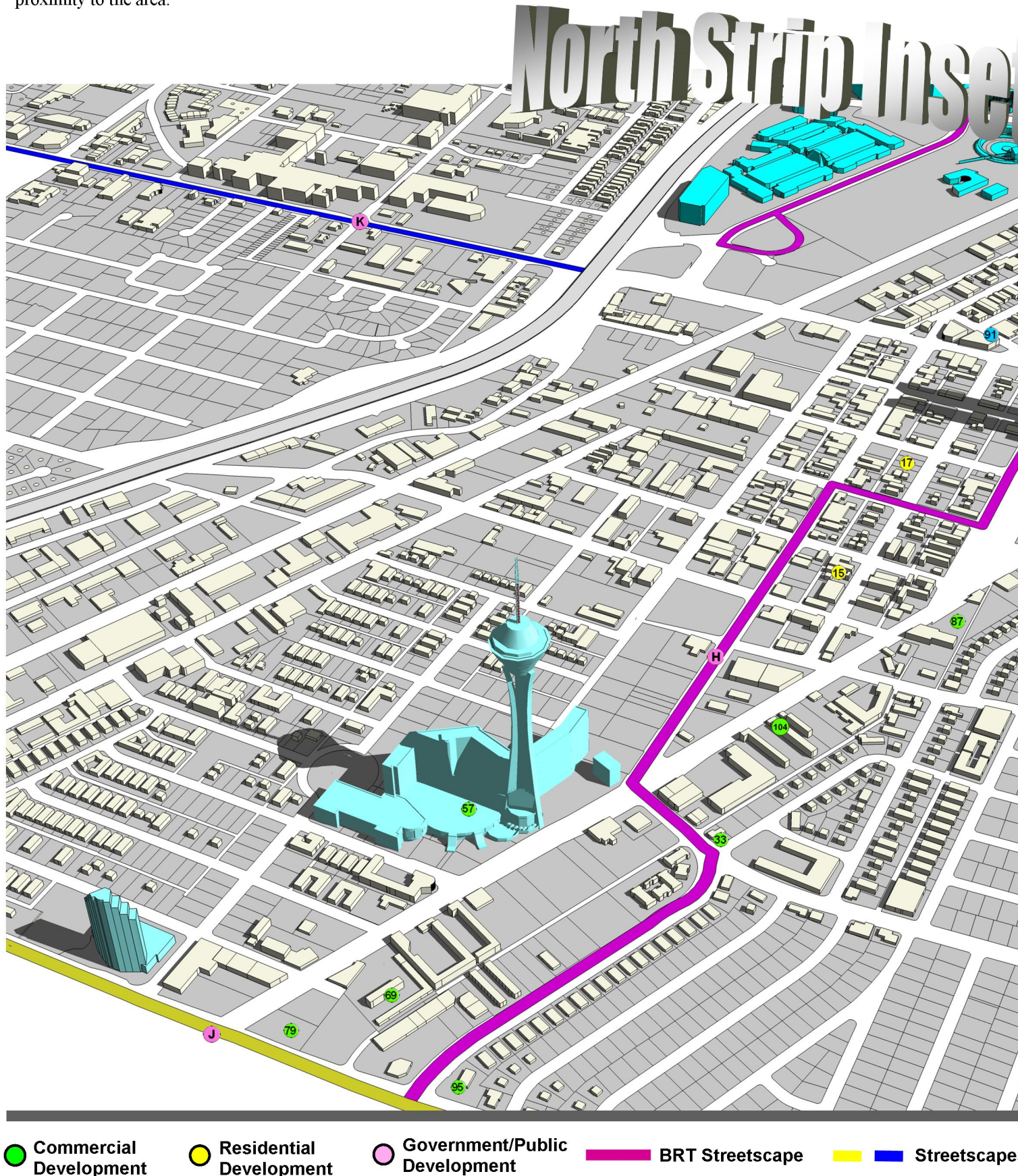
Downtown Projects

- 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) CC-1/5/11 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) CC-3/4/09 32826
- 8 Symphony Park (61 Acre site) – Mixed-use Development with 3,200 Residential Units (Approved)
- 9
- 10 5 Story, 120 Feet Tall, 55,132 SF Office Building (Approved) CC-12/01/10 39121
- 11 Conversion of SF Residence to 1,418 SF Office Bldg (Approved) CC-6/19/13 48832
- 12 SUP for a Hotel, Residence (Approved) PC - 5/14/13 48741
- 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 Tattoo Parlor/Body Piercing Studio (Approved) CC-12/7/11 43278
- 19 Private Park on .58 acres - (Approved) PC-8/9/2011 42260
- 20 The Smith Center for the Performing Arts — (Completed)
- 21 10,780 SF Expansion of existing Gaming Establishment (Approved) PC -1/10/12 43968
- 22 Commercial Development – 177,200 SF of Retail and Office (Approved)
- 23 LV Premium Outlet Mall – Expansion w/159,257 SF of Commercial & 4 Level expansion of existing parking garage - (Approved) PC-5/8/12 44929
- 24 SUP for 3,643 SF Tavern with 401 SF Outdoor seating (Approved) CC - 6/19/13 48816
- 25 15,995 SF Tavern - Limited (Approved) CC-12/19/12 46294
- 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 Temporary Parking Lot - (Approved) PC - 5/14/13 ADMIN 49158
- 29 Main Street Tower – 109 Unit, 8 Story Tower (Approved)
- 30 Commercial Development— 39,420 SF New Structure (Approved)
- 31 1,030 SF Tattoo Parlor/Body Piercing Studio - (Approved) CC-7/18/12 45076
- 32 Neon Heights – 352 Units, 47 Story Building (Approved)
- 33 Pawn Shop within an Existing Commercial Building (Approved) CC-10/19/11 42648
- 34 Commercial Recreation/Amusement Private Dog Park (Proposed) PC-7/9/13 49532**
- 35 Pedestrian Bridge (Approved) PC-6/14/11 41518
- 36 Animal Hospital, Clinic or Shelter with no outside pens - (Approved) CC-7/18/12 45203
- 37 6,300 SF Supper Club (Approved) CC-1/18/12 43685
- 38 Temporary Parking Lot (Approved) PC-2/12/13 47823
- 39 Liquor Establishment/Tavern (Approved) PC-12/13/11 43705
- 40 1,176 SF General Retail store with Package Liquor (Approved) PC-3/12/13 48091
- 41 4,000 SF Tavern-Limited (Proposed) PC-8/13/13 49910**
- 42 Tattoo/Body Piercing Studio (Proposed) PC-7/9/13 49523**
- 43 47 Story Hotel with Gaming, 1,600,000 SF (Approved)
- 44 8,303 SF, Two Story Office Building (Approved) PC-2/16/11 40392
- 45 Package Liquor Off Sale for existing establishment (Proposed) PC-7/9/13 49543**
- 46 16 Story, Mixed-use Development with 16,000 SF of Commercial & 330 Multi-family Units (Approved) CC-9/7/11 41829
- 47 Tattoo/Body Piercing Studio - (Approved) PC-4/10/12 44675
- 48 Social Service Provider with 16,576 SF (Approved) CC-8/17/11 42006
- 49 New City Hall Building - (Completed)
- 50 Solterra Lofts - 130 Units, 14 Stories (Approved)
- 51 Grandview Towers – 1445 Units, 20 Stories (Approved)
- 52 Motel conversion to 50,768 SF retail center with 3 Taverns (Suites**

- 100, 140 & 145) (Proposed) PC-7/9/13 49548**
- 53 Renzi Towers – 1011 Unit, 2 – 63 Story Towers (Approved)
 - 54 Solterra Towers - 700 Units, 50 Stories (Approved)
 - 55 1,918 SF Second Floor addition to existing building - (Approved) CC-6/6/12 44942
 - 56 71 Unit, Live/Work Development, 3 Stories (Approved)
 - 57 Tattoo/Body Piercing Studio - (Approved) PC-5/8/12 44896
 - 58 3,166 SF Tavern Limited - (Approved) PC-8/14/12 45934
 - 59 Historic 5th Street School, Site Re-use (Completed)
 - 60 Commercial Development and Plaza - (Approved) CC-10/17/12 45945
 - 61
 - 62 13 Story Mixed Use development— (Approved) CC-7/1/09 33587
 - 63 10 Story, 131,228 SF Office Building and 8 Story Parking Garage (Approved) PC-1/10/12 43975
 - 64 5,958 SF Tavern-Limited Establishment with 1,055 SF Outdoor seating - (Approved) CC-3/21/12 44167
 - 65 1,983 SF Tavern Limited Establishment - (Under Construction) PC-4/12/11 41036
 - 66 6,452 SF Tavern with 1,236 SF Outdoor seating (Proposed) PC-7/9/13 49432**
 - 67
 - 68 6,002 SF Liquor Establishment/Tavern (Approved) CC-8/17/11 41908
 - 69 Restaurant Service Bar (Permitting)
 - 70 SUP for a Tattoo Parlor/Body Piercing Studio (Approved) CC - 6/19/13 48861
 - 71 Community Recreational Facility within existing 15,000 SF Building - (Proposed) 5/15/12 ADMIN - 45262
 - 72 Tavern-Limited Establishment - (Approved) CC-5/18/11 40837
 - 73 Aquarius - 12 stories, 1,100 condo units (Approved)
 - 74
 - 75 Venue of Vegas - 43,000 SF Tavern & Banquet Facility (Permitting)
 - 76
 - 77 730 SF Addition to an existing Office Bldg (Approved) PC-8/14/12 45963
 - 78
 - 79 2 Story, 21,000 SF Commercial Building, a 547 foot tall roof sign structure and Gaming (EOT) (Approved) CC-9/7/11 42606
 - 80
 - 81 The View – 327 Units, 1 – 25 Story Tower (Approved)
 - 82
 - 83 Liquor Establishment - Tavern (Approved) CC-10/17/12 46297
 - 84 Duplex to Office conversion, 1,632 sq ft (Approved) CC-5/18/11 40492
 - 85 Private School – 12,480 SF private school facility (Approved)
 - 86 Private Park - (Approved) PC-7/12/11 41033
 - 87 37,611 SF Expansion to an existing SOB (Approved) CC-6/15/11 41038
 - 88 Temporary Parking Lot (Approved) CC-12/21/11 43012
 - 89 Garces Venture – 349 Units, 45 Story Tower w/Commercial (Approved)
 - 90 80,000 SF Shopping center & 6 Story Parking garage (Proposed) PC - 8/21/13 48856**
 - 91
 - 92 3,375 SF Urban Lounge & Outdoor Seating (Approved) CC-11/16/11 43017
 - 93 Conversion of existing 7 Story parking garage to 15,400 SF of conference space & 21,784 SF of General Retail and Restaurant (WITHDRAWN) PC - 5/14/13 48857**
 - 94 Office Building - 3,284 SF Professional Office (Approved)
 - 95 Commercial Building – 2,956 SF (Under Construction)
 - 96
 - 97 5,020 SF Urban Lounge (Approved) PC-8/14/12 45950
 - 98 6,772 SF Tavern (Approved) CC-11/7/12 46576
 - 99 3,320 SF Tavern (Approved) CC-11/7/12 46569
 - 100 1,044 SF addition to existing Financial Institution (Approved) PC-3/12/13 48152
 - 101 2 Tavern SUP's (Approved) CC-1/23/13 47293 & 47295
 - 102 Private School (Approved) PC-12/11/12 47297
 - 103 Alternative Parking Standard Site (Approved) PC-12/11/12 47504
 - 104
 - 105 6 Story Mixed-use w/166 Residential Units & 47,100 SF Commercial (Approved) CC-5/15/2013 48464

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.

G: RTC - “Green Line” BRT Line (2011) **H:** RTC - “Gold Line” BRT Line (2010)
J: RTC - “Sahara Avenue” BRT Line (2012) **K:** Charleston Corridor - Study Area





STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 07/24/13

DEPARTMENT: PLANNING

ITEM DESCRIPTION: Discussion regarding topics for future agenda items by the Historic Preservation Commission. Comments made during this portion of the agenda by individual Commission Members shall refer solely to proposals for future agenda items and any discussion shall be limited to whether or not any such proposed item(s) is/are within the purview of the Commission and/or whether such proposed item(s) shall be placed on a future agenda. No discussion regarding the substance of any such proposed topic shall occur and no action shall be taken regarding the proposal.

SUMMARY

No items to report.

STAFF RECOMMENDATION

Take appropriate action.

BACKUP DOCUMENTS

None.