

City of Las Vegas

STAFF REPORT

HISTORIC PRESERVATION COMMISSION MEETING DATE: 08/26/15

DEPARTMENT: PLANNING

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

BACKGROUND

No relevant case history.

SUMMARY

Please enjoy the attached articles.

STAFF RECOMMENDATION

NO ACTION REQUIRED

BACKUP DOCUMENTS

- “Can We Save Our Landmarks From ‘Lost Vegas’?,” www.dtlv.com, 07/27/15
- “Ex-Clark County Sheriff Lamb dies at 88,” www.reviewjournal.com, 07/03/15
- “Home with ‘ric’ history,” www.lasvegassun.com, 07/12/15
- “Jubilee!’ History: Nevada State Museum Gets Another Vegas Treasure,” www.lasvegasweekly.com, 07/01/15
- “Modern Architecture’s Peril Salvation and Significance at Springs Preserve Exhibit,” www.lasvegasweekly.com, 07/15/15
- “The People’s Story: An Oral History Project Illustrates ‘African-American Experience,’” 02/18/15
- “Vegas Before AC: A Quick History Of Cooling Off In Our Triple-Digit City,” www.lasvegasweekly.com, 06/11/15



Can We Save Our Landmarks From ‘Lost Vegas’?

Only four classic Vegas buildings have been granted historic status since 2013 ... and there are many more still to go

BLUEPRINT

Monday, July 27 10:19am

By **Lissa Townsend Rodgers**

Las Vegas has long defined “the past” differently than most cities—here, it usually means last weekend. As such, we’re not known for our embrace of history (Bugsy Siegel was mayor, right?) or our preservation of architectural relics (How many casinos have we imploded this decade?). Too often we view “newest” as a synonym for “best,” an

attitude that's hazardous to any city's heritage.

Sometimes, though, we do pause long enough to understand the importance of preventing our landmarks from slipping into Lost Vegas. Enter the Nevada State Register of Historic Places, which was established in 1979 “to recognize those places that express history, archaeology or culture important to Nevadans,” says JoAnn Kittrell, public information manager for the Nevada Department of Conservation and Natural Resources.

Many classic Las Vegas structures that are eligible for inclusion in the State Register of Historic Places aren't yet in it.

Unfortunately, the Great Recession put a halt to that recognition for several years. Kittrell says statewide budget cuts resulted in the Nevada State Register program being mothballed in 2008; it was reestablished in 2013, and since then, four Las Vegas sites have been designated as historic landmarks. The most recent was the lobby of La Concha Motel (pictured at top; now the Neon Museum visitors center), which followed the “Welcome to Las Vegas” sign, Lorenzi Park and the Harrison House, a guest house where many African-American entertainers stayed in the days when the Strip was segregated.

The latter site is in the Historic Westside, the ward of Councilman Ricki Barlow. “Having that historic designation attracts more people to the area, locals and tourists alike,” Barlow says. “We were looking for stories to tell, [and] now people can stand at those sites where history took place.”

Achieving official historic status also helps raise a building's profile and makes it eligible for a variety of public and private grants—essential for maintaining aging structures.

“Preservation organizations bring outside expertise to planning and redevelopment that not only can save cities and jurisdictions public dollars but also provide a path to communities with a past,” says Heidi Swank of the Nevada Preservation Foundation.

Obtaining recognition is a process that involves a number of experts who gather and weigh the validity of applicants, such as La Concha. “A collection of architects and preservationists in the western United States, including the Neon Museum, have sought to celebrate the importance of the La Concha Lobby to the region’s architecture,” Kittrell says.



The Huntridge Theater

So what are the requirements to be considered for inclusion on the Nevada State Register of Historic Places? A site must be at least 50 years old and be associated with “significant” persons or events and/or embody a distinct historic or design period. Among other buildings previously recognized for their important roles in the story of Las Vegas are the Huntridge Theater (1944) for its streamline moderne design; the Morelli House (1959) at 861 East Bridger Avenue as an outstanding example of mid-century modern and a hangout of the Rat Pack (it was once the home of the Sands’ entertainment director); and the Westside School (1923) and the Las Vegas Post Office/Courthouse (1933, currently home to the Mob Museum).

Of course, some of our city’s finest structures that meet eligibility prerequisites are still awaiting official designation. The Little Church of the West (1942) is the oldest building on the Strip and the final vestige of the Last Frontier Hotel, as well as where Elvis Presley and Ann-Margret at least pretended to get married in *Viva Las Vegas*. The mid-century Guardian Angel Cathedral (1963) on Las Vegas Boulevard has glorious mosaics and was designed by legendary architect Paul Revere Williams. The mission-style Lincoln Hotel (1910) on Main Street once catered to railroad passengers and workers during our city’s infancy. And the Las Vegas Country Club (1968) possesses an elegantly

eccentric '60s design and has long been the stomping grounds of many of our city's movers and shakers. (Yes, the Country Club is only 47 years old, but why not get a head start?)



The Bridger Building

If she had a vote, Swank says she'd cast it for the circa 1963 Bridger Building, noting the contrast of aqua stone and transparent glass walls that make it an excellent example of the early-'60s international style. "It is buildings like the Bridger Building and the even more fabulous 302 and 304 Carson Avenue complex (which also dates from the 1960s) that—if allowed to remain—will someday make Las Vegas feel like an old city, a city with history," she says.

Barlow echoes the importance of preservation, not just for the past but the present, as people and organizations "try to tie the old in with the new and hold onto the rich history, but at the same time take the community forward."

It may not be an easy balancing act, but one that's necessary to preserve our city's treasures.

Posted July 3, 2015 - 3:01pm | Updated July 3, 2015 - 7:13pm

Ex-Clark County Sheriff Lamb dies at 88



Former Clark County Sheriff Ralph Lamb qualifies as a colorful character by anyone's measure. (Jeff Scheid/Las Vegas Review-Journal File)

By A.D. HOPKINS
SPECIAL TO THE LAS VEGAS REVIEW-JOURNAL

Former Clark County Sheriff Ralph Lamb died Friday afternoon at age 88.

He was famous twice — once in the 1960s when his word was law in a county colonized by organized crime, and again in 2012 and 2013, when his earlier exploits were fictionalized in a television cop show.

His son Cliff said Lamb died at 2:25 p.m. at MountainView Hospital, where he had been hospitalized for more than a week.

"It's ironic, he died the same day his father did in 1939," Cliff Lamb said. "It was just old age. He died with thousands of friends."

Lamb converted the Clark County Sheriff's Department from a mostly rural force to a sophisticated urban agency, and was largely responsible for its consolidation with the Las Vegas Police Department into the present Metropolitan Police Department.

Brother Darwin Lamb, a former Clark County commissioner, said that accomplishment helped make him the top lawman the county's ever seen.

"He was the best ever," Lamb's last surviving sibling said. "You could go anywhere and they'd all tell you that same thing.

"Even the crooks respected him. When he told them something, they knew he meant it."

Former U.S. Sen. and Gov. Richard Bryan said he was personally indebted to Lamb, who he said helped him get his first legal job at the then newly formed county public defender's office. Lamb, he added, was "the last of the Old West lawmen" — a man people wanted to impress.

"Ralph was the most powerful official in the county," Bryan said. "With the exception of the governor, he was the most powerful man in the state.

"The point is Ralph was the go-to guy. If you needed something, you wanted to get his support."

ONE OF 11 CHILDREN

Ralph Lamb was born April 10, 1927, in Alamo, a small ranching community about 95 miles north of Las Vegas, in Lincoln County. He was 11 years old when his father was killed in a rodeo accident, leaving 11 children.

"My oldest brother, Floyd, had a ranch by then. He took in me and my sister Wanda," Lamb said in a 1999 interview.

To make ends meet in those Depression years, the Lamb children helped their mother farm produce and took jobs cleaning the local schoolhouse.

"I can't say I specifically wanted to grow up to be a lawman," Lamb said in May. "My ambition was a steady paycheck."

He served with the Army in the Pacific Theater during World War II and its aftermath, then returned to Nevada, becoming a Clark County deputy sheriff. A former MP, Lamb soon became chief of detectives. He left the department in 1954 to form a private detective agency.

He ran unsuccessfully for sheriff in 1958, beaten by incumbent Butch Leypoldt. In 1961 Leypoldt was appointed to the Nevada Gaming Control Board, and the County Commission named Lamb as his replacement. Lamb won the election in 1962 and was sheriff for 18 years, longer than any other sheriff has held the job.

Lamb's most active years in law enforcement coincided with rapid growth in the gaming industry, and much of that growth was controlled by people associated, at least formerly, with organized crime. To keep out the worst of that element, Lamb got the County Commission to pass the "work card law" that required anyone working in gaming to be fingerprinted and photographed and to notify the sheriff if he or she moved to another job.

"We were constantly trying to show the (federal) government we were in control of gaming. That was the purpose of the work card law," Lamb said in 1999.

The law became controversial because it was expanded to take in such nongaming professions as child care, even as organized crime's influence in gaming, by most accounts, was dwindling.

But in 2015 Lamb still considered that law one of his best achievements.

"It speeds up things if some law enforcement agency comes here looking for somebody; we can tell them where this individual has been working. And sometimes it benefits the worker himself. Suppose something happens to the worker, and he's not able to tell you how to contact his family. We can often trace him back through places he has formerly worked, find somebody who has known him a long time, and make the connection that way."

SHERIFF LAMB IN ACTION

In his prime Lamb was a shade over 6 feet 2 inches and weighed 210 pounds. He wasn't above getting physical with hoods, most famously with Johnny Roselli, a high-ranking mobster associated with both the Chicago and Los Angeles outfits. In 1966, Roselli, previously a low-key operator, began throwing his weight around the Strip. Lamb sent him the instructions for newly arrived wiseguys: Come downtown, register as an ex-felon and reveal to the sheriff's men your business in this community.

Roselli declined. So Lamb cornered him in a casino coffee shop, dragged him across his table, slapped him around a while and threw him into a police car for a ride to the county jail. Although Roselli was always immaculately groomed, Lamb ordered a complimentary delousing. Roselli thought the treatment inhospitable and left town quickly.

Roselli later became famous for helping the CIA arrange assassination attempts against Cuban dictator Fidel Castro and was murdered shortly before he was supposed to testify before Congress about possible Mafia involvement in the assassination of President John F. Kennedy.

Lamb said he never shot a man in all his years of law enforcement. But it was widely whispered that some of his officers would simply execute particularly troublesome criminals, without trial, and secretly bury them in the boonies. Lamb firmly denied that in the 1999 interview but acknowledged it was helpful that some bad guys

As urbanization spilled over the Las Vegas city limit, law enforcement in the increasingly urbanized county looked more and more like the tasks of its city counterpart. Meanwhile, jurisdictional confusion multiplied, and people often called the wrong agency to report crimes. Also, although manpower was in constant undersupply, much of it was being expended in duplicating administrative services on each side of the city limits.

So in 1973 Lamb became a key player in consolidating the Sheriff's Department with the Las Vegas Police Department. Unlike most efforts at consolidation, the enabling legislation to create Metro slid through the Nevada Legislature with ease, and Lamb ended up in charge of the joint agency.

Most people attributed that to Lamb's political muscle — by then older brother Floyd was an important senator and younger brother Darwin was a county commissioner. But Ralph Lamb gave much of the credit to the late John Moran, who was then Las Vegas police chief and would become Lamb's undersheriff.

"It wasn't hard because Moran and I were friends," Lamb said in the 1999 interview. Even members of the Las Vegas Police Department could see that it would be better if the agency were run by the sheriff, he said.

"The Las Vegas department had several good chiefs who couldn't keep the job," Lamb said. "They'd make somebody mad, and they'd get replaced. So an elected head was better."

MODERN POLICING

Lamb's administration brought in a modern crime lab, a mobile crime lab, and the city's first SWAT team, which was kept secret until one of its snipers killed a bank robber who was threatening to shoot a hostage. Metro was one of the first police agencies to use in-car computers or semiautomatic pistols as standard equipment.

Always strapped for manpower, Lamb was happy to use volunteers, within limits. He inherited an organized Sheriff's Mounted Posse of horsemen who were willing to ride up near-vertical mountainsides and pack out corpses from plane crashes. A mechanized version, the Sheriff's Jeep Posse, also grew prominent during his administration.

"They were mostly businessmen who did this at their own expense. I don't know how many times they went out and found kids who got lost hiking and so forth. There was no way I could have taken 17 or 18 men off the street for a search operation, so they were absolutely essential. They were heroes."

This year he expressed the opinion that American law enforcement had become too militarized and distant from the people it represented.

"They've lost the personal touch we used to have. They've become regimented," he said.

He agreed with President Barack Obama's executive order limiting the heavier military hardware available to law enforcement.

"We're not in a war and that equipment isn't needed," Lamb said. "But he should be doing more to help smaller departments, that don't have the funding, get the equipment they really do need."

And almost in the same breath, he said Metro is an exception to the disturbing trends. "I think the present sheriff, Lombardo, has done an exceptional job. And the guy before him, too."

In the 1970s Lamb was sometimes called the most powerful man in Nevada. Through the work card law he controlled who could or could not work in the city's key industry and many peripheral jobs. And unlike most police chiefs, he was answerable only to voters.

INDICTED IN 1977

In 1977 he was indicted on income tax evasion allegations. Federal prosecutors tried to prove that his lifestyle, which included building a new home with guest house and horsemanship facilities, required more money than he earned as sheriff or reported on his taxes. They asserted that a \$30,000 loan from casino operator Benny Binion was never meant to be repaid and therefore was income on which Lamb should have paid taxes.

But U.S. District Judge Roger D. Foley dismissed the charges, saying the Internal Revenue Service never proved anybody paid for the building materials, meaning they were probably gifts and not subject to taxation.

"Many fringe benefits come to a public official which may be accepted along with the honest discharge of duty," Foley said.

He also ruled it was up to the government to prove the Binion loan was never repaid, and it failed to prove that. In 1999, Lamb said he did pay it back.

Lamb remained a free man but politically wounded. Another wound came the following year when a former Las Vegas cop, who had come aboard Metro with consolidation, was accused of supplying confidential information to crime boss Tony Spilotro. Lamb fired the cop, but that same year, his former vice commander, John McCarthy, ran against Lamb. One of McCarthy's accusations was that Metro had been "infiltrated" by organized crime. McCarthy didn't produce a second example, but he won the election by a landslide.

McCarthy would be a one-term sheriff.

"I guess the public didn't think my department was too bad," Lamb said years afterward. "Just one term later they elected my right-hand man, John Moran, to replace the guy who replaced me."

Lamb cited his friendship with Moran as the reason he never sought the office again until 1994, when Moran didn't run. Lamb lost that election to Jerry Keller, who spoke highly of his onetime campaign opponent.

"He was a man that was bigger than life," Keller said. "A great leader and a great friend who led that (police) department through challenging moments."

"He was a man who will never be forgotten."

Las Vegas Mayor Carolyn Goodman relayed her condolences to Lamb's family, lamenting the loss of "a great friend" in a written statement.

Former mob lawyer and Mayor Oscar Goodman, whose clients were sometimes banned from Las Vegas under Lamb's tenure as sheriff, said the two eventually became close friends.

"With his passing passes an era," Goodman said. "There was a time when he was the strongest force in Nevada.

"He was remarkably sensible. We crossed paths as adversaries, but at the end of the day, we ended up the best of friends."

RETIREMENT AND TV SHOW

Lamb spent most of his twilight years swapping yarns with friends, reading Louis L'Amour westerns and rodeoing; he specialized in roping events. The corral at his home was kept so clean that friends joked "You go over to Ralph's place, you gotta bring your own flies."

He gave up his horses and the horse property only when his eyesight grew too dim to ride.

In 2012 and 2013, Lamb was the central character of "Vegas," a CBS series based loosely on his tenure as sheriff. Dennis Quaid played Lamb as a cowboy dragooned into the lawman's role and battling with organized crime characters trying to take over the town.

It was historically inaccurate but a well-made show that got good reviews; however, it failed to capture a large audience and lasted only one season.

Sheriff Joe Lombardo said Lamb will be buried with full police honors.

"Ralph Lamb will be remembered as a great man, an exceptional sheriff, and a legendary member of our community," Lombardo said. "His legacy will live on."

Lamb is survived by his wife, the former Rae Cornell; two sons, Clifford and Clint, and two grandchildren; one brother, former Clark County Commissioner Darwin Lamb. He was preceded in death by five brothers, Floyd Lamb, Sheldon Lamb, Bill Lamb, Phil Lamb and Larry Lamb, and four sisters, Myrtle Howery, Erma McIntosh, Fae Mason and Wanda Peccole.

Services will be held at 1 p.m. Friday at The Church of Jesus Christ of Latter-day Saints, 3440 W. Charleston Blvd.

Review-Journal writer James DeHaven contributed to this report.

INSIDE

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Barbara Holland HOA Q&A.
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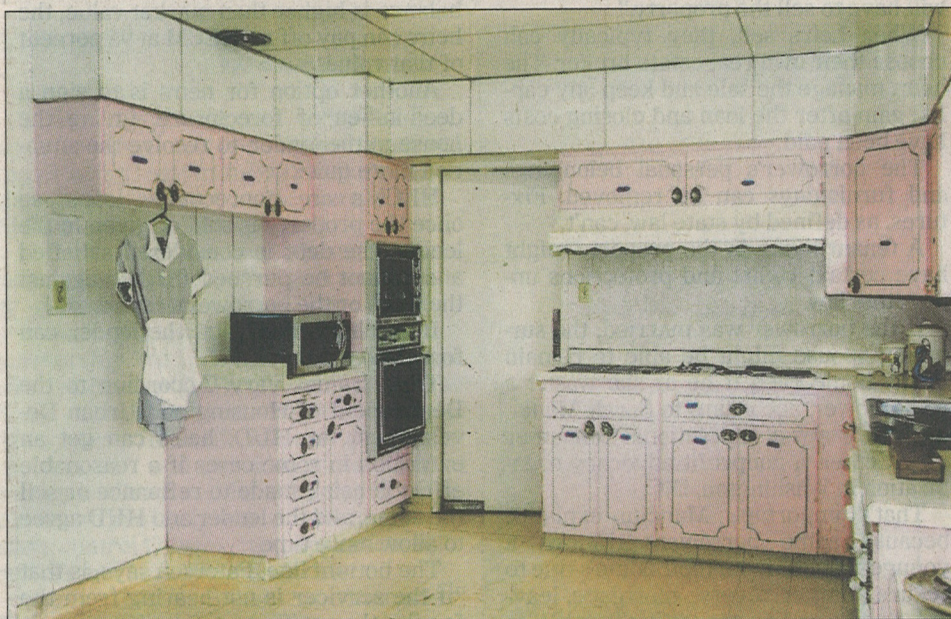
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Communities turn on the water works to help keep cool this summer.
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Elysian pours on the amenities at two Las Vegas complexes.
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HISTORICAL HOMES



PHOTOS BY JOHN KELLY/RJREALESTATE.VEGAS

At left, Realtor Mark Sivek: "There are people who would salivate over this kitchen." Right, Howard Hughes enjoyed ice cream and thermostats in the guesthouse.



Left, the wet bar served up drinks to the champagne of Vegas society. At right, the Indian painting over the fireplace once hung in the Golden Nugget.

Home with 'rich' history

Rancho Circle estate was epicenter for celebrities, movers and shakers

By JOHN KELLY

RJREALESTATE.VEGAS

Anderson Dairy pioneer Kenny Searles' Midcentury modern home at 250 Rancho Circle is a boogie-woogie-bugle-boy abode brimming with cream-of-the-crop curios and curiosities, freshly dusted antiques and art, and time-warping halls that transport voyagers back to when Las Vegas' social royalty reigned

supreme.

If these walls could talk, they'd probably need to be placed into the witness protection program.

In the 1940s and 1950s, money and influence or beauty and brains were great equalizers that removed separations and yielded a richly homogeneous elite class. The mixers at 250 Rancho were a blend of gumshoes and good old boys, Gatsby's son and Sonny somebody, dolls and dames, dreamboats and fellas or hepcats

in threads.

And no party in the desert would have been complete without an appearance — real, imagined or rumored — by the king, (No, not Elvis) Howard Hughes.

When Las Vegas' movers and shakers wanted to move and shake the night away, they did so mainly in the home's original great room, said Realtor Mark Sivek, a Realty One broker-agent-turned-quasi-historian who signed on for the home sale and auctions several months ago.

The main party room with a wet bar closet measures 36 feet by 24 feet yet still feels barely big enough to accommodate a company of well-oiled Greatest Generation Gene Kelly wannabes swinging into boogie-woogie nights long before Elvis' hipbones were fully formed.

During a tour, Sivek pointed out a stack of several large boxes and said

► SEE HISTORY PAGE 2H

Howard Hughes was said to be house guest

► HISTORY: Howard Hughes was said to be house guest

CONTINUED FROM PAGE 1H

they contained \$40,000's worth of makeup and perfume courtesy of Sunny Searles, the home's belle of all the balls. The sum makes sense when one thinks about the requisite face time for a Las Vegas socialite in an era when makeup fails were not an option. Sivek said the boxes contained "only the best." And unfortunately for local female deal seekers, a recovered cache of Sunny's finest footwear (about 600 pair) was returned to her upon request.

"I wish I were born 30 or 40 years earlier because I would have loved to have partied here," Sivek said. "That was the who's who of Las Vegas, and that was definitely the place to be. That corner of Rancho is a real power corner with a McGuire sister across the street and Mike "Tiger" Davis (a wealthy oil and gas speculator) on one corner."

Sivek also said the nearby estate at 1200 Rancho Circle was home to the Daly family, with three cottages out back for three VIP guests: Frank, Sammy and Dean.

Searles' home was built in 1945 and finished in 1948. Documents show that Hughes Tool Corp. owned it. It was sold to Searles, who owned the Anderson Dairy. He died in 2000, and the current owner is Francine Lebow, daughter of Sunny.

If you were a youngster in the 1950s and 1960s, Rancho Circle was viewed as the neighborhood where money grew on trees. The place to go for the best Halloween treats. Now it is in comeback mode with a new generation attracted to mid-century modern.

The house was in neglect and disarray when Sivek took command, and the job of clearing clutter and separating the content wheat from the chaff was intimidating, to say the least. Cleaning, tagging and identifying furniture, art and collectibles required more than one gung-



JOHN KELLY/RJREALESTATE.VEGAS

The home's bath is old Vegas but looks almost as new as the day it was built.

ho Realtor, so Sivek turned to expert appraiser Daniel Weeks and his team.

It took Weeks' gang a month of working 12-hour days to clear, sort and price the way to Sivek's first estate sale in late June. A second estate sale is set for Friday and Saturday, July 17-18.

"My first response (upon seeing the home) was 'Oh, fun,'" Weeks said with gold-plated irony. "But I saw great things that needed to be taken care of and handled properly. It took a lot of work to get there because of the condition the home was in, but I told Mark right off the bat, 'Oh, yeah, this is definitely worth doing.'"

"It's a fabulous Hollywood Regency house. You can tell they were traveled and educated because there's eclecticism to the collection that was here. I can see that, and that's wonderful. You can tell she was predominantly into the glamour of Hollywood Regency, but at the same time, there's fabulous Italian and French pieces.

"The most interesting thing about it is you can see the evolution from when she started Hollywood Regency up to some pieces from the '80s and '90s that were more modern. All the glitz and glam you see is considered Hollywood Regency. Basically, it's a lot of gold leaf and crystal. She was buying quality. I like to say she was contributing positively to the economy."

The kitchen is a must-see during any tour of 250 Rancho. Amazingly, the cabinets' finish and hardware are nearly move-in ready, and the pink and white bombardment is the home's most accurate and endearing encapsulation of time and place. If, as experts say, pink is the most calming color, then the Searles family had the beds in the wrong rooms. "There are people who would salivate over this kitchen," Sivek said.

A large Indian painting over the fireplace once graced the Golden Nugget. Legend has it that Kenny Searles and

According to Sunny Searles, Howard Hughes used to stay in the small house on the property and order an assortment of "bizarre" flavors of ice cream from Anderson Dairy. He would order 15 gallons at a time, take a single spoonful and throw it all out. Evidently, he had little time for eating while taking the thermostats off the walls and meticulously disassembling them.

Benny Binion used to hunt together, and there are native animal trophy heads still on the great room wall.

"You should have seen the moose head," Sivek and Weeks giddily declared repeatedly. It must have been impressive, but the moose was let loose during the first estate sale.

Sivek said he is hoping someone will restore 250 Rancho to its former glory. The bath in the master bedroom is vintage Vegas, complete with a gold-plated soaking tub and dazzling mirrors. Terrazzo flooring covers the great room, and the home sits on 1.63 acres.

Now, about the mind that Freud forgot, namely, Howard Hughes.

According to Sunny, Hughes used to stay in the small house on the property and order an assortment of "bizarre" flavors of ice cream from Anderson Dairy. He would order 15 gallons at a time, take a single spoonful and throw it all out. Evidently, he had little time for eating while taking the thermostats off the walls and meticulously disassembling them.

For information about 250 Rancho Circle, call Realtor Mark Sivek of Realty One in Henderson 702-274-0999. RJREALESTATE.VEGAS senior writer John Kelly can be reached at jkelly@reviewjournal.com or 702-383-0206.

► NUMBERS CRUNCHER: Old and new listings sign of mixed market

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homes are on the market before purchase.

The portion of home sales from properties that were listed less than a month had steadily declined in 2015, but has picked back up in recent months.

New listing turnover, measured as the percentage of new listings sold in the same period as listed, also increased in conjunction with a greater portion of home sales coming from these new listings.

With newer listings experiencing greater turnover and exhibiting a large-

er percentage of the total sales, residual inventory in subsequent months increases in age if new listings can satisfy the growing market demand, leading to bifurcation in inventory aging.

The take-away is: The longer that a home has been on the market, the greater the probability that it will continue to stay on the market (unpurchased). Conversely, new listings make up a disproportionately higher portion of sales, and are significantly more likely to be taken off the market. This means that, over time, the inventory consists of either brand-new listings or significantly older

listings, with little in between.

Demetria Robertson is founder of Formative Investments and a business strategy and analytics consultant.

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'JUBILEE!' HISTORY: NEVADA STATE MUSEUM GETS ANOTHER VEGAS TREASURE



Nevada State Museum just received two *Jubilee!* costume bibles from the production's 1981 launch.

Kristen Peterson

Wed, Jul 1, 2015 (2 p.m.)

In February, the Nevada State Museum scored the mother lode when the Tropicana handed over its entire *Folies Bergere* costume collection—can-can dresses, headpieces, jeweled G-strings, complete outfits and even the thread used to stitch them together. It was a coup, a signature collection marking nearly five decades of Vegas show history from a revue outlasted only by Donn Arden's *Jubilee!* Now the sequined gods have returned—this time with two *Jubilee!* wardrobe bibles from the launch of the production in 1981, containing all the sketches and notations made by Bob Mackie and Pete Menefee.

The books came courtesy of costume designer Diana Eden (Mackie's former assistant), who came here to mount the original show, only to see much of it destroyed in a fire at the old MGM Grand (now Bally's). Eden rescued the books, considered invaluable for their information, and has been holding onto them. Complete with sketches, notations, cast lists and textile swatches, they're another piece of the story, another key artifact of an era that helped define Las Vegas.

MODERN ARCHITECTURE'S PERIL, SALVATION AND SIGNIFICANCE AT SPRINGS PRESERVE EXHIBIT



Grosse Pointe Library

Kristen Peterson

Wed, Jul 15, 2015 (6:59 p.m.)

In 1930 the ADGB Trade Union School, built just outside of Berlin, stood as an exceptionally solid example of functional architecture under the socially democratic ideas of modernism. Designed by Bauhaus architect Hannes Meyer (complete with walls of glass windows and individual unadorned structures serving as classrooms and dormitories), it was taken over by the Nazis three years later and eventually abandoned and cordoned off until it was found again after the fall of the Berlin Wall. It was facing demolition in 2001 when a group stepped forward to save it and see it restored by architects

Winfried Brenne and Franz Jaschke, a project that now serves as an example of successful restoration and conservation of modern landmarks.

The ADGB case study is featured among others in *Modernism at Risk* at the Springs Preserve, a show by the World Monuments Fund. It highlights ways in which modern buildings facing peril were met with efforts to save them and the approaches contemporary designers took to see them restored while staying loyal to their original designs—a learning process when dealing with buildings that used innovative technology and materials of the day, many of which are no longer available or up to code.

Presented with large-scale color photographs by Andrew Moore, the case studies are part of the WMF's initiative launched in response to the endangered state of many modern landmarks.



Photo: Andrew Moore

The A. Conger Goodyear House in Old Westbury, New York.

Though geared primarily to students and designers, it's a refreshing blast of inspiration for communities and advocacy groups concerned about at-risk structures. Saving modern architecture is rarely easy when you're talking about aging buildings designed to celebrate simplicity, ushered in under the "less is more/form follows function" banner. Even with the stunningly curvilinear or fantastically plain, their recentness makes their historical value seems less believable, despite official designation.

Advocates march on, promoting the value of modernist architecture as an essential way to save buildings—if not for aesthetics, then for cultural and historical relevance.

The 1972 Warren Platner-designed Kent Memorial Library in Suffield, Connecticut and the 1953 Grosse Pointe Library in Michigan are other examples in the exhibit of what can be done when a community of advocates and designers step in. Also included is the 1939 A. Conger Goodyear House designed by



Edward Durrell Stone for Goodyear, founding president of the Museum of Modern Art.

ADGB Trade Union School, built in 1930

Modernism at Risk was brought in at the suggestion of the Nevada Preservation Foundation, which added local flavor to the show via the story of the La Concha Motel along with blueprints of two mid-mod homes designed by Hugh E. Taylor in the Desert Inn Country Club estates and a brochure listing at-risk and saved buildings in Las Vegas.

Modernism at Risk *Through September 6; daily, 10 a.m.-6 p.m., \$8.95-\$18.95. Springs Preserve's Big Springs Gallery, 333 S. Valley View Blvd., 702-822-7700.*

THE PEOPLE'S STORY: AN ORAL HISTORY PROJECT ILLUSTRATES 'AFRICAN-AMERICAN EXPERIENCE'

Kristy Totten

Wed, Feb 18, 2015 (4:06 p.m.)

There's textbook history, and then there's the people's story, told by those who weren't necessarily in power but still had something to say. Stories about the 44 black men who worked among 20,000 white men to build Hoover Dam. About Las Vegas' first African American neighborhood, displaced by the post office now known as the Mob Museum. About boisterous after-hours shows during the Moulin Rouge's five-month heyday.

Such are the memories collected in Documenting the African-American Experience in Las Vegas, a project by UNLV's Center for Oral History Research. "Oral history included everyone in history, not just presidents and CEOs," says Claytee White, director of the center. "Prior to this, we didn't write history in that way."

Oral history, or taping and transcribing spoken stories, gained popularity in the 1960s for its inclusive nature, which gelled with the people's movements of the day. In 1965, the state funded a program at the University of Nevada, Reno, but it wasn't until 2003 that UNLV got its own. The program has nine other projects, including histories of early Las Vegas, jazz greats, the Jewish community and Downtown neighborhoods.

Documenting the African-American Experience follows the Valley's black community from its beginning in the early 1900s, when people came to work on the railroads, and touches on everything from the Basic Magnesium Plant and the Nevada Test Site to black entertainers in the '70s. Las Vegas' Westside, though not paved and lighted until the 1950s, boasted several establishments, among them the popular Idle Hour nightclub, a fried-chicken restaurant and a school. "Grocery stores were never off-limits, but they couldn't go to shows on the Strip or restaurants," White says.

Integration legally took place in the '60s, but it wasn't until 1971 that black Las Vegans got the casino jobs they sought. That year, the court issued a consent decree to give blacks 12 percent of all jobs in 18 hotels and across five unions. Previously, African-Americans had only worked behind the scenes. The

collection also covers Ruby Duncan and the welfare movement, black showgirls, religion, sports and migration from Arkansas, Louisiana, Chicago and LA. White highlights the stories of Jackie Brantley, Faye Todd and Faye Daniels, the first three black women to achieve mid-level management in the casinos.

“Those interviews helped to show a multifaceted community,” White says. “From these interviews, we then conducted interviews with business owners, people from the faith-based community. ... We got to see the other side—the back side of the house.”

VEGAS BEFORE AC: A QUICK HISTORY OF COOLING OFF IN OUR TRIPLE-DIGIT CITY



Cristina Paulos

Kristen Peterson

Thu, Jun 11, 2015 (midnight)

In May 2005 Mark Hall-Patton was in a brutally uncomfortable situation. For the Las Vegas Centennial, he and a group of others historically re-enacted the famous 1905 land auction that established the city. This meant wearing a full suit, vest and hat on a 95-degree day. Miserable, yes. But more interesting was that men at the auction a century earlier were dealing with 110-degree heat in wool suits.

No indoor reprieve back then. Air conditioning was decades away. No fridge in which to insert one's head. Food was cooled off in iceboxes filled by the man who delivered ice from the plant on Main Street, created by the railroad to refrigerate railcars. Other residents used desert coolers—chicken-wire boxes on four legs, covered in burlap with a can on top with tiny holes in the bottom. Water seeping from the can onto the burlap would evaporate, taking down the temperature for the perishables enclosed.

Evaporation was key, Hall-Patton says. Residents not cooling off at their Mount Charleston cabins might take their mattresses outside at night, soak them in water and sleep on them with the evaporation cooling the air. In the daytime the children would follow the ice wagon around. If they were lucky, the iceman would knock off a chunk for them. And that was it. They'd play in the desert, ride horses, hit the swimming holes and just deal with it. There was no easing into a home set 40 degrees cooler. Early houses had overhanging porches. Railroad cottages had concrete walls. By the mid- to late-1930s, swamp coolers cooled homes by maybe 15 degrees, but added humidity.

"In the very early days they really did not cool off. They just lived with it," says Dennis McBride, director of the Nevada State Museum in Las Vegas, adding that the heat experience was different back then because of the amount of trees in town and the lack of pavement and concrete, which absorb and radiate heat today.

Salvation came in the 1950s with air conditioning, and kids, who still played outside, took advantage of it. Fremont Street was the town hub back then, and Lynn Zook, historian with classiclasvegas.com, remembers cooling off in the air vents at casino entrances as a child, until chased away by employees. It's a memory unlike those created now as we lounge inside, noses to computers with televisions blasting and AC cranked.

Hello, summer.